

A PRELIMINARY STUDY OF TAGALOG DISCOURSE

Nora G. Bangalan
Institute of National Language

0. Introduction

This paper is a preliminary study of four discourse types found in selected Tagalog texts.¹

1. Discourse Types.

Four discourse genres are posited for Tagalog: Narrative, Procedural, Hortatory, and Explanatory.

1.1. **Narrative Discourse.** Narrative discourse recounts a series of events ordered more or less chronologically, usually in past/accomplished time. On the basis of an initial selection of six texts, Tagalog narrative discourse is separable into discrete parts expressed in the following formula²:

\pm Aperture \pm Episode₁ . . . + Episode_n \pm (+ Denouement \pm Anti-De) + Closure \pm Finis

In respect to its internal structure, Narrative Discourse is the most varied of the four discourse types in that it is composed not only of Narrative Paragraphs, but Explanatory, Hortatory, and Dialogue Paragraphs as well. The linkage of one paragraph to another to form a coherent discourse is either through Temporal Margins or by Time Horizons. For example, the onset of a new paragraph is marked by a temporal margin beginning with the sentence initial conjunction *nang* 'when' in the following illustration:

Nang maghatinggabi na ay biglang nagising ang babae.
when about-midnight L S/P sudden-L woke-up NM woman
When it was about midnight, the woman suddenly woke up.

The narrative is either first or third person oriented. The difference lies only in whether the narrator is or is not included in the events narrated. The narrator may reveal where he was when he related the story by the way he employs motion verbs and names of actual places.

Some events appear to be grouped together by common setting, common orientation, and by introduction of new participants. To help identify the participants, a reversal operation is recognized (Wise and Lowe 1968). To change the ordering of only two items so that the one that ranked lower in case in one action becomes the higher ranked and vice versa is an operation of reversal. For two items, say 1 and 2, reversal is symbolized as (12), which expresses a permutation in which the first element in parentheses is moved into position after the last element; the notation is a general one that permits permutations of any number of elements to be included in a single statement. Here it is the effect of interchanging 1 and 2. The reversal operation starts out with one participant as agent and the other as, say, goal, then is applied so that the second participant is agent and the first is a lower ranked role. To apply the Wise-Lowe model to a text, an appropriate order principle or ranking has to be established to permit different orderings to be distinguished. The complete ranking is from high to low involvement: agent, experiencer, source, goal, patient, instrument, noninstigative cause, benefactive factitive, range, essive, and zero. The ranking used is based on underlying role or case (Fillmore 1968, Frantz 1970). Agent is the highest ranked role; the others are ordered below it. A second reversal brings them back into the original orientation which signals a new paragraph.

In a narrative about a hold-up, for example, the participants are Alfredo and the hold-up man. The story starts with the hold-up man asking Alfredo to give him his money, an agent and goal situation, in which the agent ranks higher than the goal. Alfredo in turn surprises the hold-up man by suddenly shining his flashlight into his face. Alfredo now as agent outranks the hold-up man. The structure of the text revolves around the regular return to the configuration.

1.2. **Procedural Discourse.** The procedural discourse consists basically of a series of procedures leading to a Finished Product. Like the narrative, procedural discourse also shows chronological ordering, but since its purpose is to give instructions to accomplish a task or achieve an object, it more commonly employs future or habitual present tenses. The formula for a Procedural Discourse is:

\pm Aperture \pm Procedure₁ . . . + Procedure_n \pm Closure

The internal structure of this discourse type is more restricted than that of the Narrative Discourse in that only Explanatory Paragraphs or a sentence may expound the Aperture and Closure while only Procedural and Explanatory Paragraphs expound the Procedure Tagmemes.

Action is either present/concurrent time or future/projected time. Sentences simply represent progressive steps which usually begin with verbs in the present time but do not have overt agent, e.g.

- (1) *Igisa ang sibuyas at kamatis sa langis.*
to-fry NM onion and tomato P oil
Fry the onion and tomato with oil.
- (2) *Isunod ang giniling na karne at lutuin hanggang lumambot.*
to-follow NM ground L meat and to-cook until be-soft
Next add the ground meat and cook until it becomes soft.

The linkage of one paragraph to another to form a coherent discourse is via Temporal Margins of sentences. The Aperture of a Procedural Discourse is a Title Tagmeme which is expounded by a relator axis noun phrase that tells what is to be made or done. The Title Tagmeme occurs pre-nucleus, and relates the parts of the whole paragraph or discourse rather than being the Sentence Topic of one sentence. There is no instance of any sentence having two Sentence Topic Tagmemes, therefore Title should be regarded as distinct from Sentence Topic.

1.3. Hortatory Discourse. Hortatory Discourse attempts to influence conduct. The purpose of this sort of discourse is to give advice or exhortation but explanatory information may be included. The formula for this type of discourse is:

$$\pm \text{Aperture} \pm \text{Point}_1 \dots + \text{Point}_n \pm \text{Conclusion}$$

Hortatory Discourse (i.e. commands, suggestions, advice, pleas) usually starts with a statement of the Exhortation. The first person dual and second person pronouns occur in this type of discourse. The discourse is addressed to a specific person and frequently refers to that person throughout. Action is either present/concurrent time or future/projected time. Paragraphs link with each other chiefly through the use of Sentence Topics in the opening sentences of paragraphs.

Aperture is expounded by an Equivalent Sentence or a Discourse Vocative Phrase, which issues a call to the hearers to listen. The nuclear tagmemes are a series of Points which may be expounded by Hortatory or Explanatory Paragraphs. Closure is likewise expounded by Hortatory or Explanatory Paragraph types.

1.4. Explanatory Discourse. Explanatory Discourse seeks to provide information required in particular circumstances, and often does so by providing detailed descriptions of a person, situation, or activity. Chronological factors have little or no significance. The discourse is made up of:

$$\pm \text{Aperture} \pm \text{Point}_{eX1} \dots + \text{Point}_{eXn} \pm \text{Conclusion} \pm \text{Finis}$$

Explanatory Discourse usually starts with the theme. It consists of a series of Points developing that theme and it leads up to a Conclusion. The Preliminary Tagmeme is an opening remark which serves as background to the whole paragraph and later serves as a linkage to the paragraph that follows. Within paragraphs linkage is provided through Sentence Topics. Verbs are usually in the present or future time which is indicated by the affixes *nag-* and *mag-* such as: *nagsasalita* 'speaking' *magsasalita* 'will speak'. Nominalized verbs are quite numerous in this type of discourse. These are indicated by the nominalizer *pag-*. Nominals formed by *pag-* express the meaning 'act of' or 'process of' and the like.

