

## THE LOGICAL SEMANTIC AND SCHEMATIC STRUCTURES OF A BONTOC EXHORTATION

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### 1. INTRODUCTION

It has long been recognized that text has structure, and that a well-constructed text is easily recognized intuitively by a native speaker. But how good text is structured, and what linguistic features distinguish a well constructed from a poorly constructed text is just now becoming clear.

Native speakers of a language also recognize that texts differ according to the intention of the speaker (functional tenor in Functional Systemic terms). Thus, narratives differ from explanations, and procedural directions from exhortations.

Another feature of text which we intuitively recognize is that texts have chronological structure, with a beginning, middle, and end. This structure needs to be studied for each genre of text to highlight the features which characterize and distinguish the genre.

In this essay some of these features are studied in an exhortation in the Bontoc language spoken in the Philippines. We will look at the Schematic Structure, study the components of the elements which make up the Schematic Structure, and study the logical semantic relationships between clauses and sentences within each element.

We will also look briefly at the way in which conjunctive relations and reference chains help to decide the boundaries of the elements within the Schematic Structure.

#### 1.1. THE BONTOC LANGUAGE

Bontoc is the name given by linguists and anthropologists to that variety of speech which is the most commonly used language in the communities of the Bontoc Municipality in Mountain Province, Philippines. This speech variety extends beyond the Bontoc Municipality north-east to include the communities in the Sadanga Municipality and south-east to the Barlig Municipality (Reid 1976).

The text under study in this paper was spoken by a middle aged man in the village of Tokokan, six kilometers north-east of Bontoc.

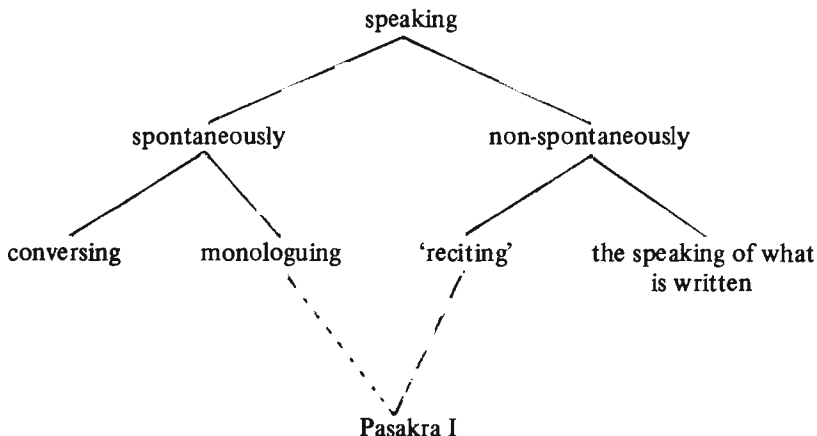
#### 1.2. FIELD

Gambling is a curse in the village. Young, and sometimes middle-aged, men spend money they can ill afford, gambling on cards. From time to time it is forbidden by the village Council, but at the time of this exhortation, was back on the increase.

#### 1.3. MODE

This exhortation is synthetic, to the extent that it was spoken, not to a live audience, but to a tape recorder. It is a monologue in that there is no response, and it is non-spontaneous in that it was rehearsed.

A number of mode distinctions may be considered:



**1.4. PERSONAL TENOR**

Personal Tenor takes into account the status relationship between speaker and listener (Martin, n.d.). In this exhortation Pasakra imagined that he was speaking to a group of married men younger than himself. He establishes his relationship to them in the first sentence by calling them 'children'.

**1.5. FUNCTIONAL TENOR**

There is considerable disagreement among Functional Systemic linguists as to how functional tenor should be treated. Some do not recognize functional tenor as a distinct category of all. Some see functional tenor as a fourth category of equal status with Field, Mode and Personal Tenor (see Appendix 5). And others define functional tenor as a superordinate register category, having a deterministic influence over other register categories.

**2. SCHEMATIC STRUCTURE**

In his work done on Bontoc discourse Reid (1970) said that hortatory discourse consists of a series of Points, optionally preceded by an Aperture – introducing the discourse and stating its theme – and optionally followed by a closure tagmeme which recapitulates the theme. A Finis Tagmeme Obligatorily ends unembedded Hortatory Discourse.

This then would be his formula:

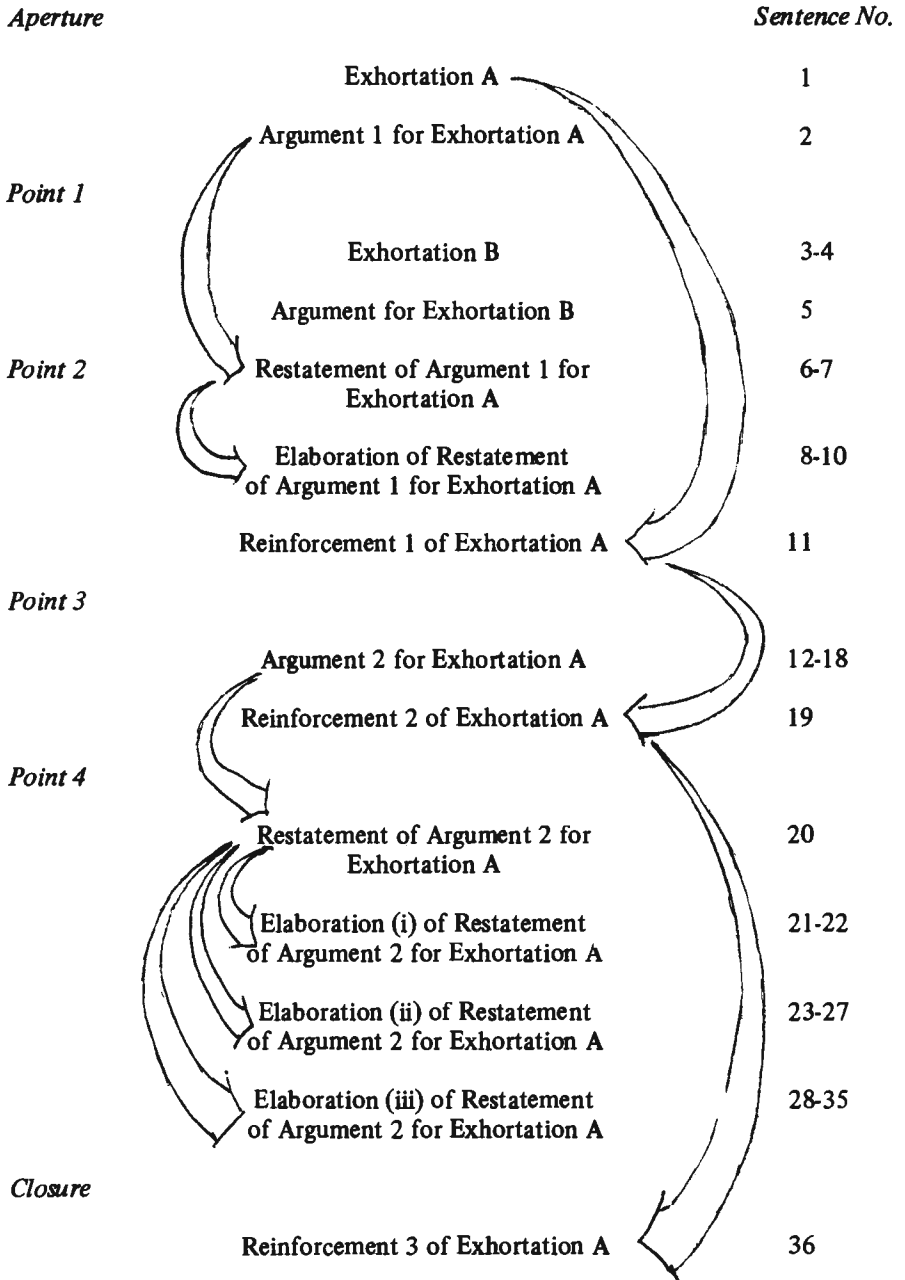
(Aperture) ^ Point<sup>n</sup> ^ (Closure) ^ Finis.

In Pasakra I we found this structure:

Aperture ^ Point 1 ^ Point 2 ^ Point 3 ^ Point 4 ^ Closure

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**2.1. EXPANSION OF SCHEMATIC STRUCTURE**



**2.2. REWRITTEN SCHEMATIC STRUCTURE**

This Schematic Structure could be rewritten thus:

Aperture	Exh.A (1)	^	Arg.1.A		
Point 1	Exh.B (3-4)	^	Arg. B (5)		
Point 2			Restat. Arg. 1.A. (6-7)	^	Elab. Arg. ^ 1.A (8-10)    Reinf.1.A (11)
Point 3			Arg. 2.A. (12-18)	^	Reinf. 2. Exh.A. (19)
Point 4			Restat. Arg. 2.A. (20)	^	Elab. Arg. 2.A. (21-22)
				^	Elab. Arg. 2.A. (23-27)
				^	Elab. Arg. 2.A. (28-35)
Closure					^ Reinf.3.A. (36)

This format graphically shows the progression of the discourse, and the periodic reinforcement of the exhortation at the conclusion of each point.

**2.3. ENGLISH TRANSLATION**

To make the structure a little more clear, I will restate the expansion of the schematic structure with an English translation.

Aperture	Exhortation A (1) My advice to you children is, stop your gambling.	^		Argument 1 for Exhorta- tion A Because gambling upsets, disturbing our way of life.
Point 1	Exhortation B (3-4) The thing for us to do is work. It is appropriate for us to have a job.	^		Argument for Exhorta- tion B (5) So it is in the case of a farmer: if he does not gamble, he has a liveli- hood for future days.
Point 2	Restatement of Arg. 1 for Exh. A. (6-7) The gambling, it breaks up our way of life. There is nothing that cannot be sold if	^	Elaboration of Res. of Arg. 1 for Exh. A (8-10) Because when we get to thinking of all that we have lost, saying that	^ Reinforcement 1 of Exh. A. (11) Consider very well, stop your gambling

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we spend all we have. we will get it back,  
maybe we throw away  
our reserves – rice  
fields, or whatever  
valuables. Inherited trea-  
sures are sold, thinking  
to retrieve the losses.  
Instead, we still lose.

