

## USE OF DIALOGUE IN A DIBABAWON NARRATIVE DISCOURSE

JANNETTE FORSTER  
*Summer Institute of Linguistics*

### 1. INTRODUCTION

The purpose of this paper is to examine the use of dialogue as a strategy for building tension in a Dibabawon factual narrative discourse.<sup>1</sup> The discussion will deal mainly with one such discourse, with a less detailed look at a second discourse in Section 3 of the paper. The text from which most of the data are drawn is a first person narrative, written by a man in his early 30's, recalling both the events and the emotions he experienced the first time he attended school. The discourse begins with an expository paragraph in which the author introduces a problem. The remainder of the discourse comprises four episodes which rely heavily on dialogue to further define the problem and to set forth the solution. The progression of excitement in dialogue paragraphs is reflected in the author's choice of quotation types. These range from narrative dialogue, in which dialogue is introduced by a quotation formula, to dramatic dialogue, in which there is no quotation formula to signal change of speaker.<sup>2</sup> Within narrative dialogue there is a contrast of tension shown in the quotation formulas: an inflectional quotation formula in which the speech verb has the same time aspect affixation as other independent verbs in the paragraph is less vivid than a reduced quotation formula in which the speech word is unaffixed. Thus for this text I posit a scale of vividness<sup>3</sup> with three levels:

- 1 – no quotation formula
- 2 – reduced quotation formula
- 3 – inflectional quotation formula

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<sup>1</sup>Dibabawon is a Manobo language spoken in the province of Davao del Norte, Mindanao, Philippines. The texts on which the observations in this paper are based were written in 1966-67 by Bregido Guminang, the eldest son of Siaman Guminang.

The encouragement and many instructive comments given by Robert E. Longacre during the writing of this paper are gratefully acknowledged.

<sup>2</sup>The speaker is usually identified in Dibabawon quotation formulas, but with the exception of quotation formulas which contain verbs such as *usip* 'ask', *sugù* 'command', the addressee is seldom mentioned in the formula. The addressee is however frequently identified by a vocative within the quotation, and in dramatic dialogue vocatives often provide the only means of keeping track of the participants.

<sup>3</sup>The notion of a scale of vividness for quotation types derives from Longacre's use of the term spectrum, '... a cline of information which ranges from the most dynamic elements of the story to the most static...' (Longacre 1981:340).

The analysis of paragraph types occurring in the discourse follows Longacre (1976) chapter 4, and Longacre (1980).

## 2 SCHOOL EXPERIENCE DISCOURSE

### 2.1. THE SETTING

The time and place setting of the discourse is given by the author in the title:

Pag-iskuyla ku diyà to Makgum no wadà pad gira<sup>4</sup>  
schooling my there d Makgum when none yet war

My schooling is Macgum before the war (World War II)

### 2.2. THE PROBLEM INTRODUCED

Attending school away from home, which the boy (the author at the age of about seven) had anticipated as a pleasant experience, turned out to be a traumatic one instead. His lack of understanding in school led to a strong desire to go home to his family, and since he had no way of accomplishing that, his pleasure gave way to acute homesickness.

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<sup>4</sup>The following symbols are used in the cited forms:

ii	independent immediate	d	determiner
ir	independent remote	l	link
di	dependent immediate	p	person marker
dr	dependent remote	pt	particle
Ci	circumstantial mode	du	dual
pl	plural	inc	inclusive
Ø	null pronoun, focused	exc	exclusive
	3rd person singular		

## USE OF DIALOGUE IN A DIBABAWON NARRATIVE DISCOURSE

The problem is introduced in an expository condition paragraph which is made up of a nested series of embedded result paragraphs. The structure of the paragraph is displayed in the accompanying tree diagram. Verbs occurring in independent clauses in this section are either stative (*naliyag* 'pleased', *nasampot* 'lonely') or are in the circumstantial mode.<sup>5</sup> Apart from the two stative verbs cited, the independent-remote time aspect is used throughout, indicating nonspecific, ongoing action. There is one quotation formula which introduces a remark by the boy, but this remark does not trigger a dialogue. The verb used in the quotation formula is inflected for circumstantial mode and independent-remote time aspect.

- (1) Dayun to ogpaka-ikagi ad to 'Atu on man buwa  
then d ir. Ci- say I. now d enough now pt maybe

si Amoy no konà ad ogdokaton dini to Makgum.'  
p father I not I. now ir. fetch here d Makgum

'Then I would have to say, "Maybe it doesn't matter to Father that he doesn't fetch me here in Macgum"'

<sup>5</sup>Time aspect, mode, and focus affixes of Dibabawon verbs are displayed in the following chart:

		Time Aspect				
		Independent		Dependent		
		Focus	Immediate	Remote	Immediate	Remote
Mode	Unmarked	Subj	nig-/mig-	og-		-um-
		Obj	pig-	og- . . -on	-a	-on
		Ref	pig- . . -an	og- . . -an	-i	-an
		Asso	in-	ig-	i-	i-
	Circumstantial	Subj	naka-	ogpaka-	maka-	paka-
		Obj	na-	ogka-	ka-	ma-
		Ref	na- . . -an	ogka- . . -an	ka- . . -i	ma- . . -an
		Asso	ingka-	igka-	ika-	ika-

Verb forms in the independent time aspects, whether immediate or remote, can occur in grammatically independent clauses, whereas verb forms in the dependent time aspects have a dependency of some sort and occur negated and in commands, conditions, and sequences. The dependent time aspects are sometimes referred to as irrealis.