Explanatory Discourse tends to use more examples and illustrations, hypothetical or factual, than any other discourse type.

2. Paragraph Types.

Tagmemes of discourse are manifested by paragraph syntagmemes. There are five basic paragraph types in Tagalog: Narrative, Procedural, Hortatory, Explanatory, and Dialogue. In these paragraph types, the sentences of the paragraph nucleus (and sometimes those of opening and closing tagmemes) are divided into Figure and Ground. The latter includes certain sentence margins – specific to the particular paragraph types – which relate lexically to preceding or following sentences. The Figure includes the balance of the sentence.

2.1. Narrative Paragraphs. A Narrative Paragraph relates a series of events or actions together in a chain. Each paragraph usually has one participant who is the focus or topic of the paragraph. The narration follows this participant around. The topic participant must always be involved in the climax. A Narrative Paragraph requires the stating of the general time horizon of the paragraph; this is usually stated at the beginning of the first sentence. Build-up steps in a paragraph generally have actions from the same semantic domain.

Narrative Paragraphs are distinguished by a nucleus which consists of a series of Build-ups (BU's) with BU_n as paragraph climax. Build-ups are chronologically linked. The formula for a Narrative Paragraph is:

$$\pm \text{Sett} \pm \text{BU}_1 \dots + \text{BU}_n \pm \text{Term}$$

The Setting (Sett) provides information in respect to any of the following: temporal orientation, locale, and dramatis personae. Terminus (Term) provides some closing comment.

Paragraph 15 of the Text (Narrative Paragraph)

<p>Nang maghatinggabi na ay biglang nagising ang babae. when about-midnight L S/P sudden-L woke-up NM woman</p> <p>Parang may narinig siyang ingay buhat sa salas. as-if there-is heard she-L noise from P living room.</p> <p>When it was about midnight, the woman suddenly woke up. It seemed that she heard a noise coming from the living room.</p>	Sett
<p>Agad na tumindig ang babae. Baka nanakawin immediately L stood-up NM woman perhaps will-steal</p> <p>nito ang salaping nakatago. this NM money-L hidden.</p> <p>The woman stood up immediately. "That man might steal the hidden money."</p>	BU ₁
<p>Sinilip niya ang lalaki. Sa pamagitan ng ilawan ay peeped she NM man P through L lamp S/P</p> <p>nakita niyang tulog ang sugatan. saw she-L slept NM wounded</p> <p>She peeped at the man. By means of a lamp she saw that the wounded man was asleep.</p>	BU ₂
<p>Bumalik siya uli sa kama niya. Pinilit niyang matulog went-back she again P bed her forced she-L to-sleep</p> <p>subalit may narinig na naman siyang kaluskos. but there-is heard L again she-L rustling sound</p> <p>Kinapitan siya ng takot. affected she L fear</p> <p>She went back to bed. She forced herself to go to sleep, but she heard a rustling sound again. She was scared.</p>	BU ₃
<p>Kinuha niya nang dahan-dahan ang kutsilyo sa tabi ng got she L slowly NM knife P beside L</p> <p>kanyang higaan, at humanda na siya. her-L bed and prepared L she</p> <p>Slowly, she got the knife beside her bed and got ready.</p>	Term

2.2. Procedural Paragraph. In Procedural Paragraphs, i.e. procedural explanations on how to do something, the participant can be left unstated or generic. The goal of the procedure is stated at the beginning.

A Procedural Paragraph is linked to the preceding paragraph by a temporal margin which is sequentially related to the main topic of the preceding paragraph. This margin is restricted to future tense. A single Procedural Paragraph is usually the complete body of a discourse with Aperture and Closure added. The formula for a Procedural Paragraph is:

$$\pm \text{Sett} \pm \text{Activity} \pm \text{Step 1} \dots + \text{Step}_n$$

Example of a Procedural Paragraph

<p>Igisa ang sibuyas at kamatis sa langis. to-fry NM onion and tomato P oil Fry the onion and tomato with oil.</p>	Step 1
<p>Isunod ang giniling na karne at lutuin hanggang lumambot. to-follow NM ground L meat and to-cook until be-soft. Next, add the ground meat and cook until it becomes soft.</p>	Step 2
<p>Idagdag ang hipon at lutuin nang limang minuto. to-follow NM shrimp and cook L five-L minute Add the shrimp and cook for five minutes.</p>	Step 3
<p>Idagdag ang arina at haluing mabuti. to-add NM flour and stir-L well Add the flour and stir it well.</p>	Step 4
<p>Idagdag ang sabaw at haluing uli hanggang lumapot ang sabaw. to-add NM broth and stir-L again until be-thick NM broth Add the broth and stir it again until the broth becomes thick.</p>	Step 5
<p>Isunod ang iba pang mga sangkap. to-follow NM other more-L NM ingredient Next, add the other ingredients.</p>	Step 6
<p>Timplahan ayon sa panlasa. to-season according P sense-of-taste Season according to desired taste.</p>	Step 7

2.3. Hortatory Paragraph. In a Hortatory Paragraph (exhortation, advice), the speaker and the addressee are necessarily named. The Exhortation Topic is stated at the beginning and at the end of the paragraph.

The Exhortation Tagmeme is the only obligatory tagmeme of the Hortatory Paragraph. There is an exhortation, command, or plea given (with consequent reference to second person). The Result Tagmeme does not occur in the Hortatory Paragraph here analyzed. The Exhortation Tagmeme contains some advice expressed either directly or obliquely. There is no peculiar grammatical form for giving commands but in sentences manifesting these tagmemes, the tense is restricted to future.

The Reinforcement Tagmeme links back to the Exhortation Tagmeme and restates it in the same form or in a paraphrase.