Point 3	Argument 2 for Exhortation A (12-18) You take. You steal. Oh, you come home to your house. Your wife becomes angry. Your minds become distraught, and you punch her. Gambling is wicked if it is not continually stopped.	^	Reinforcement 2 of Exhortation A (19) This is what I am emphasizing to you.
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Point 4	Restatement of Argu- ment 2 for Exh. A. (20) This gambling!!! gambling is an evil spirit.	^	Elab. (i) of Restat. of Arg. 2 for Exh. A. (21-22) Because wherever a man's wife hides their money, if there is a reserve put away he finds out where it is, stealthily, searching for the money. No matter where she places it, her husband will still, finally get it for gambling.
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Elab. (ii) of Restat. of Arg.  
2 for Exh. A. (23-27)  
His wife says, 'You stay and  
do the house work', or 'You  
go to do the field work'. He  
answers that he will go to the  
field. But instead of going  
where he was supposed to, if  
he sees his friends along the  
way, gambling, that's the end  
of that. Then they gamble  
until evening. His work is not  
done.

Elab. (iii) of Restat. of Arg. 2  
for Exh. A. (28-35)  
'You stay home', his wife says.  
'This is your work for the day'.  
When his wife comes home,  
the preparation has not yet

been done of the food to be cooked. The rice is not yet pounded. What food is there then? – The food for the night? The husband and wife quarrel. But if the wife is hot-tempered, she will return his punches. Perhaps that will result in gossip.

Reinforcement 3 of Exhortation A (36)  
Please, stop your gambling.

3. LOGICAL SEMANTIC STRUCTURES

At this point I will take each element of the Schematic Structure in turn and give its logical semantic analysis. In this analysis I will be using the notation suggested by Halliday (1979).

Degree: Type: of interdependence	(i) paratactic $1 \wedge 2$	(ii) hypotactic $a \circ \beta$
1. extending x	$1 \times 2$	$a \times \beta$ $\times \beta a$
2. elaborating =	$1 = 2$	$a = \beta$
3. projected ”	$1 \text{ ” } 2$ ” 1 2	$a \text{ ” } \beta$

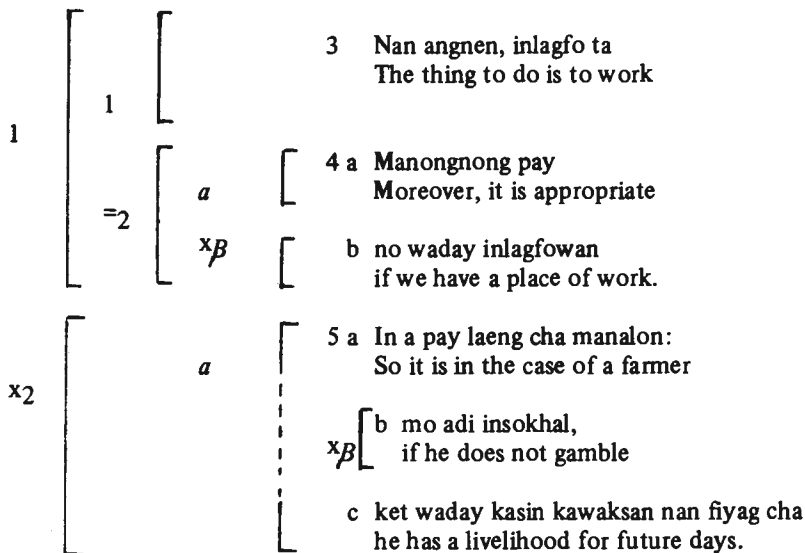
3.1. APERTURE

1	[	$a$	[	1. Nan ifagfakhak ken chakkayo ay anak, My advice to you children is
		” $\beta$	[	isalcheng yo nan sokhal yo. stop your gambling.
$\times 2$	[	$a$	[	2. Tay nan sokhal, abolido; Because gambling upsets
		” $\beta$	[	istolbo is pagfityag disturbing (our) way of life.

Thus, ‘stop your gambling’ is considered to be a hypotactic projection of the first clause of sentence 1, and the clauses of sentence 2 are seen to be in an elaboration hypotactic relationship. Sentence 2, which has been mapped (2.1) as Argument 1 for Exhortation A, is analyzed as being in a paratactic extension relationship to the Exhortation.

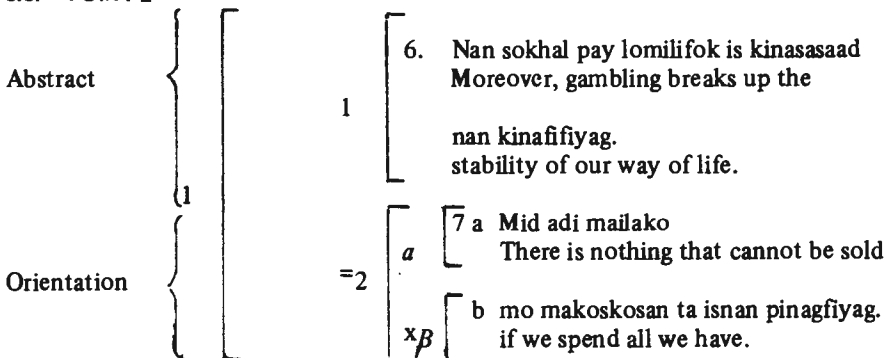
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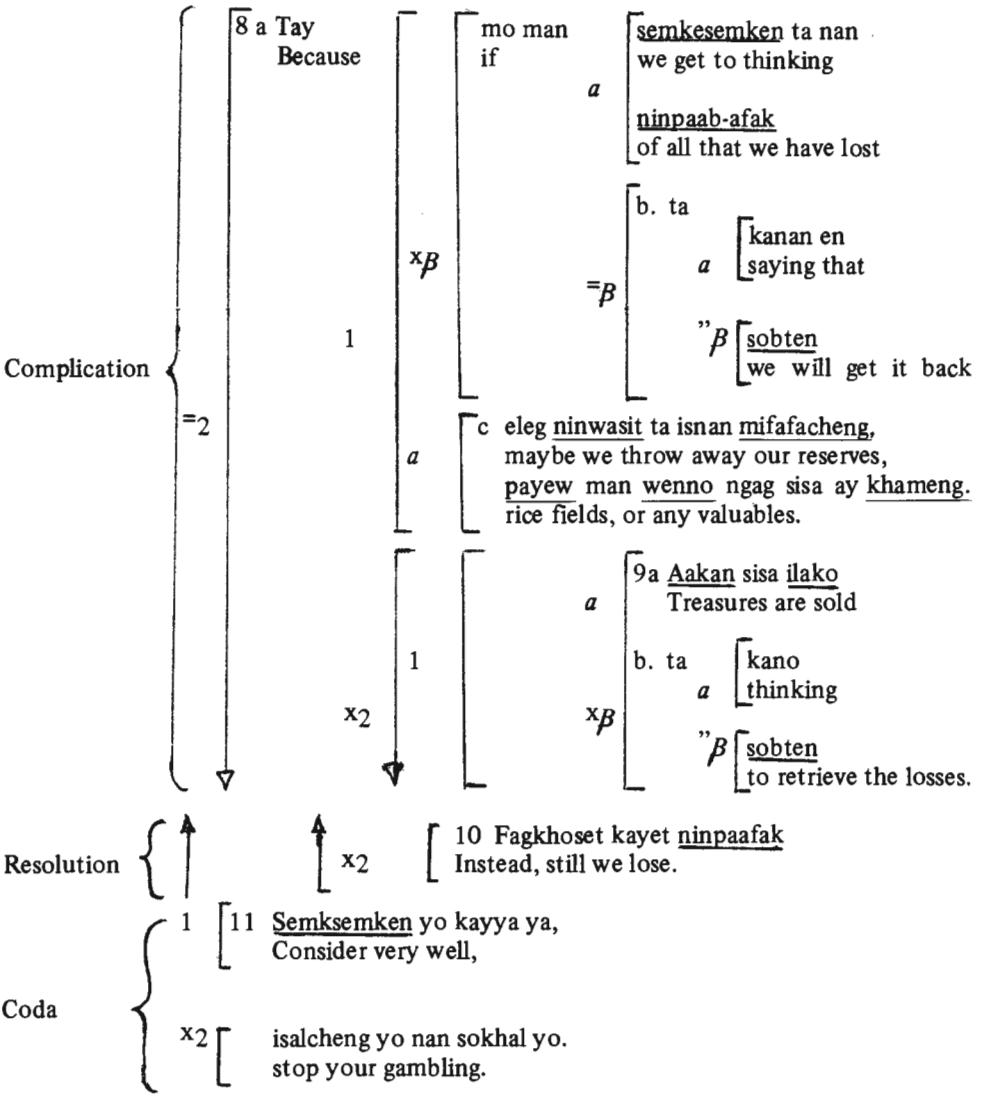
3.2. POINT 1



Sentences 4 and 5 both have dependent hypotactic clauses which extend the meaning of the independent clauses.  
On the inter-sentence level we find that sentence 4 is in an elaborating relationship to sentence 3, and that sentence 5 extends the meaning of sentences 3 and 4. This is in concord with the expansion of the Schematic Structure already presented (2.1).

3.3. POINT 2





Pasakra's second Point is longer than the first and we see him here developing his theme, which is to persuade his hearers to stop gambling.

Perhaps the best way to analyze it is to consider it to be an embedded narrative of personal experience with the following schematic structure:

Abstract ^ Orientation ^ Complication ^ Resolution ^ Coda

3.3.1. ABSTRACT – SENTENCE 6

The role of Abstract is to set the scene for the narrative to come. Sentence 6 does this by recalling our attention to sentence 2 where the accusation is made that 'gambling disturbs our way of life'.

3.3.2. ORIENTATION – SENTENCE 7



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This sentence as a whole elaborates the abstract, and in so doing foreshadows that the intention of the narrative is to show the devastation gambling can wreck on the financial resources of a family.

The second clause of this clause complex extends the meaning of the first, and is in a hypotactic relationship to it.

### 3.3.3. COMPLICATION – SENTENCES 8-9

I have dissected out the initial particles of Sentence 8 of the display (3.3) to show the range over which their meaning is projected. Thus, 'Tay' relates sentences 6 and 7 taken as a unit to the whole of 8-10. And 'mo' relates the first three clauses of 8 to the last.

The essence of the Complication is expounded in Sentence 8. This is then extended in Sentence 9, and since the resolution of the narrative (or in this case, anti-resolution) is already foreshadowed in 8 as being inevitable, it is included paratactically as extending the meaning of 8.

The display in section 3.3 also allows us to see easily the chiasmic structure of this Complication – Resolution – Coda.

- A semkesemken (think and think)
- B ninpaab- afak (all the things that were lost)
- C quotation 'sobten' (retrieve)
- D ninwasit (throw away)
- E mifafacheng (reserves)
- F payew (rice field)
- wenno (or)
- F khameng (valuable pot)
- E aakon (treasures)
- D ilako (sell)
- C quotation 'sobten' (retrieve)
- B ninpaafak (the things that were lost)
- A semkesemken (think and think)

I think the display in section 3.3. obviates the necessity to explain further the inter-clausal relationships.

### 3.3.4. RESOLUTION – SENTENCE 10

Right from the beginning of Point 2 we are being prepared for this (as Pasakra sees it): inevitable result – we lose. This result falls under the range of 'Tay' back in Sentence

8, and is part of the logical structure introduced by that particle. Along with 9, of which it is itself a logical extension, 10 is seen as a paratactic extension of the complication of 8.

**3.3.5. CODA – SENTENCE 11**

Normally a coda is a reflection on what has happened. So it is not unexpected that the speaker here would use that for the purposes of persuasion, seeing that the whole text is an exhortation.

The exhortation itself is a word-for-word repetition of the initial imperative. This is reflected by the expanded schematic structure in Section 2.1.

**3.4. POINT 3**

Orientation	}	1	[	12	Mangala yo	
					You take.	
		=2	[	13	Mangakhew kayo.	
					You steal.	
Evaluation	}			14	O	
					Oh	
Complication	}		[	1	15	Omchan kayo akhes isnan afong yo.
						Again, you arrive home.
				x2	16	Insonget nan asawa yo.
						Your wife becomes angry.
Evaluation	}		[	1	17a	Maabolido nan olo yo
						Your minds become distraught.
Resolution	}	x2	[	b	ya in-oyad yo et nan lima yo isnan asawa yo	
						and you punch her.
Coda	}	"1	[	a	18	Lawing nan sokhal
						Gambling is wicked
				xB		is cha adi isalcheng.
						is not being continually stopped.
	2	19	Siya chi nan cha makmakwani ken chakayo.			
					This is what I'm continuing to emphasize to you.	

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The text now takes a slightly different tack. As a whole, Point 3 is another narrative, with this structure:

Orientation ^ Evaluation ^ Complication ^ Evaluation ^ Resolution ^ Coda

This point is seen as a second argument in favor of the initial exhortation (see 2.1.).

### 3.4.1. COMPLICATION – SENTENCES 12, 13

Two single clauses, paratactically related. The first generic, the second specific. Together they set a new scene, a somewhat unexpected scene since this possibility of stealing has not previously been mentioned in the monologue.

### 3.4.2. EVALUATION – SENTENCE 14

This modal element does no more than convey the speaker's attitude to the subject matter. He is deeply moved by the gravity of the situation he is depicting, and so pauses to briefly show emotion.

### 3.4.3. COMPLICATION – SENTENCES 15, 16

And now we see how this argument ties right in with the theme of the whole discourse, that gambling disturbs the way of life. Stealing may be something done away from home but it brings strife right into the home.

### 3.4.4. EVALUATION – SENTENCE 17a

It is a little difficult to know whether to analyse Sentence 17 as part of the Complication – 'Your wife becomes angry and both your minds become distraught', as an Evaluation, or as part of the Resolution – 'As a solution to your wife's anger you too become upset and you punch her up'.

### 3.4.5. RESOLUTION – SENTENCE 17b

But whichever way the first clause of 17 is analysed, 17 b 'and you punch her' is certainly a resolution of sorts. One suspects that the problem is not completely solved.

### 3.4.6. CODA – SENTENCES 18, 19

In this Coda we have both a reflection on the disruptive nature of gambling, plus an emphatic reminder by the speaker of what his advice entails. This Coda also reinforces the initial exhortation (see 2.1) but in a weaker way, relegating the previously imperative verb 'stop' to a dependent clause. More emphasis is given now to the gambling itself and to the initial exhortation.

## 3.5. POINT 4

Abstraction { [ 20 Nan kay sokhal ya! Anito man nan sokhal.  
This gambling, it is an evil spirit.

		Because			
Complication 1	}			$x\beta$	21 a. Tay olay into nan mangitafonan nan
					Because wherever a man's wife
Evaluation 1	}		1	$x\gamma$	b. mo way inchod-olin
					if there is a reserve put away
Resolution 1	}			$a$	$aa$ c. ammoamon asawa na
					he finds out where it is
					$=a\beta$ [ay imagikhotok
					$a\beta a$ [in that he goes stealthily
					$a\beta\beta$ [ay manganap isnan siping
					[in searching for money
Reinforcement	}		=2	$x\beta$	22 a. Olay into nan nangisad-ana,
Complication 1					No matter where she places it,
Reinforcement	}			$a$	$aa$ b. Khakkheng kay inalan kayet asawa na
Resolution 1					her husband will still finally get it
					$x a\beta$ ay nangisokhal.
					for gambling.

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	akhes		
	also		
Orientation 2	}	[	1 [ 23. Kanan akhes asawa na, Again, his wife says
			"2 [ 1 ['inteel ka 'You do the house work
			=2 [ =2 [wunno fomoknag ka' or go and do the field work'.
			a [ 24. Kanan akhes en He also replies
		"B [ ta fomoknag. that he will go to the field.	
Complication 2	}	[	x $\beta$ [ 25. a. Imbis ta omev is omayana But instead of going where he was supposed to
			1 x $\gamma$ [ b. mo inchanana nan iba na ay sokhachol if he sees his gambling friends along the way
			a [ c. kecheng! that's the end of that!
Resolution 2	}	[	x $\delta$ [ 26. Chenya insokhal cha et engkhana ay maschem. Then they gamble until evening.
Coda 3	}	[	=2 [ 27. Adi nakhaeb nan makhaeb sichi. His work there is not done.

			efes		
			also		
Orientation 3	}	"B	1	[	28. 'Inteel' efes,
					Also, 'You stay home'
		a			Kanan asawa na,
					his wife says,
		"B	=2	[	'Siya akhes chi nan khabem isnan
					intengawam'
					'This is your work for the day'.
Complication 3	}	1	1	[	29. Somaal si asawa na.
					His wife comes home.
		x2	1	[	30. Chaan metlaeng akhes
					nanongnong
					The preparation has not yet been
					done
					nan chaan ninloto
			x2	[	For the food yet to be cooked.
			x2	[	31. Chaan ninfayo
					The rice is not yet pounded.
Evaluation 3	}			[	32. Ngag nan kanen sidi – nan kanen isnan
					maschem?
					What food is there then – the food for
					the evening meal?
Resolution 3	}	1	1	[	33. Insoma cha et ay sin-asawa.
					The husband and wife quarrel.
		x2	xB	[	34a. Ngem mo masmassonget
					nan fafai,
					But if the wife is hot-
					tempered
		x2	a	[	b. ket lomafan isnan lalaki
					back.



$a$  [ he finds out where the money is  
 $\overset{=}{\beta}$  [  $\beta a$  [ he goes stealthily  
 $\overset{=}{\beta}$  [  $\overset{=}{\beta}\beta$  [ he searches for the money

Each successive clause is more specific and less generic than its predecessor.

$a$  [ generic  
 $\overset{=}{\beta}$  [ Specific  $\beta a$  [generic  
 $\overset{=}{\beta}\beta$  [specific

**3.5.2.4. REINFORCEMENT COMPLICATION – SENTENCE 22 a**

Sentence 22 is an abridgement of Sentence 21. For this reason it is interpreted as a recursion of the elements of Complication and Resolution of Narrative 1.

Since elliptical reference and abbreviation permit a considerable conservation of energy, it is not surprising that we find it here. Pasakra has already made his point, so in repeating it he makes implicit the fact that the husband is looking for money, omits his method of looking for it, and uses the reference item ‘she’, to refer to the woman.

**3.5.2.5. REINFORCEMENT RESOLUTION 1 – SENTENCE 22 b**

Here we see other parallels between 21 and its abridgement in 22. Both Resolutions are independent clauses, both have defining relative clauses, and in both cases, the Complication is in an extending hypotactic relationship to it.

The element that comes out most forcibly in this Reinforcement Resolution is the use of particles to accentuate the problem. *Khakkheng* and *Kayet* both mean ‘still’, and emphasize the lengths to which the evil spirit of gambling will force a man to go against his own family.

**3.5.3. EMBEDDED NARRATIVE 2 – SENTENCES 20, 23-27**

I mentioned earlier that *Tay*, ‘because’, in Sentence 21 would have its range extended. This is achieved by the particle *akhes* – ‘also’ or ‘again’. The implication here is, ‘Here is another evidence for my statement that “gambling is an evil spirit”’.

Embedded Narrative 2 has the following schematic structure:

Abstraction (20)      als<sup>o</sup> Orientation      ^      Complication      ^      Resolution      ^      Coda

**3.5.3.1. ABSTRACT – SENTENCE 20**

Whereas the first narrative showed that the evil spirit of gambling invades the financial stability of a family, the second narrative takes us to the field to show how gambling disrupts the most basic of all village work, that which produces food for young and old – the field work.