Hortatory Paragraphs are found embedded in Dialogue Paragraphs in Narrative Discourse.

The formula for a Hortatory Paragraph is:

± Prelim + Exhor ± Reason ± Warn ± Reinf ± Term

Example of a Hortatory Paragraph

<p>Huminto sa paglakad ang matandang lalaki. stopped p act-of-walk NM old-L man</p> <p>Pumihit sa akin. turned-around P me</p> <p>The old man stopped walking. He looked back at me.</p>	Prelim.
<p>Anak, manalangin ka. Humingi ka ng tawad sa kanya. child to-pray you to-ask you L forgiveness P her/him.</p> <p>My child, you pray. Ask for forgiveness from her/him.</p>	Exhor.
<p>Siya ay Pagibig na hindi pumapatay kundi she/he S/P love L not cause-to-die if-not</p> <p>bumubuhay, may luha ang tinig ng matandang lalaki at tumingin cause-to-live has tear NM voice L old-L man and looked</p> <p>sa dakong kanan niya. Naroon ang silya ng kamatayan. P direction-L right his there-was NM chair L death</p> <p>He/She is a loved one who does not kill but will make you alive. The old man's voice trembled, and he looked to his right. The chair of death was there.</p>	Reason
<p>Huwag mong kalilimutan ang bilin ko sa iyo. don't you-L will-forget NM advice my P you</p> <p>Don't forget my advice to you.</p>	Warn.
<p>Manalangin ka hanggang sa huling sandali, Carlo, anak. to-pray you until P last-L moment Carlo child</p> <p>You pray up to the last moment, Carlo, my child.</p>	Reinf.

2.4. Explanatory Paragraph. Explanatory Paragraphs generally proceed logically through an explanation, explaining each part in turn. The topic is stated at the beginning of the paragraph nucleus.

The formula for Explanatory Paragraph is:

± Prelim ± Text ± Expoⁿ ± Reasonⁿ ± Warn ± Result ± Term

Explanatory Paragraphs manifest the opening stage tagmeme of Narrative as well as Procedural Discourse. There are two optional peripheral tagmemes in Explanatory Paragraphs, namely: (1) Preliminary, which occurs before the nucleus and (2) Terminus, which occurs following the nucleus. The Prelim and the Term may be any comment not figuring in the linkage system within the paragraph and in some way related to the whole. The nucleus of an Explanatory Paragraph consists of four tagmemes. The obligatory Text usually occurs first. It announces the subject of the paragraph, which is something to be explained, accounted for as to situation, meaning, function, reason, or result. Linked to the Text in a particular way for each tagmeme may be an Exposition, a Reason, or Result.

The Text Tagmeme may be in portmanteau function on both paragraph and discourse levels. It may simultaneously announce the paragraph and the discourse topic or may more specifically indicate the central character or characters of a discourse.

The Expo Tagmeme is an exposition of the Text by presenting material which paraphrases or parallels the Text through synonyms or repetition of lexical items.

The Reason Tagmeme is one in which the Figure of S₂ is a paraphrase of the Cause Margin of S₁; or the Figure of S₂ exploits and may reverse the negative-affirmative value of the Cause Margin of S₁; or the Conditional Margin of S₂ exploits and likewise may reverse the negative-affirmative value of the Figure of S₁. The example below illustrates Text, Expo, and Reason tagmemes.

Paragraph VI of the Text (Explanatory Paragraph)

<p>Si Ignacio ay kolektor ng isang mayamang may-ari PM Ignacio S/P collector L one-L wealthy owner ng lupa sa San Pablo. L land P San Pablo. Ignacio is a collector for a wealthy landowner in San Pablo.</p>	<p>Text</p>
<p>Dahil sa magtatapos na ang buwan, ang kanyang koleksiyon because L will-end L NM month NM his-L collection ay umaabot na sa may sampung libong piso. S/P is-reaching L P has ten-L thousand-L peso Because the month was almost ended, his collection already amounted to about ten thousand pesos.</p>	<p>Expo</p>
<p>Ito'y itinago niya sa ilalim ng kanilang sahig, habang this S/P hid he P under L their-L floor while hinihintay nila ang pagdating ng kawani ng mayamang waiting they NM arrival L employee L wealthy-L may-ari ng lupa upang iyon ay kunin. owner L land in order that S/P get He hid this under their floor while they were waiting for the arrival of an employee of the wealthy landowner to collect it.</p>	<p>Reason</p>

2.5. **Dialogue Paragraph.** Longacre (1968) formulated a calculus for the description of dialogue. He suggests three main types of Dialogue Paragraphs, all of which apply to Tagalog. The three main Dialogue Paragraph types are: Simple Dialogue Paragraph, Compound Dialogue Paragraph, and Complex Dialogue Paragraph.

The Dialogue Paragraph may contain a Setting. The nucleus consists of a series of Speech tagmemes of which Speech₁ is the initiating utterance and may be lexically a Question (Ques), Proposal (Prop), or Remark (Rem). Speech₃ is the resolving utterance and is lexically an Answer (A), Response (Resp), or Evaluation (Eval). A dialogue may be prolonged by an intervening Speech₂ which is lexically a Counter-Question (Ques), Counter-Proposal (Prop), or Counter-Remark (Rem). The answer usually omits words or phrases which are restorable from the question.

Speech tagmeme zero rank (Sp₀) constitutes an inner periphery of the Dialogue Paragraph. Sp₀ precedes and/or follows the nucleus proper. Sp₀ is lexically a remark.

The Setting tagmeme introduces the dramatis personae of the paragraph, the time horizon, or a combination of these.

The Build-up tagmemes of the dialogue are much the same as those of the Narrative Paragraph. In dialogue paragraphs the BU tagmemes are peripheral whereas the BU's of Narrative Paragraphs are nuclear.

Dialogue linkage, however, revolves around what is said in one part of the dialogue as related to what is said next in the dialogue.

Dialogues containing Sp₁ plus Sp₃ are Simple Dialogue Paragraphs; those containing a Sp₂ are Complex Dialogue Paragraphs; those containing two or more exchange tagmemes expounded by Simple or Complex Dialogue Paragraphs are Compound Dialogue Paragraphs.

The formula for a Dialogue Paragraph is:

$$\pm \text{Sett} \pm \text{BU}^n [\pm \text{Sp}_0^n + (\pm \text{Sp}_1 \pm \text{Sp}_2 \pm \text{Sp}_3)] \pm \text{Term}$$

Paragraphs 10 & 11 of the Text (Dialogue Paragraphs)

<p>Nang gabing iyon ay umulan. Pakakain, nagdasal si Rosa. when night-L that S/P rained after-eating prayed PM Rosa.</p> <p>Tutungo na sana siya sa kanyang higaan nang siya'y about-to-go L would-be she P her-L bed when sheS/P</p> <p>makarinig ng katok sa pinto. able-to-hear L knock P door</p> <p>That night, it rained. After eating, Rosa prayed. She was about to go to bed, when she heard a knock at the door.</p>	<p>Sett</p>
<p>Sino iyan, tanong niya, na ang puso'y halos lumukso sa takot. who that ask she L NM heart S/P almost-to-jump P fear</p> <p>"Who's that?" she asked, her heart was beating fast from fear.</p>	<p>Sp1 (Ques)</p>
<p>Tutungan mo ako, wika ng isang lalaki. Ako'y sugatan. to-help you me said L one-L man I S/P wounded</p> <p>Papasukin mo ako. to-let-enter you me</p> <p>"Help me," a man said. "I'm wounded. Let me enter."</p>	<p>Sp1 (Prop)</p>
<p>Ang utos sa akin ng aking asawa'y huwag NM command P me L my husband S/P don't</p> <p>magpapasok, wika ng babae. will-let-enter said L woman</p> <p>"My husband commanded me not to let anyone enter," the woman said.</p>	<p>Sp2 (Prop)</p>
<p>Subalit halos hindi na ako makahinga. but almost not L I able-to-breathe</p> <p>Kailangan ko ang tulong. Malakas ang tulo ng dugo ko. need I NM help strong NM drip L blood my</p> <p>"But I can hardly breathe now. I'm in need of help. I'm bleeding heavily."</p>	<p>Sp3 (Eval)</p>
<p>Kung magtatagal pa'y tiyak na mamatay ako if will-stay-longer still-S/P sure L will-die I</p> <p>rito sa pintuan ninyo. here P door your</p> <p>"If you delay longer, I will surely die here at your door."</p>	<p>Term</p>

3. Linkage.

Linkage between sentences in a paragraph is sometimes carried by sequential time margins in the sentence. The linkage is sometimes carried by the end of one sentence being echoed in the beginning of the next sentence.

Linkage between paragraphs of a Narrative Discourse is of two sorts, lexical and grammatical. Grammatical linkage involves (a) linkage of the final sentence of one paragraph to the initial sentence of the following (tail-head linkage) or summary of one paragraph in the initial sentence of the following, and (b) consecutive time horizons in the initial sentences of consecutive paragraphs (Longacre 1968:1).

3.1. **Tail-Head Linkage and Linkage through Summary.** Paragraphs 3 and 4 of the text under study illustrates this kind of linkage. S_n of paragraph 3 is about Rosa asking her husband whether he was going to leave her all alone. The next paragraph reintroduces the man's proper name Ignacio, which was not mentioned in the preceding paragraph, followed by the adjective *nag-iisa* 'alone' which recapitulates the noun *pag-iisa* 'being alone'. The new paragraph is distinguished from the former by the portion of the sentence which mentions the proper name Ignacio, but is linked to the preceding paragraph by the next portion of the sentence which repeats the adjective *nag-iisa* 'alone'.

3.2. **Consecutive Time Horizons.** In the discourse referred to, the following are Consecutive Time Horizons given in the first sentence of each paragraph.

- P2 ngayong hapon
now-L afternoon
This afternoon
- P8 Nang anyong kakapit sa kanya si Rosa . . .
when form-L to-clang P him PM Rosa
When Rosa tried to cling to him . . .
- P10 Nang gabing iyon . . .
when night-L that
That night . . .
- P15 Nang maghatinggabi na . . .
When about-midnight L
When it was about midnight . . .

Lexical linkage comes via Dramatis Personae, by: (1) continuity of a specific Dramatis Personae, (2) continuity through the conversation of the Dramatis Personae, or (3) continuity of action of the Dramatis Personae.

(1) Continuity of a specific Dramatis Personae is shown in P14 to P16 in the Text. In P14, the woman is introduced as the agent in the first sentence and S_n is also about the woman, who didn't mind the man sleeping in the living room. P15 links lexically to P14 in that it starts with - 'The woman woke up suddenly because it seemed that she heard a noise coming from the living room.' This goes on until 'she heard the rustling sound again, so finally she took the knife beside her bed, and got ready.' P16 links to P15 by beginning with the sentence - 'She went carefully to the living room' referring to the same participant.

(2) Continuity through the conversation of the Dramatis Personae is manifested in P10, which states that she heard a knock at the door and so she asked, 'Who's that?' P11 links to P10 by initiating a proposal of a man who said, 'Help me. I'm wounded. Let me enter.' This is carried through the Counter-Proposal - 'My husband commanded me not to let anybody enter the house'. The man made an evaluation by saying: 'But I can hardly breathe now. I'm in need of help. I'm bleeding heavily'; and a Terminus which says - 'If you delay longer, I will surely die here at your door.'

(3) Continuity of action of the Dramatis Personae is illustrated in P18, which says - 'The woman took the gun and she held it carefully, while the rustling sound at the door was getting louder. Suddenly, when the door opened, Rosa saw a man with a mask. Without pity Rosa shot him, and the man fell. Rosa took the lamp on the table in order to see the face of the man she killed. She paled when the visitor removed the mask of the man who tried to enter their house.' The action is carried through P19, when the woman looked at the face of the intruder and in P20, when she ran towards her room and there she wept loudly because she killed her husband Ignacio who had intended to steal the money hidden under the floor.

4. Participants.

The information that identifies the participants in an event not only links participants to events, but also works within a cohesive system to link one mention of a participant with other mentions of the same participant. In a narrative, one or two, or at most three participants, are involved in the action at any point in the story (Grimes 1972), possibly with two or more individuals acting in concert as one group participant.