**3.5.3.2. ORIENTATION – SENTENCES 23, 24**



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In this narrative we focus on the field work. This is set up by the wife giving the husband the choice, to go to the field, or to stay at home to do the home chores.

Bontoc men and women share the work load. Men gather wood, do the initial plowing of the rice fields, and control the irrigation. Women seed the nursery beds, plant out the seedlings and weed the crop. Both women and men share in the harvest.

But in this orientation it is the wife taking the initiative, forcing the husband into making a decision to work, whether at home or in the fields. This scene implies that already the evil spirit of gambling is affecting the husband's mind, reducing his ability to take the lead.

The Orientation is realized by a conversation, containing a single exchange between husband and wife.

### 3.5.3.3. COMPLICATION – SENTENCE 25

The Complication is realized by a clause complex comprizing three clauses in a *a, B, Y* hypotactic elaborating relationship. The evil spirit of gambling has so affected the mind of the husband that he neglects the field work to gamble with his friends.

At the time that this exhortation was given, that is exactly what was happening. Men would sit around all day, instead of doing their work.

### 3.5.3.4. RESOLUTION – SENTENCE 26

The result is, unfortunately, inevitable. This inevitable – result device is used repeatedly by Pasakra to bring home the impact of his argument that gambling is a social evil, disrupting the family and livelihood of the village, and consequently must be stopped.

Logically, this Resolution is seen as a paratactic extension of the Complication.

### 3.5.3.5. CODA – SENTENCE 27

The Coda is also related to the Complication as a paratactic elaboration, 'His work is not done'.

### 3.5.4. EMBEDDED NARRATIVE 3 – SENTENCES 20, 28-35

Again, the range of 'because' back in Sentence 21 is extended to cover the passage from 28-35 by the use of the particle *efes* meaning 'also'.

In so doing, we have now another narrative based on the original abstract, in Sentence 20.

This narrative has the following schematic structure:

Abstraction (20) also Orientation ^ Complication ^ Evaluation ^ Resolution ^ Coda

#### 3.5.4.1. ABSTRACT – SENTENCE 20

We have seen how the evil spirit of gambling upsets the financial stability of a family. We have seen how it affects a man's mind so that he does not do his day's field work. Now we see how the evil spirit of gambling so corrupts the husband's mind that while his wife is out working, he even neglects the home chores and food preparation.

**3.5.4.2. ORIENTATION – SENTENCE 28**

No longer does the wife give him a choice. He has proven his inability to be sufficiently self-disciplined and self-motivated to do the field work, so now she gives the orders. She even specifies the jobs to be done.

**3.5.4.3. COMPLICATION – SENTENCES 29-31**

By now the scenario is becoming familiar, so the author has no need to mention that the wife goes to the field, or that the husband spends his day gambling. All that is left implicit. And all this is of course familiar to the Tokokan hearer. Time and again I have seen men, on their way to feed the pigs (one of the home chores), stop to watch a group of gamblers, only to find an hour later that he had been distracted.

But this Complication is much worse. Not only is the rice for the evening meal not cooked, it is not even pounded. So when the wife comes home after dark, she has to start at the beginning to pound rice before it can even be put on to cook.

The Complication is realized by three clauses all related in paratactic elaboration as displayed in Section 5.3.

**3.5.4.4. EVALUATION – SENTENCE 32**

For the first time in this discourse we have a true Evaluation element following a Complication in an embedded narrative. This Evaluation is quite distinctive grammatically, because it is realized by a rhetorical question. This is the only interrogative of the whole text.

**3.5.4.5. RESOLUTION – SENTENCES 33, 34**

Two sentences, paratactically related, the second extending the meaning of the first.

The tension created in the Complication is resolved by an argument, and possibly a fight, the woman asserting her righteous anger by belting him back, the final indignity.

**3.5.4.6. CODA – SENTENCE 35**

As the final Coda of the final argument of the discourse we would expect something really significant. But do we have it? 'Maybe that will be gossipped'. Does that really matter? Yes it does, in Bontoc society.

Filipinos are reluctant to physically punish a child. So children are reprimanded verbally, and 'shamed' into conforming to acceptable behavior.

In the village, this principle is widely applied to bring a wayward member of the community back into line. Socially aberrant behavior is "gossipped" around as a means of expressing censure and ensuring conformity to the village perception of good behavior.

And so we have the implied threat, and consequent impact of a seemingly mild Coda.

**3.6 CLOSURE**

- 1 [ 36. a Pangpanggaasi yo
- Please

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x<sub>2</sub> [ b. ta isalcheng yo nan sokhal yo.  
stop your gambling

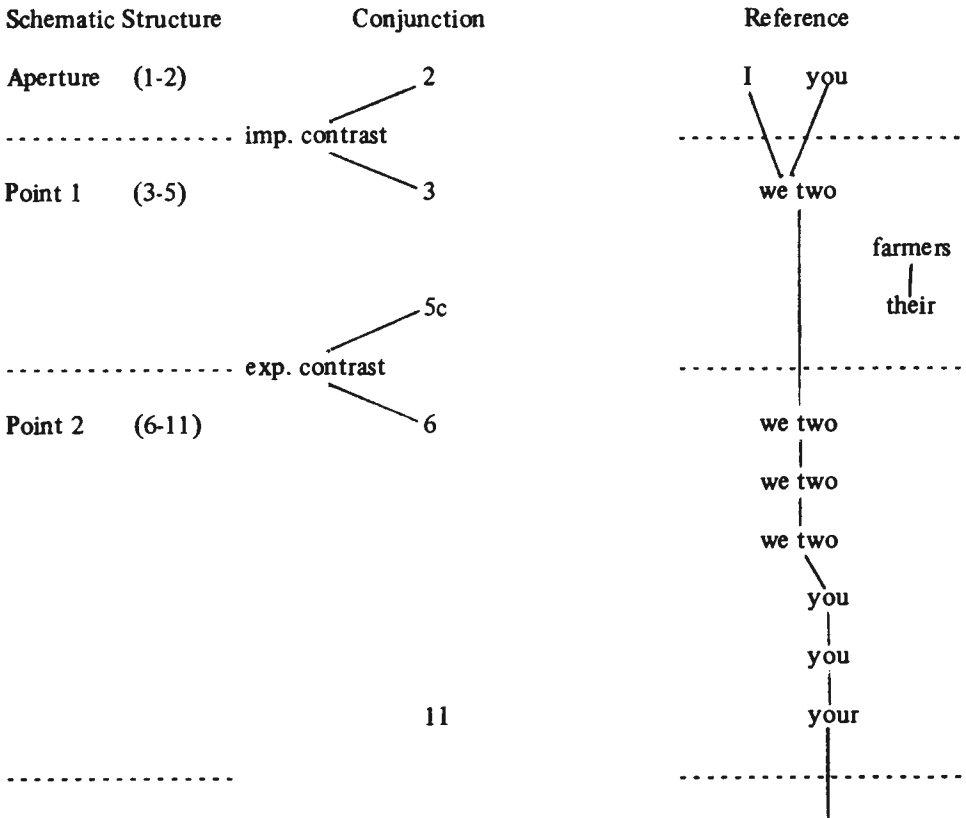
And so we come to the final item of the discourse, a closure which neatly wraps up the exhortation by restating the hortative element of the original exhortation in Sentence 1, 'Stop your gambling' (see display in Section 2.1.).

**4. STRUCTURAL BOUNDARIES**

Martin (n.d.) states that 'Conjunction . . . is sensitive to the boundaries between elements of text structure. In general it appears that . . . external conjunctive relations do not link elements of the structure. Internal conjunctive relations commonly do relate one element of text structure to another' (38).

Generally, we find this to be true (see Appendix 3). First, let us look at the Schematic Structure of the whole text, along with Conjunction and Reference.

**4.1. DISPLAY OF SCHEMATIC STRUCTURE/CONJUNCTION/REFERENCE**



Point 3 (12-19)

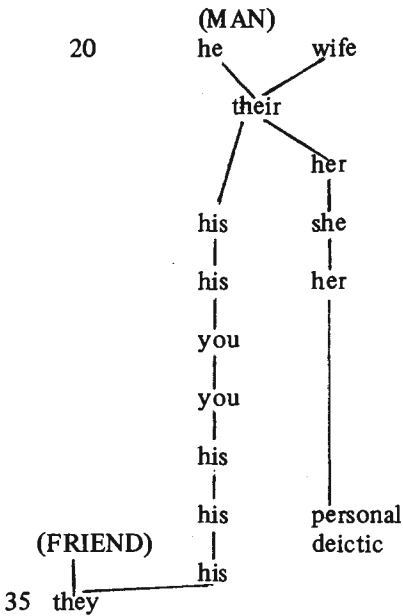
12

you  
|  
you  
|  
your  
|  
your  
|  
your

19

Point 4 (20-35)

20



35 they

Closure (36)

36

you  
|  
you  
|  
your

4.2. DISCUSSION

As is shown in Appendix 3, this text is well constructed conjunctively, yet at none of the boundaries between elements in the structure is there external conjunction, and only on two occasions do we find internal conjunction. This agrees with the observation of Martin in Section 4.

I have included Reference in Section 4.1. because of the rather dramatic contrast which the reference chains show from element to element of the schematic structure.