4.1. **Identification in relation to the grammatical hierarchy (surface structure).** The contributions of grammatical structures are divided into the following: the occurrence of certain units, the agreement rules between constituent units of a construction, and the dimensions of contrast in the system of a given level. Noun phrases are among the units which contribute to the identification of participants by their occurrence. Agreement rules between constituent units help to identify the participants as same or different. For example, the subject of each constituent clause in theme and development units of a simple developmental G-paragraph is the same. At least one category from each dimension of contrast in the systems of a level contributes to identification.

Of the grammatical word classes, nouns and pronouns are especially related to the problem of identification of participants. The occurrence of a noun as the head of a modifying noun phrase often identifies the participant referred to by the nature of the morpheme in the stem, e.g. *Ignacio* (name). The morpheme *si* or *ni* indicates that the participant is animate and names him. The following sentences illustrate this:

1. Si Ignacio ay kolektor ng isang mayamang may-ari ng mga
PM Ignacio S/P collector L one-L wealthy-L owner L NM
lupa sa San Pablo.
land P San Pablo.
Ignacio is a collector for a wealthy landowner in San Pablo.
2. Namutla ang mukha ni Rosa.
flushed NM face PM Rosa
Rosa flushed.

Once a participant has been introduced, later references may give further details. If a very generic term such as *ang matandang lalaki* 'the old man' has been used in the introduction, then a later reference may give a more specific description. If the first mention of the participant has used a kin term like *ang kanyang asawa* 'his wife', then, a later reference may add her name.

When there are two third person participants in a narrative, the distinction between masculine and non-masculine helps to identify the participant. This is shown in the following example:

Si Ignacio ay malupit kay Rosa, kaya napipilitang sumunod
PM Ignacio S/P cruel to Rosa, so being-forced-L to-follow
ang babae sa lahat ng gusto ng asawa.
NM woman P all L want L husband

Ignacio is cruel to Rosa, so the woman is forced to do everything that her husband wants.

The selection of forms for referring to participants is controlled by simultaneous aspects of meaning. The topic of the plot ordinarily controls the referent of the first noun, but the focus of attention of the observer controls the occurrence of some of the other nouns.

The units which occur are in part controlled by the plot, then a noun phrase must occur referring to that participant before other participants are referred to by noun phrase.

4.2. Identification in relation to lexemic hierarchy (deep structure). Lexemic structures also contribute to identification by the occurrence of certain units, e.g. a lexeme naming the participant; agreement rules between units, e.g. the fact that the goal of an L-clause can refer to the same participant as the agent whereas the indirect goal can not; and the dimensions of contrast in the system of a given level, e.g. in clauses marked for focus one participant is identified as the observer's focus of attention.

Participants are characterized by contrastive lexemic units which indicate the roles of the participants or the class of which they are a member. Among the contrastive units which characterize participants' kinship are lexemes which indicate certain social roles of the participants with reference to one another. Other units such as agent and goal characterize participants by their roles or functions in a particular action.

When a participant is referred to by an agent unit, he is characterized as the actual performer of the action in the clause. The agent unit is manifested by an L-participant phrase. For example:

Kinuha ni Rosa ang ilaw sa mesa upang kanyang makita
got PM Rosa NM lamp P table in-order she-L able-to-see
ang mukha ng napatay niya.
NM face L killed she

Rosa took the lamp on the table in order to see the face of the man she killed.

Rosa is the agent.

4.3. Explicit re-naming. Explicit reference with a noun phrase rather than a pronoun is used to establish participant orientation at the beginning of a new paragraph along with a shift in time, setting, or scene. Major participants are usually established in the introduction of the discourse, and often named as *si Alfredo* 'Alfredo', *si Ignacio* 'Ignacio' or given a title such as *ang mangingisda* 'the fisherman', *ang bingi* 'the deaf'. Minor participants may be referred to as *ang aking ama* 'my father', *ang kanyang nanay* 'her mother' rather than by naming them explicitly and thus establishing an independent reference for them that would change the orientation.

In third person oriented narrative discourse, a participant is frequently renamed explicitly as we get closer to the peak. With reference to frequency in occurrence, the hero has the most number of occurrences through explicit re-naming within the whole discourse; this may also lead the reader to identify the hero.

Explicit noun phrases also appear within the paragraph at times to allow a shuffling of case rankings when this is not brought about by a reversal or when no reversal is involved, to refer to a participant who has been uninvolved for a time.

4.4. Pronominal reference. Reference has to do with who or what is being talked about. It goes back to the speaker's assumption that the hearer knows who or what is involved. Identification, on the other hand, has to do with the linguistic means that the speaker uses to communicate to the hearer who or what is involved.

Pronouns are the common means of maintaining identification. Identification and characterization of participants are inseparable in the distribution of lexemic forms. They are also inseparable when grammatical forms and lexemic forms are considered with reference to each other. A participant may be identified by a noun phrase which lexemically characterizes the participant. The characterization in turn helps to identify him in a subsequent action when he is referred to only by a pronominal form. The occurrence of a pronoun within certain clause classes often indicates the introduction of a new participant or refers to a different participant than those referred to in the preceding clauses. In the text given here, the heroine is first introduced in a noun phrase, *wika ni Ignacio sa kanyang asawa* 'Ignacio said to his wife'. The quotative in direct quotation sentences often includes only pronominal affixes referring to the speaker and addressee of the quotation. For example, *Ibig mo bang sabihin ay iwan mo akong nag-iisa rito?* "Do you mean to say that you're leaving me alone here?" The speaker, however, is usually identified by a clause which occurs before the direct quotation sentence.

Pronouns are used whenever possible to refer to participants, yet there is usually enough information in the text so that the native speaker has no difficulty in keeping his reference straight even when pronoun reference is ambiguous, as when several participants are all referred to in the third person singular. In fact, overuse of explicit references such as noun phrases would be considered an unnatural style.