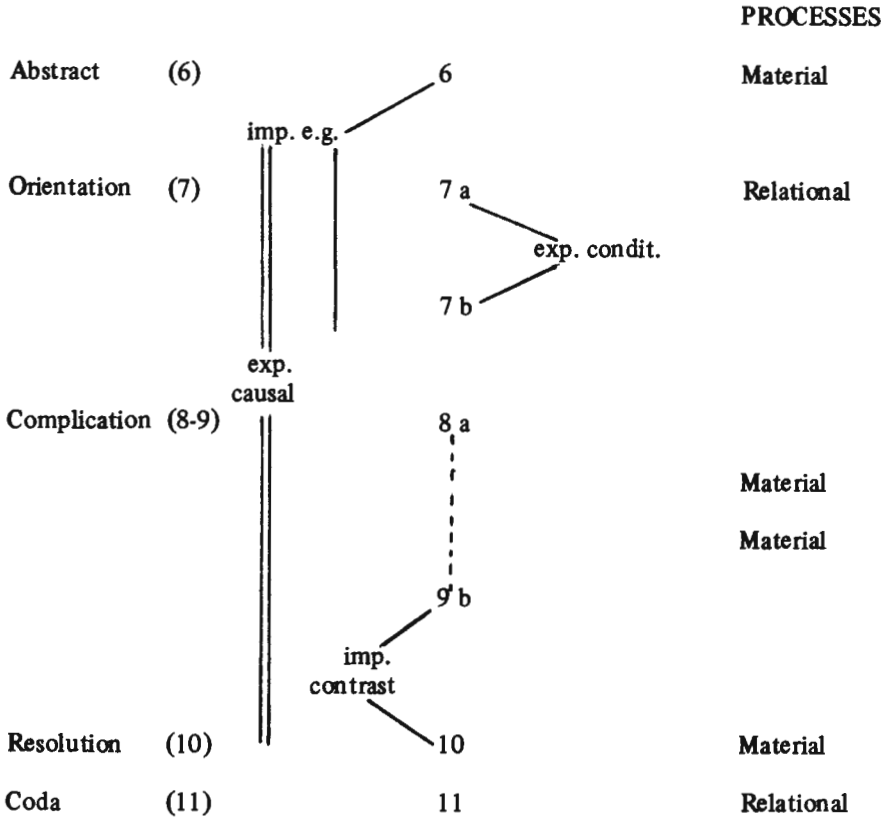
Apart from Point 1, which seems from the Reference chain to be a transition point, each Point displays its own unique reference string, with the Closure repeating the string found in Point 3.

# THE LOGICAL SEMANTIC AND SCHEMATIC STRUCTURES OF A BONTOC EXHORTATION

## 4.3. STRUCTURAL BOUNDARIES WITHIN THE EMBEDDED NARRATIVES

What was true for the whole discourse seems not always to hold in its entirety for the elements within the embedded narratives.

### 4.3.1. POINT 2 – EMBEDDED NARRATIVE



This Embedded narrative displays a number of conjunctive relations, but only internally, across boundaries in the schematic structure.

## 4.3.2. POINT 3 – EMBEDDED NARRATIVE

		PROCESSES
Orientation (12-13)	13	Material
Evaluation (14)	14	Minor
Complication (15-16)	15	Material
	imp. simult.	
	16	Relational
	imp. success	
Evaluation (17 a)	17 a	Relational
	exp. success	
Resolution (17 b)	17 b	Material
Coda (18-19)	18	Relational

If this analysis is correct, then we have external conjunction across the boundaries between Complication and Evaluation, and Evaluation and Resolution. It is interesting to note that each of these are temporal relationships, and are part of the real-life progression of the narrative. This raises the question as to whether external temporal conjunctive relations are an exception to the postulate in Section 4.

Alternately, I could have avoided this problem by analysing Point 3 thus:

Complication:	12. You take.	13. You steal.
Evaluation:	14. Oh.	
Resolution:	15. You arrive home again to your house.	
	16. Your wife becomes angry.	
	17. Your minds become distraught, and you punch her.	
Coda:	18. Gambling is wicked if not being continually stopped.	
	19. This is what I'm continuing to emphasize to you.	

With this alternate analysis, external conjunction does not cross the boundaries between structural elements.

I favor the former analysis for two reasons:

## THE LOGICAL SEMANTIC AND SCHEMATIC STRUCTURES OF A BONTOC EXHORTATION

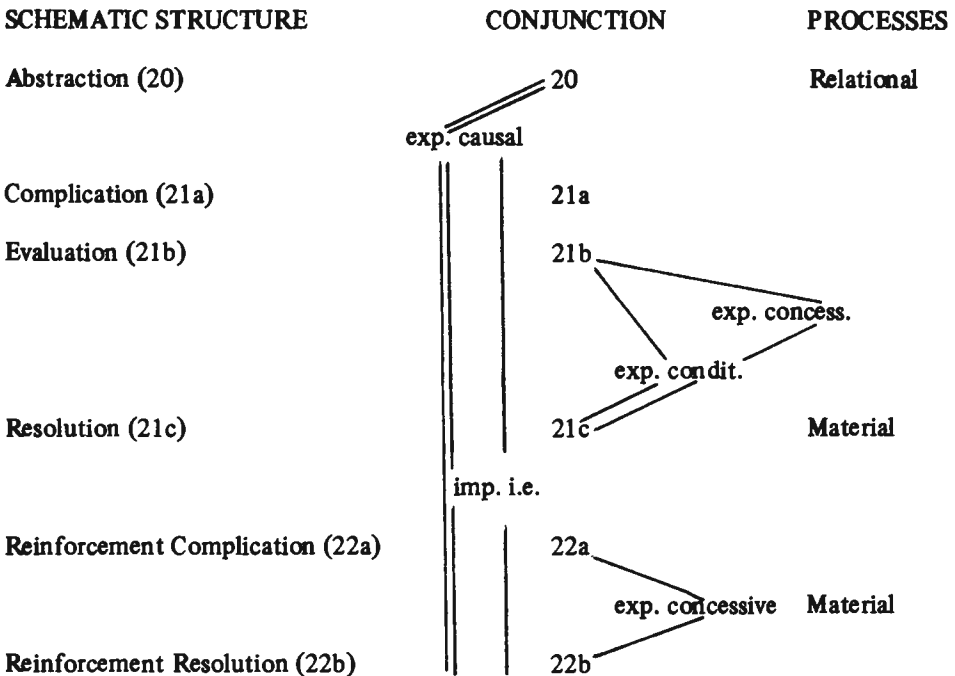
1. Throughout this text, the Resolutions of Embedded Narratives tend to be realized by Material processes. The second analysis 'buries' two Relational processes in the Resolution. Also, throughout the text, Evaluations are Relational. The clause which was analyzed as being Resolution in the first analysis, 17 a, is Relational.
2. Each of the external conjunctive relations is temporal. As will be seen in Sections 4.3.3.2 and 4.3.3.3, this same situation reoccurs.

This point leads me to postulate an exception to Martin's rule (in Section 4) that 'external conjunctive relations do not link elements of the structure'. The exception is in the case of temporal relations.

### 4.3.3. POINT 4

Here we have three embedded narratives which will be treated individually.

#### 4.3.3.1. POINT 4 – EMBEDDED NARRATIVE (20-22)

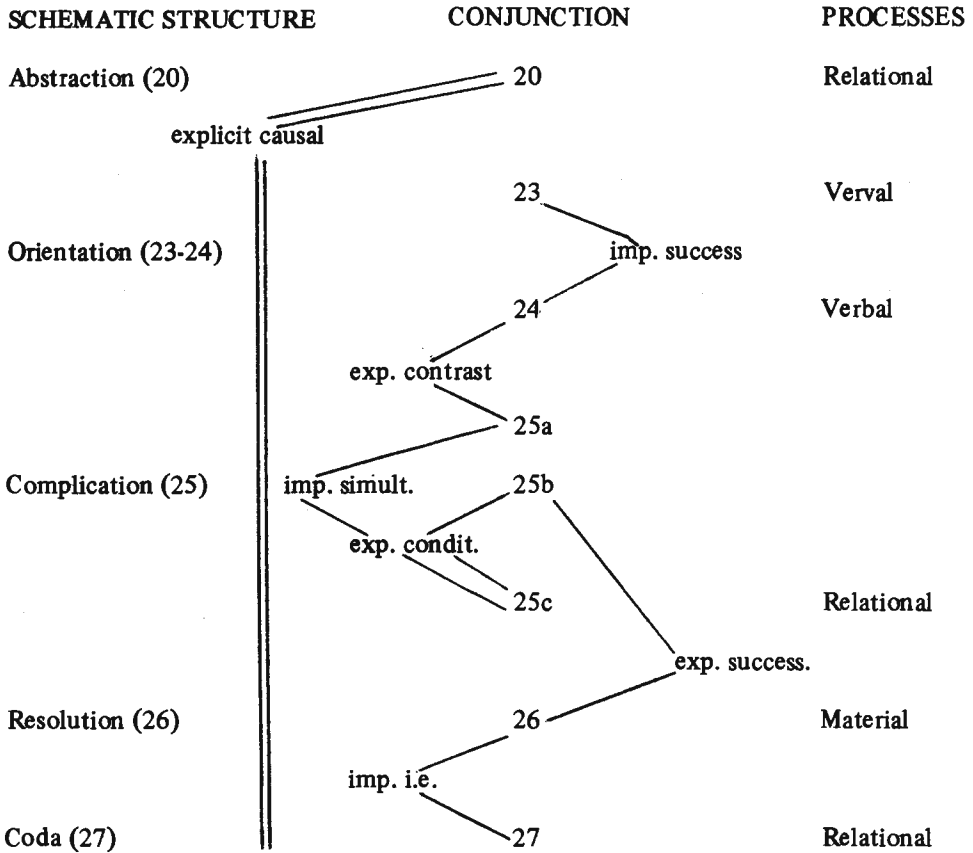


If we are to make it a rule that external conjunction cannot cross boundaries, then this narrative can have only three elements. But as is shown by the implicit, i.e., the content of 21 is mirrored in 22, making 21 and 22 in effect a single unit. It seems we have two choices here, either we say that this is not in fact an embedded narrative, or we say that external conjunction can, under certain circumstances, cross the boundaries between elements of structure.

Surely part of the problem here is that the whole narrative is compacted into three sentences, and even then the third is redundant. So we have the essence of the narrative realized by an abstraction and a clause complex where dependent clauses realize elements of the schematic structure of a narrative.

But notice, that even though this is so, the dependent Evaluation element is still realized by a relational clause. (See discussion later under Section 5.2 – Transitivity Considerations.)