5. Prominence.

The term prominence refers to any device whatever which gives certain events, participants, or objects more significance than others in the same context. In spite of the innumerable overt forms taken by prominence features, there are nevertheless only three main values of prominence in discourse — theme, focus, and emphasis. The theme is the unfolding plot, always seen against its background of minor characters and stage properties. Focus is the spotlight, which may be playing continuously, or switched on and off as appropriate. Emphasis is the clash of cymbals or similar climax in the accompanying music (Callow 1974). These values of prominence operate in a variety of ways in the text under consideration to present a clear theme.

5.1. Prominence with Thematic Value. Thematic material is the material that develops the discourse, by contrast with the background material, which fills out the theme but does not develop it (Callow 1974). Prominence with thematic value is given to the discourse by (1) a title and a topic sentence at the beginning, (2) development of the theme all the way through to the evaluation, and (3) repetition of the theme.

5.2. Prominence with Focus Value. Focus is that type of prominence which acts as a spotlight, playing on the thematic material to bring some of it especially to the attention (Callow 1974). Focus is an obligatory category and one cannot avoid using it; at any point, some clause or participant or event must be in focus. Prominence with focus value is given within sections by (1) concentration of verbs in restating the theme and (2) progression of the setting, build-ups, and terminus within an episode.

5.3. Prominence with Emphatic Value. Emphasis is the kind of prominence which provides the discourse with speaker-hearer factors involving emotion or expectation (Callow 1974). Prominence that occurs with emphatic significance normally involves the speaker-hearer relationship in some way. Emphasis has two different functions. It highlights an item of information which the narrator considers will be surprising to the hearer, or else it warns the hearer that the emotions of the speaker are quite strongly involved. Devices for providing emphasis are normally particles, word-order (especially front-shifting), and repetition. Prominence with emphatic value is given to the discourse by (1) repetition and paraphrase given for emphasis more than for content and (2) stylistic devices such as reduplication.

A NARRATIVE TEXT:

- 01 ANG SALAPI SA ILALIM NG SAHIG
NM money P under L floor
- 02 P1 Ang salapi ay lagi nang isang tukso sa may mahihinang
NM money S/P always L one-L temptation P have weak-L
- 03 loob na naghahangad na magkamal nito nang hindi
inside L desiring L to-be-holding-handfuls this L not
- 04 nagpagod.
worked-hard
- 05 P2 Aalis ako ngayong hapon. – wika ni Ignacio sa kanyang
Leaving I now-L afternoon said PM Ignacio P his-L
- 06 asawa na noo'y nagdadalang tao. – Huwag na huwag kang
wife L that time-S/P pregnant don't L don't you-L
- 07 magpapapasok ng sino man habang ako'y wala. Marahil ay aabutin
will-let-enter L whoever while I-S/P none perhaps S/P reaching
- 08 ako ng tatlong araw.
I L three-L day
- 09 P3 Namutla ang mukha ni Rosa. – Ibig mo bang sabihin ay
flushed NM face PM Rosa want you Intr.-L to-say S/P
- 10 iiwan mo akong nag-iisa rito?
leaving you I-L alone here
- 11 P4 Napangiti si Ignacio. – Bakit, hindi ka pa ba
caused-to-smile PM Ignacio why not you still Intr.
- 12 nabihasa sa pag-iisa? alam ko namang walang mangyayari rito
accustomed L being-alone know I also-L none-L will-happen here
- 13 sa iyo. Isa pa, kung hindi ako aalis ngayon, ay baka may
P you one more if not I leaving now S/P perhaps there-is
- 14 kumuha pa ng kaunti nating aanihin sa Laguna. Sayang din
to-get more L small our-L will-harvest P Laguna waste too
- 15 naman ang kikitain natin sa maliit nating niyugan.
also NM will-profit our P small our-L coconut-plantation
- 16 Alam mo namang malaki pa ang ating pagkakautang.
know you also-L large still NM our-L having-indebted
- 17 P5 Hindi naman natin kailangang-kailangan ang salapi, wika ni Rosa.
not also our in-dire-need NM money said PM Rosa.
- 18 May kaunti pa naman tayong natatago, a. Ako'y lubhang
have small still also we-L is-saving Intr. I S/P very much
- 19 nag-aalaala rin dahil sa malaking halaga ng salaping iiwan mo
is-worried too because P Large-L amount L money-L leaving you
- 20 sa akin.
P me
- 21 P6 Si Ignacio ay kolektor ng isang mayamang may-ari ng mga
PM Ignacio S/P collector L one-L wealthy-L owner L NM
- 22 lupa sa San Pablo. Dahil sa magtatapos na ang buwan, ang kanyang
land P San Pablo. because P about-to-end L NM month NM his-L
- 23 koleksiyon ay umaabot na sa may sampung libong piso.
collection S/P is-reaching L P have ten-L thousand-L peso
- 24 Ito'y itinago niya sa ilalim ng kanilang sahig habang hinihintay
this S/P hid he P under L their-L floor while is-waiting
- 25 nila ang pagdating ng kawani ng mayamang may-ari ng lupa
they NM arrival L employee L wealthy-L owner L land
- 26 upang iyon ay kunin.
in order that S/P to-get

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- 27 P7 Ako'y natatakot, Ignacio . . . wika ni Rosa. Para kang
I S/P being-afraid Ignacio said PM Rosa as-if you-L
- 28 loka,- pagalit na wika ni Ignacio. Basta't ako'y aalis.
fool angrily L said PM Ignacio whatever-and I S/P leaving
- 29 Wala kang marami pang salita.
none you-L many more-L word
- 30 P8 Nang anyong kakapit sa kanya si Rosa, ay ubos-lakas
when form-L to-cling P him PM Rosa S/P very-strong
- 31 niyang itinulak ito. Napasadlak ang babae sa hagdan, at
he-L pushed this caused-to-stumble NM woman P stair and
- 32 kamantik nang nahulog.
nearly L fell
- 33 P9 Si Ignacio ay malupit kay Rosa, kaya napipilitang
PM Ignacio S/P cruel to Rosa so is-being-forced
- 34 sumunod ang babae sa lahat ng gusto ng asawa.
to-follow NM woman P all L want L husband
- 35 P10 Nang gabing iyon ay umulan. Pagkakain nagdasal si Rosa.
when night-L that S/P rained having-eaten prayed PM Rosa
- 36 Tutungo na sana siya sa kanyang higaan nang siya'y
direction-of-going L would she P her-L bed L she S/P
- 37 makarinig ng katok sa pinto. Sino 'yan tanong niya, na ang
able-to-hear L knock P door who that asked she L NM
- 38 puso'y halos lumukso sa takot.
heart S/P almost to-jump P fear
- 39 P11 Tulungan mo ako, wika ng isang lalaki. Ako'y sugatan.
to-help you I NM L one-L man I S/P wounded
- 40 Papasukin mo ako. Ang utos sa akin ng aking asawa'y
to-let-enter you I NM command P me L my husband S/P
- 41 huwag magpapapasok, wika ng babae. Subali't halos hindi na ako
don't will-let-enter said L woman but almost not L I
- 42 makahinga. Kailangan ko ang tulong. Malakas ang tulo ng dugo ko.
able-to-breathe need I NM help strong NM drip L blood my
- 43 Kung magtatagal pa'y tiyak na mamamatay ako rito sa pintuan
if will-stay-long still S/P sure L will-die I here P door
- 44 ninyo.
your
- 45 P12 Nakakaawa ang tinig ng lalaki, kayat nabagbag ang
pitiful NM voice L man therefore aroused-feeling NM
- 46 puso ni Rosa at nahikayat siyang buksan ang pinto. Isang lalaking
hear PM Rosa and persuaded she-L to-open NM door one-L man-L
- 47 may sugat sa kaliwang kamay ang bumulaga sa kanya. Matipuno
has wound P left-L hand NM appeared P her fine-physique
- 48 ang katawan nito subali't ang mukha'y sunog sa araw.
NM body this but NM face /SP burned P sun
- 49 P13 Inabot ako ng sakuna sa kotse ko diyan sa malapit sa inyo,
reached I L accident P car my there P near P you
- 50 paanas na wika ng lalaki. Salamat na lamang at nakita ko ang
softly L said L man thanks L only and saw I NM
- 51 munting ilaw sa bahay ninyo.
little-L light P house your
- 52 P14 Tinulungan ng babae ang lalaki. Nilinis niya ang dugo sa kamay.
helped L woman NM man cleaned she NM blood P hand

- 53 Hindi naman malalim ang sugat. Ilang saglit pa at inaantok
not also deep NM wound how-many-L moment more and got-sleepy
- 54 na sila. Hinayaan ng babaing sa salas matulog ang lalaki.
L they left L woman-L P living-room to-sleep NM man
- 55 P15 Nang maghatinggabi na ay biglang nagising ang babae. Parang
when about-midnight L S/P sudden-L woke-up NM woman as-if
- 56 may narinig siyang ingay buhat sa salas. Agad na
there-is heard she-L noise from P living-room immediately L
- 57 tumindig ang babae. Baka nanakawin nito ang salaping nakatago.
stood-up NM woman perhaps will-steal this NM money-L hidden
- 58 Sinilip niya ang lalaki. Sa pamamagitan ng ilawan ay nakita niyang
peeped she NM man P through L lamp S/P saw she-L
- 59 tulog ang sugatan. Bumalik siya uli sa kama niya. Pinilit
slept NM wounded went-back she again P bed her forced
- 60 niyang matulog subalit may narinig na naman siyang kaluskos.
she-L to-sleep but there-is heard L again she-L rustling-sound
- 61 Kinapitan siya ng takot. Kinuha niya ng dahan-dahan ang kutsilyo sa
affected she L fear got she L slowly NM knife P
- 62 tabi ng kanyang higaan, at humanda na siya.
beside L her-L bed and prepared L she
- 63 P16 Maingat siyang tumungo sa may salas. Noon niya
careful she-L to-go P have living-room that-time she
- 64 nabatid na ang kaluskos ay nagbubuhay sa kanilang pinto.
knew L NM rustling-sound S/P coming-from P their-L door
- 65 May nagbubukas nito! Kinilabutan siya. Hindi niya ngayon malaman
there-is opening this feared she not she now to-know
- 66 kung ano ang gagawin. Ilang saglit pa, at marahan siyang
if what NM to-do. how-many-L a-moment more and slowly she-L
- 67 lumapit sa lalaking nakahiga sa salas. Ginising niya ito.
came-near P man-L lying P living-room awakened she this
- 68 Pabulong na sinabi niyang may nagbubukas ng kanilang
whisper-manner L told she-L there-is opening L their-L
- 69 pinto. – Tulungan mo ako, wika ng babae.
door to-help you I said L woman
- 70 P17 Ang kamay ko'y namamanhid sa sakit – wika ng lalaki.
NM hand my S/P being-numb P pain said L man
- 71 Subalit kunin mo ang baril sa aking balsa. May kargang bala iyan.
but get you NM gun P my-L pocket has load-L bullet that
- 72 Sa oras na may magbukas ng pinto ay barilin mo agad.
P time L there-is will-open L door S/P to-shoot you immediately
- 73 Huwag na huwag kang magbibigay ng pagkakataong maunahan.
don't L don't you-L will-give L having-chance cause-to-act first
- 74 P18 Kinuha ng babae ang baril, at maingat na hinawakan niya ito,
got L woman NM gun and careful L held she this
- 75 habang ang kaluskos sa pintuan ay lumalakas. Nang biglang
while NM rustling-sound P door SP becoming-loud when sudden-L
- 76 mabuksan ang pinto, ay nakita ni Rosa ang isang lalaking may
being opened NM door S/P saw PM Rosa NM one-L man-L have
- 77 maskara. Walang awang pinaputukan ito ni Rosa, at ang lalaki'y
mask none-L pity-L shot this ni Rosa and NM man S/P
- 78 napahandusay. Kinuha ni Rosa ang ilaw sa mesa, upang kanyang
lying-prostrate took PM Rosa NM lamp P table in-order she-L