4.3.3.2. POINT 4 – EMBEDDED NARRATIVE (20, 23-27)



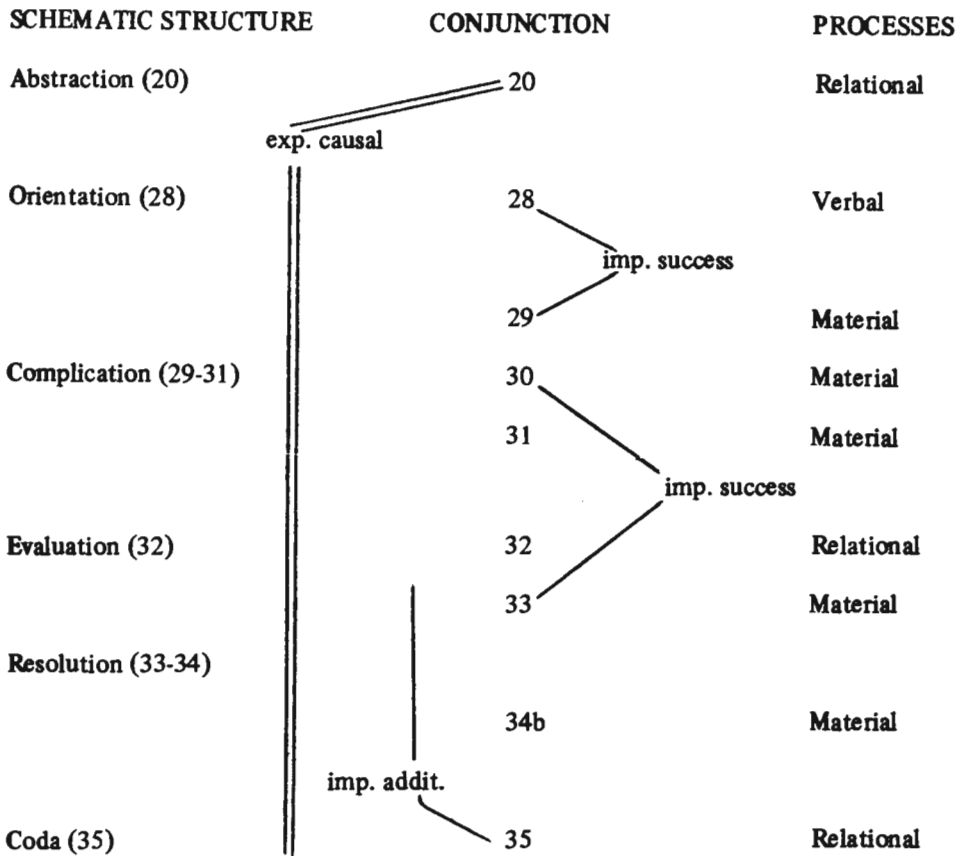
The only external conjunctive relation crossing the structural boundary in this narrative is the temporal succession linking Complication to Resolution (see discussion in Section 4.3.2).

On the basis of the relational clause in 25c we could analyse 25a, b as the Complication and 25c as Evaluation, but here again we have the problem of dependent clauses realizing elements of Schematic Structure. (see Section 4.3.3.1).



## THE LOGICAL SEMANTIC AND SCHEMATIC STRUCTURES OF A BONTOC EXHORTATION

### 4.3.3.3. POINT 4 – EMBEDDED NARRATIVE (20, 28-35)



On each occasion in this embedded narrative where external conjunction crosses the structural boundaries, it is a temporal successive. (See the discussion on this point in Section 4.3.2.)

Notice that the Evaluation element is a Relational process.

## 5. FUNCTIONAL TENOR REVISITED

Martin has shown that once the step of relating functional tenor to a text's Structural Formula is taken, clear examples of its influence over experiential, interpersonal and textual meaning can be found (37).

At this point we will look at just two areas, Personal Tenor and Transitivity.

### 5.1. THE INFLUENCE OF FUNCTIONAL TENOR OVER PERSONAL TENOR

The most dramatic influence of Functional Tenor over another register category in this text is seen in its deterministic influence over Personal Tenor.

Personal tenor does not remain static throughout the text. As a device, it is a valuable tool in Pasakra's hand.

Point 4	man (particle – solidarity)	–	peers
	he, she	impersonal example	peers looking at someone else.
	they	of what gambling	
		does.	

Closure	Please, please, please stop your gambling.	inferior to superior
---------	---	----------------------

So here we see the speaker beginning as an authority figure to deliver his first exhortation. Then he moves into the role of peer, expressing this both through the use of the dual pronoun 'we two', and through the use of the particle *man*.

In Point 3 he switches back and lays out accusations one after the other, as a superior to inferior. But in the last point he is again on an intimate relationship with the hearer as together they look at what other people do.

Then finally, in the Closure, the speaker prostrates himself at the feet of the hearers, and in the most polite terms possible, requests them to stop gambling.

## 5.2. TRANSITIVITY CONSIDERATIONS

In Appendix 2 there is a summary of the Mood and Transitivity of the independent clauses of the text.

The first thing we notice is that Pasakra has used Relational clause complexes to introduce the hearer to his Theme, and to set the Orientation for the text. This continues right throughout the Aperture and Point 1.

The author then goes into the body of his argument that 'gambling disturbs the way of life of the village' in Points 2, 3 and 4. Here we are throughout a majority of Material processes. But as we progress from Point 2 to Point 3 to Point 4 the proportion of Material processes decreases as the proportion of the Relational processes increases.

An explanation for this can be found in the fact that Evaluations and Codas of Embedded Narratives are always Relational processes.

This observation accords with that expressed by Joan Rothery in Martin (n.d.) that 'in a doctor's examination the types of process used during the actual examination are mainly material, . . . But once . . . doctor and patient . . . discuss the results of the examination, mental processes are more prevalent' (37).

More study is needed on the types of process used in Evaluation and Coda elements of the schematic structures of Bontoc narratives.

## 6. CONCLUSION

In this analysis we have used conjunction, reference and semantic features to divide up a Bontoc text into its schematic structure.

But in doing so we have noticed that the speaker has made extensive use of narrative as a device to persuade his audience that gambling is wicked. More work needs to be done in the area of the use of narrative in Hortative Discourse.

These narratives regularly show a schematic structure of their own, with the evaluative elements in harmony with the overall Theme of the text, to persuade the listener of the disruptiveness of gambling.

We have also seen that the structure of a text and the Personal Tenor displayed within the text is strongly influenced by the Functional Tenor.

## REFERENCES

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- MARTIN, J. n.d. Conjunction and conversational structures. University of Sydney. (draft)
- REID, L. A. 1970. Central Bontoc: Sentence, paragraph and discourse. Norman, Oklahoma: University of Oklahoma – SIL.
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APPENDIX 1

PASAKRA NO. 1

Aperture

1. (a) Nan ifagfakhak ken chakkayo ay anak,  
the saying-I to you link children  
My advice to you children is
- (b) isalcheng yo nan sokhal yo.  
stop you the gambling your.  
stop your gambling.
2. Tay nan sokhal, abolido; istolbo is pagfiyag.  
because the gambling upsetting disturbing of way-of-life  
Because gambling, it is upsetting, disturbing (our) livelihood.

Point 1

3. Nan angnen, inlagfo ta.  
the do work we  
The thing for us (two) to do is work.
4. (a) Manongnong pay  
well-arranged still
- (b) no waday inlagfowan.  
if there-is place-of-work  
Moreover, it is appropriate (for us) to have a job.
5. (a) Inapay laeng cha manalon:  
so also pl. farmer  
So in the case of a farmer:
- (b) mo adi insokhal,  
if not gamble
- (c) ket waday kasin kawaksan nan fiyag cha.  
particle there-is again future the life their  
if he does not gamble, he has a livelihood for the future.

Point 2

6. Nan sokhal pay lomlifok is kinasasaad nan kinafiyag.  
the gambling still break-up of situation of life  
Moreover, the gambling, it breaks up (our) way of life.
7. (a) Mid adi mailako  
nothing not able-to-sell

- (b) mo makoskosan ta isnan pinagfiyag.  
 if spend we (dual) the life-possession  
 There is nothing that cannot be sold if we spend all we (two) have.
8. (a) Tay mo man semkesemken ta nan ninpaab-afak  
 because if particle thinking we (dual) the caused-to-lose  
 Because when we get to thinking of our losses,
- (b) ta kanan en sobten  
 so-that say quote retrieve  
 saying that (we) will get it back
- (c) eleg ninwasit ta isnan mifafacheng,  
 maybe thrown we (dual) the reserves,  
 perhaps we throw away our reserves!
- payew man wenno ngag sisa ay khameng.  
 rice-field particle or what anaphoric link precious-jar  
 rice fields or any kind of valuables.
9. (a) Aakan sisa ilako  
 inherited-treasures anaphoric sell
- (b) ta kano sobten san ninpaafak.  
 so that report retrieve the-anaphoric caused-to-lose  
 Any treasures are sold, thinking to retrieve the losses.
10. Fagkhoset kayet ninpaafak.  
 instead still caused-to-lose  
 Instead, we still lose.
11. (a) Semkesemken yo kayya ya,  
 think you frustration emp.
- (b) isalcheng you nan sokhal yo.  
 Consider very well indeed: stop your gambling.

Point 3

12. Mangala yo  
 take you  
 You take.
13. Mangakhew kayo.  
 steal you  
 You steal.
14. O  
 Oh!

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15. Omchan kayo akhes isnan afong yo.  
arrive you also to house your  
You come home to your house.
16. Insonget nan asawa yo.  
become-angry the wife your  
Your wife becomes angry.
17. (a) Maabolido nan olo yo,  
upset the head your  
Your minds become distraught,  
(b) ya in-oyad yo et nan lima yo isnan asawa yo.  
and stretch-out you immed. the hand your to wife your  
and you punch your wife.
18. (a) Lawing nan sokhal  
evil the gambling  
(b) is cha adi isalcheng.  
in present-action not stop  
Gambling is wicked if it is not continually stopped.
19. Siya chi nan cha makmakwani ken chakayo.  
it that the presently saying to you  
This is what I am emphasizing to you.

Point 4

20. Nan kay sokhal ya! anito man nan sokhal.  
the explan. gambling emph. spirit-of-dead part. the gambling  
This gambling (emphatic, explanatory); gambling is an evili spirit.
21. (a) Tay olay into nan mangitafonan nan si asawa na  
for even where the hiding-place the personal-part wife his  
isnan siping cha,  
the money their  
Because wherever a man's wife hides their money,  
(b) mo way inchod-olin,  
if there-is put-away  
if there is a reserve put away,  
(c) ammoamon asawa na  
learn-about husband her  
he finds out where it is

- (d) ay imangikhotok  
link go-stealthily
- (e) ay manganap isnan siping.  
link search the money  
in that he stealthily searches for it.
22. (a) Olay into nan nangisad-ana  
even where the putting-place  
No matter where she places it,
- (b) khakkheng kay inalan kayet asawa na ay nangisokhal.  
still particle get still husband her link gamble  
her husband wills till finally get it, for gambling.
23. Kanan akhes asawa na, "Inteel ka, wenno fomoknag ka."  
say also wife his, 'stay-home you or go-to-field you  
Again, his wife says, 'you stay and do the house work,' or 'You go to do the field work.'
24. Kanan akhes en ta fomoknag.  
say also quote so-that go-to-field  
He answers also that he will go to the field.
25. (a) Imbis ta ome y is omayana  
instead so-that go to going-place  
But instead of going where he was supposed to,
- (b) mo inchanana nan iba na ay sokhachol,  
if find-he the friend his link gambler  
if he sees his gambling friends along the way,
- (c) kecheng!  
finish  
that's the end of that!
26. Chenya insokhal cha et engkana ay maschem.  
then gamble they immediately until link night  
Then they gamble until evening.
27. Adi nakhaeb nan makhaeb sichi.  
not done the to-do there-anaphoric  
His work is not done.
28. 'Inteel' efes, kanan asawa na,  
stay-home also say wife his  
Again, 'You stay home,' his wife says,

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'siya akhes chi nan khabem isnan intengawam,'  
this also that the do-you in staying-home-your  
'This also is your work for the day.'

29. Somaal si asawa na.  
come-home personal-part wife his  
His wife comes home.
30. Chaan metlaeng akhes nanongnong nan chaan ninloto.  
not-yet doubtful also prepared the not-yet cooked  
The preparation has not yet been done of the food to be cooked.
31. Chaan ninfayo.  
not-yet pounded  
The rice is not yet pounded.
32. Ngag nan kanen sidi? nan kanen isnan maschem?  
what the food there-anaphoric the food at night  
What food is there then? for the evening meal?
33. Insoma cha et ay sin-asawa.  
become-angry they immediately link husband-wife  
The husband and wife quarrel.
34. (a) Ngem mo masmassonget nan fafai,  
but if hot-tempered the wife  
But if the wife is hot tempered,
- (b) ket lomafan isnan lalaki.  
particle hit-back at-the man  
she will fight back (when the husband hits her).
35. Eleg kaifagfagan chi.  
perhaps gossip that  
Perhaps that will be gossiped.

**Closure**

36. (a) Pangpangngaasi yo  
please you
- (b) ta isalcheng yo nan sokhal yo.  
so-that stop you the gambling your  
Please, stop your gambling.

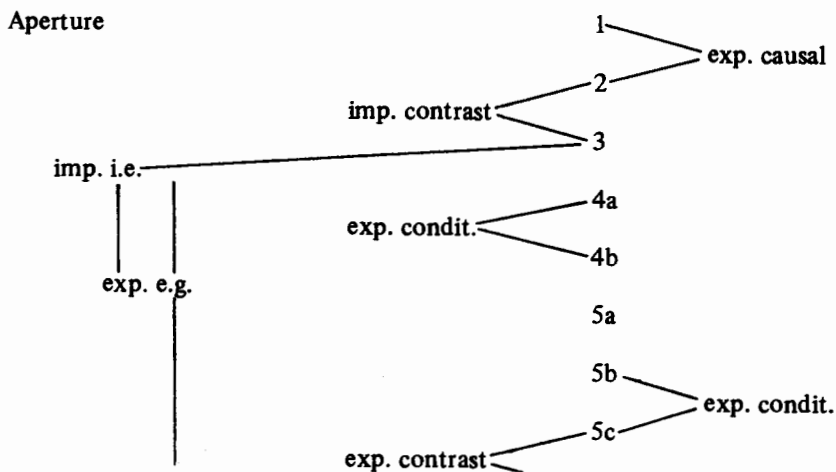
APPENDIX NO. 2

MOOD AND TRANSITIVITY IN PASAKRA 1

Mood of Independent Clauses	Processes of Independent Clauses	
Aperture (1-2)	1 Imperative	2 Relational
	1 Declarative	
Point 1 (3-5)	1 Imperative	3 Relational
	2 Declarative	
Point 2 (6-11)	1 Imperative	4 Material (67%)
	5 Declarative	1 Relational (17%)
		1 Mental (17%)
Point 3 (12-19)	8 Declarative	5 Material (56%)
	1 Minor	4 Relational (44%)
Point 4 (20-35)	15 Declarative	8 Material (50%)
	1 Interrogative	5 Relational (31%)
		3 Verbal (19%)
Closure	1 Imperative	1 Material

APPENDIX NO. 3

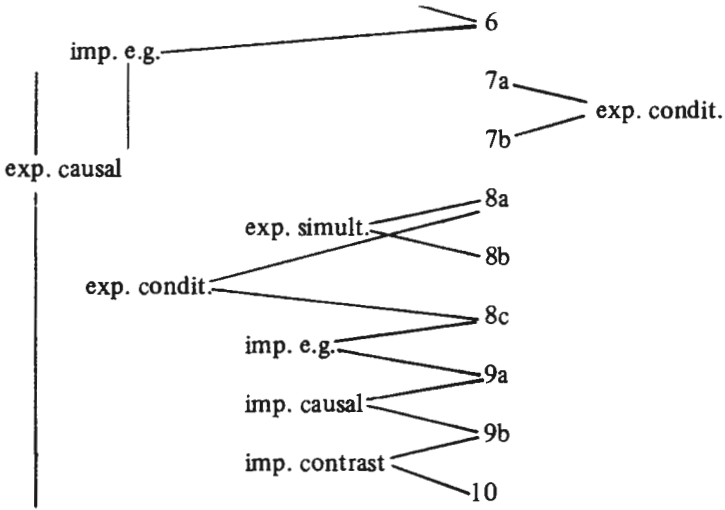
CONJUNCTION IN PASAKRA I



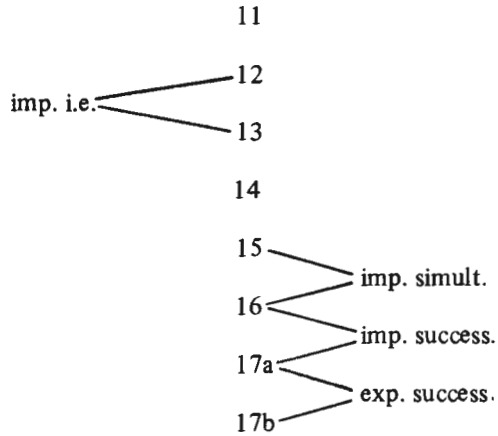


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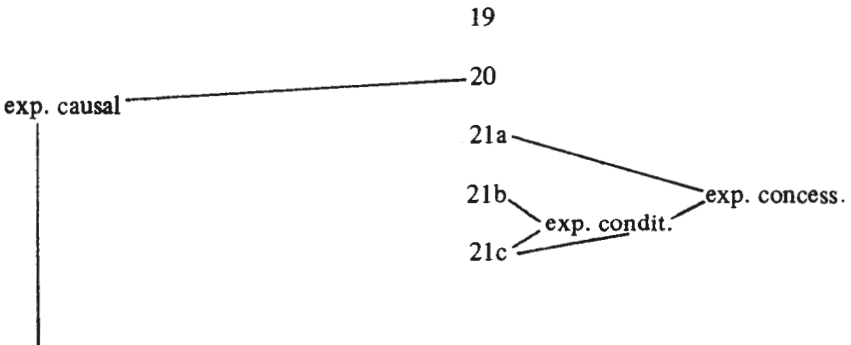
Point 2