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79	makita able-to-see	ang NM	mukha face	ng L	napatay killed	niya. she	Namutla paled	siya she	nang L	alisin to-remove
80	ng panauhin L visitor	niya her	ang NM	maskara mask	ng L	nagtangkang intended-L	pumasok to-enter	sa P	bahay house	nila. their
81	Kilala know	mo you	ba Intr.	siya? him	— asked	tanong L	ng L	lalaki. man		
82	P19 looked-L	Tiningnang again	muli L	ng babae woman	ang NM	mukha face	ng magnanakaw. L thief	Hindi, no	—	
83	wika said	ni Rosa. PM Rosa	Hindi no	ko I	siya him	kilala. know	At and	patakpong ran	tumungo towards	sa P
84	silid room	niya her	ang NM	babae. woman						
85	P20 there	Doon she	siya she	humagulgol loud-weeping	ng L	iyak. cry	Pagka't because	ang NM	napatay killed	niya'y She S/P
86	si PM	Ignacio, Ignacio	ang NM	kanyang her-L	asawa, husband	na L	nagtangkang intended-L	nakawin to steal	ang NM	salaping money-L
87	nakatago hidden	sa P	ilalim under	ng L	kanilang their-L	sahig. floor.				
88	P21 may-forgive	Patawarin him	siya L	ng L	Diyos, God	— prayed	dasar ni Rosa, PM Rosa	— may-forgive		
89	siya him	ng L	Diyos! God							

A NARRATIVE TEXT:

MONEY UNDER THE FLOOR

01
02 P1 Money is always a temptation to those who have a weakness
03 for desiring to have handfuls of it without
04 working hard.
05 P2 "I'm leaving this afternoon" — Ignacio said to his
06 wife who was then pregnant. — "Don't ever let anyone enter
07 the house while I'm away. Perhaps I'll be away
08 for three days."
09 P3 Rosa flushed. — "Do you mean to say that
10 you're leaving me alone here?"
11 P4 Ignacio smiled. — "Why, aren't you
12 accustomed to being alone? I know that nothing will happen with
13 you here. One thing more, if I don't leave now, someone else might
14 get our small harvest in Laguna.
15 Our profit from our small coconut plantation will then just disappear.
16 You know very well that we still have a large amount of debt."
17 P5 "We are not in dire need of money." Rosa said.
18 "We still have a small amount saved. I'm also very worried,
19 because of the large amount of money which you are leaving
20 with me."
21 P6 Ignacio is a collector for a wealthy landowner
22 in San Pablo. Because the month was almost ended
23 his collection already amounted to about ten thousand pesos.
24 He hid this under the floor while they were waiting
25 for the arrival of an employee of the wealthy landowner
26 to collect it.
27 P7 "I'm afraid, Ignacio . . .," Rosa said. "You're acting like
28 a fool," — Ignacio said angrily. "Whatever happens I've got to leave.
29 Don't say anything more."
30 P8 When Rosa tried to cling to him,
31 he shoved her away. The woman stumbled and
32 nearly fell down the stairs.
33 P9 Ignacio is cruel to Rosa, so the woman is forced

34 to do everything that her husband wants.
 35 P10 That night it rained. After eating, Rosa prayed.
 36 She was about to go to bed, when she heard
 37 a knock at the door. "Who's that?" she asked,
 38 her heart was beating fast from fear.
 39 P11 "Help me," a man said. "I'm wounded."
 40 Let me enter." "My husband commanded me
 41 not to let anyone enter," the woman said. "But I can hardly breathe
 42 now. I'm in need of help. I'm bleeding heavily.
 43 If you delay longer, I will surely die here
 44 at your door."
 45 P12 The man's voice was so pitiful that Rosa's heart
 46 was stirred with sympathy and she was persuaded to
 47 open the door. A man with a wound on the left hand appeared before her.
 48 He had a fine body physique, but with a sun-burned face.
 49 P13 "I had an accident with my car here near your place,"
 50 the man said softly. "I am thankful that I saw
 51 a small light in your house."
 52 P14 The woman helped the man. She cleaned the blood on his hand.
 53 The wound was not deep. After some moments he felt sleepy.
 54 The woman left him sleeping in the living room.
 55 P15 When it was about midnight, the woman suddenly woke up. It
 56 seemed that she heard a noise coming from the living room. The
 57 woman stood up immediately. "That man might steal the hidden money."
 58 She peeped at the man. By means of a lamp she saw
 59 that the wounded man was asleep, She went back to bed. She forced
 60 herself to sleep, but she heard the rustling sound again.
 61 She was scared. Slowly, she got the knife
 62 beside her bed, and got ready.
 63 P16 She went carefully to the living room. By then,
 64 she knew that the rustling sound was coming from the door.
 65 Someone was opening it! She was scared. Now, she didn't know what
 66 to do. After some moments, she slowly
 67 approached the man lying in the living room. She awakened him.
 68 She whispered that there was someone opening their door.
 69 "Help me." the woman said.
 70 P17 "My hand is numb with pain," the man said.
 71 "But then, take the gun inside my pocket. It is loaded.
 72 When someone opens the door, shoot him at once.
 73 Don't give him a chance to act before you do."
 74 P18 The woman took the gun and she held it carefully,
 75 while the rustling sound at the door was getting louder. Suddenly,
 76 when the door opened, Rosa saw a man with a mask.
 77 Without pity Rosa shot him.
 78 The man fell. Rosa took the lamp on the table in order
 79 to see the face of the man she killed. She paled when the visitor
 80 removed the mask of the man who tried to enter their house.
 81 "Do you know him?" - the man asked.
 82 P19 The woman looked again at the face of the intruder. "No" -
 83 said Rosa. "I don't know him." And the woman ran towards
 84 her room.
 85 P20 There she wept loudly because the man she killed
 86 was Ignacio, her husband, who had intended to steal the money
 87 hidden under the floor.
 88 P21 "May God forgive him," - Rosa prayed - "May God
 89 forgive him!"

NOTES

¹Tagalog is the basis of Pilipino, one of the official languages of the Philippines. Of the numerous languages spoken in the Philippines, Tagalog ranks first in number of first-and second – language speakers; it is spoken by people all over the country.

For the analysis described in this paper, six separate texts were initially selected from an inventory of texts. These texts included three first person oriented narratives and three third person oriented narratives. In addition, other texts were skimmed to corroborate the analysis.

²Here I followed tagmemic procedures as utilized by Longacre (1968).

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