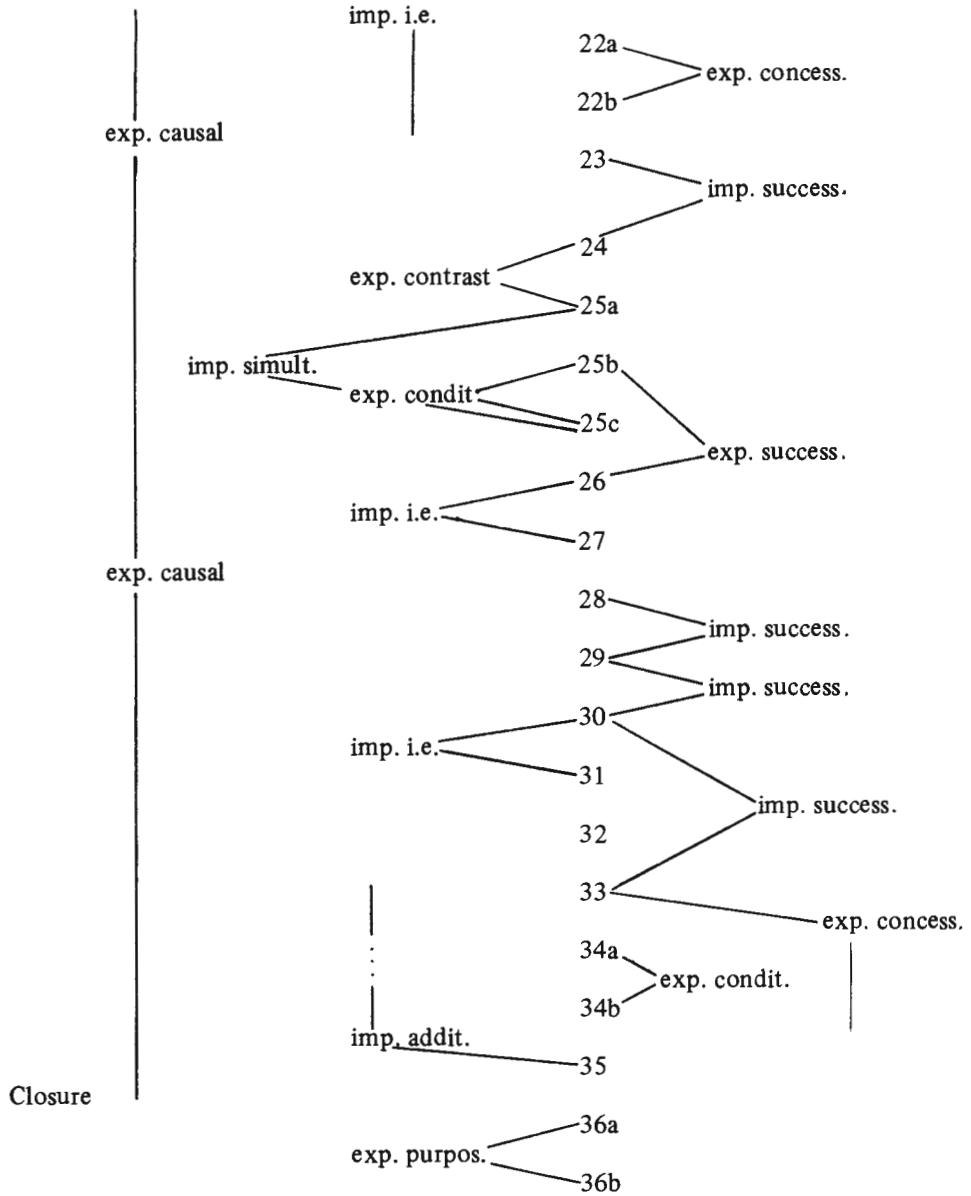


Point 3



Point 4





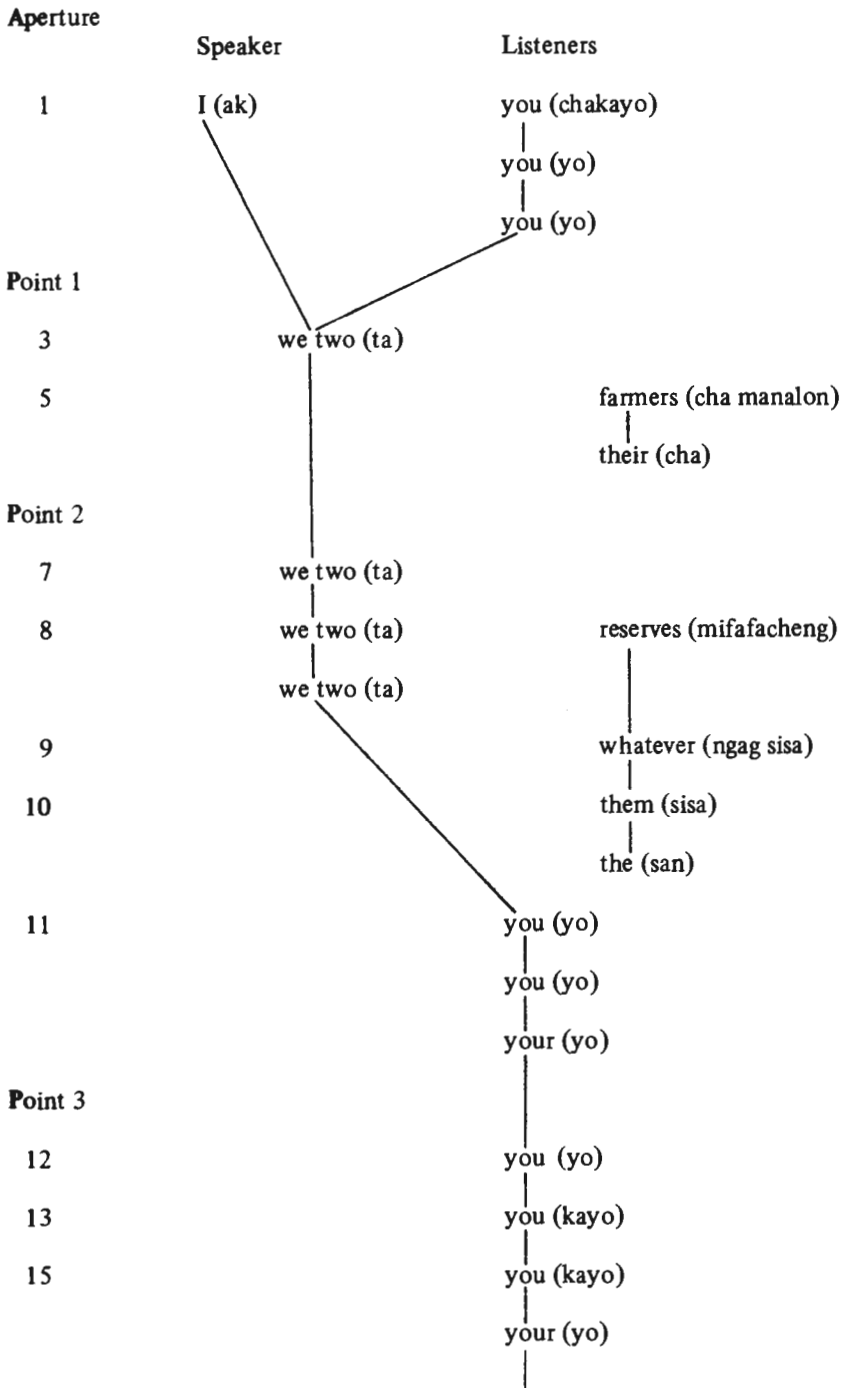
Abbreviations

- imp. implicit
- exp. explicit
- concess. concessive
- purpos. purposive
- addit. addition
- condit. conditional
- success. successive
- simult. simultaneous

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APPENDIX NO. 4

REFERENCE IN PASAKRA 1



BENN

16

your (yo)

17

your (yo)

you (yo)

your (yo)

your (yo)

18

18

19

you (chakayo)

this (siya chi)

Point 4

Speaker

Listeners

MAN

WIFE

21

he (na)

wife  
(siasawa)

their (cha)

22

her (na)

she (na)

23

her (na)

his (na)

you (ka)

you (ka)

25

25

his (na)

his (na)

(Friend)

friend (iba)

his (na)

26

they (cha)

27

there (sichi)

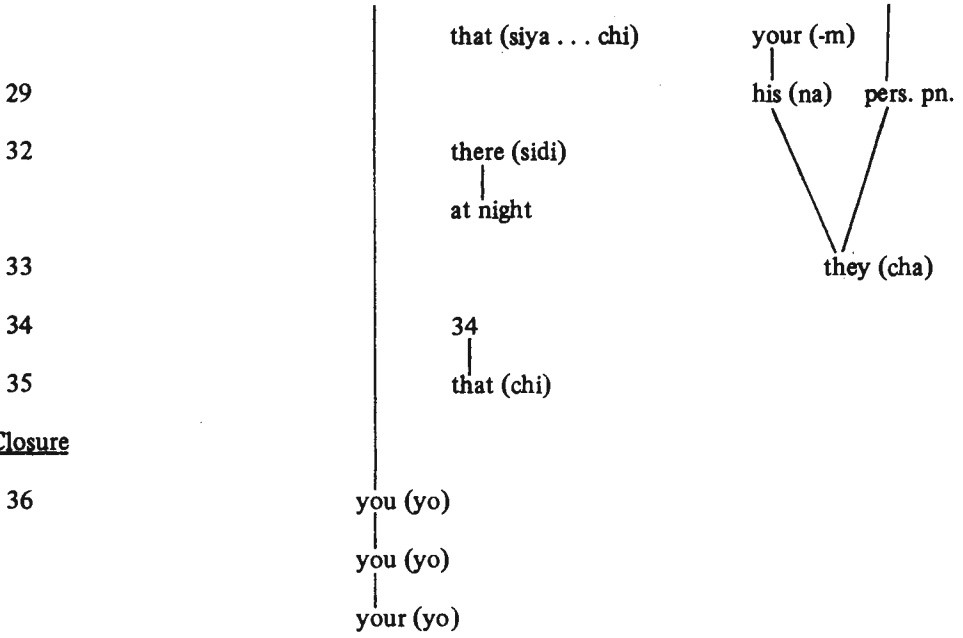
28

(CULTURAL CONTEXT)

his (na)

your (-m)

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APPENDIX NO. 5

RELATED SCHEMATA OF REGISTER CATEGORIES

GREGORY & CARROLL, 1978	FIELD	MODE	PERSONAL TENOR	FUNCTIONAL TENOR
BENSON & GREAVES, 1973	"	"	"	"
HALLIDAY et al, 1964	"	"	S T Y L E PERSONAL DISTANCE	ROLE TYPE
HALLIDAY, 1978	"	"	PERSONAL TENOR	FUNCTIONAL TENOR
ENKVIST, SPENCER & GREGORY, 1964	"	"	T E N O R	
ELLIS & URE, 1965	"	"	FORMALITY	ROLE
HASAN, 1973	SUBJECT & SITUATION MATTER TYPE	MODE & MEDIUM	P A R T I C I P A N T R O L E S	
LEECH, 1969	FIELD	MODE	SOCIAL RELATION (TONE)	ROLE
HYMES, 1967	SETTING & ENDS	CHANNEL & GENRE	P A R T I C I P A N T S & K E	

<sup>1</sup>Summary by R.S.M. Lim, 14/10/80 Seminar paper for Descriptive Methods in Linguistics.