Verb forms in the independent-immediate time aspect refer to definite actions which have begun and may or may not have been completed. Verb forms in the independent-remote time aspect refer to general, customary, or indefinite actions or actions which may or may not have been begun and have not been completed.

Verb forms in the dependent-immediate time aspect refer to actions which have not occurred (hence irrealis) and to actions which have occurred and are in sequence with other actions or are modified by certain time and location phrases. Verb forms in the dependent-remote time aspect refer to conditions, both actual and potential, and to certain mitigated commands.

Circumstantial mode indicates that the action described by the verb is possible or necessary due to some circumstance not under the control of the actor. This mode is sometimes referred to as nonvolitional.

For a discussion of Dibabawon focus categories, see Forster and Barnard (1968).

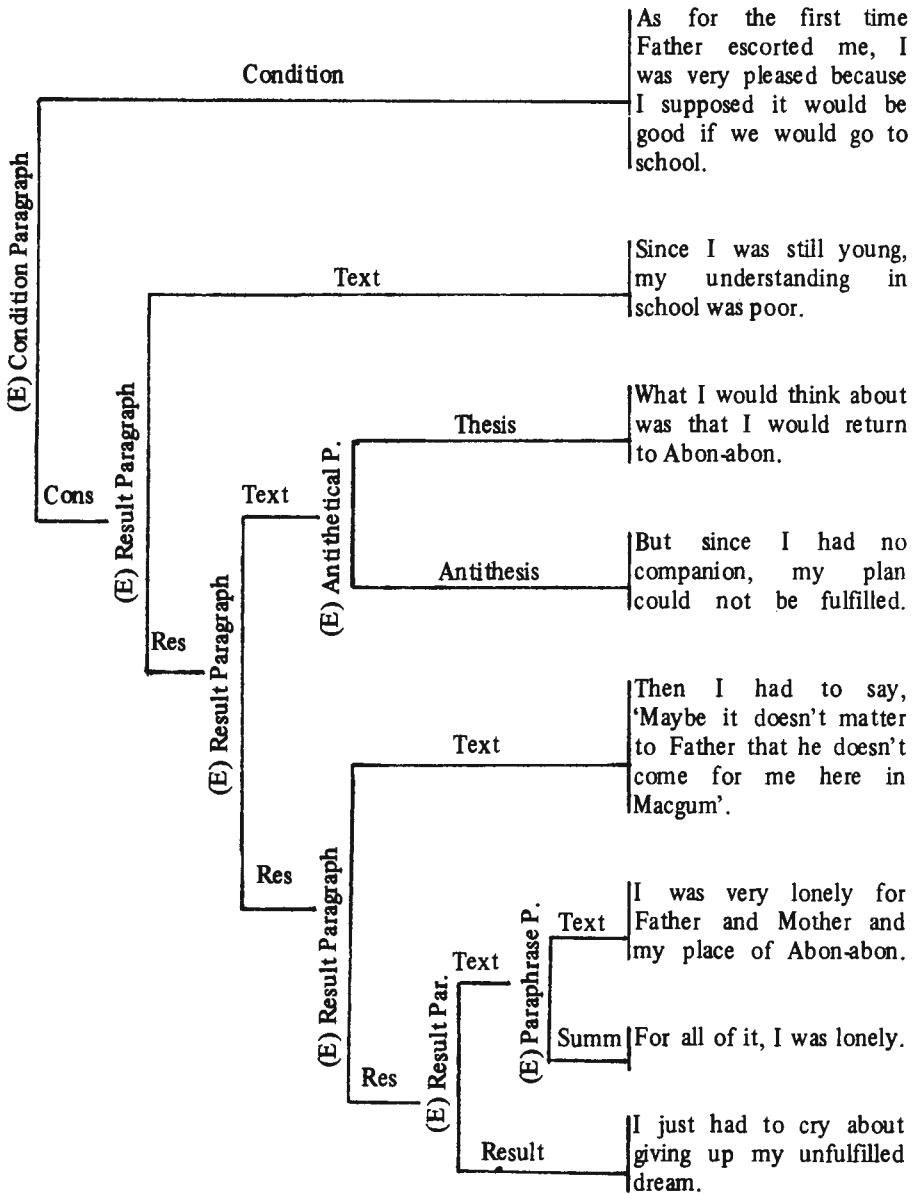


Diagram 1. Tree Diagram of Expository Condition Paragraph

2.3. AN ATTEMPTED SOLUTION

The first episode is an unsuccessful attempt on the part of the boy's relatives to solve the problem of his homesickness by assuring him that they are also his family. The episode is expounded by a compound dialogue paragraph which consists of two exchanges of conversation followed by an expository step-down paragraph.

Tension is neutral in the first exchange, with no progression of quotation formulas, as the author describes a typical conversation, one in which those with whom he was

living as a boy would try to convince him that they were all related, a claim which he would emphatically reject. Although this first exchange is identified as an embedded dialogue paragraph, the verb affixation is typical of expository, rather than narrative, discourse in Dibabawon. Each utterance is introduced by an inflected quotation formula in which the verb is affixed for independent-remote time aspect, indicating nonspecific, habitual action.

- (2) Ogpaman-ikagi on kan pig-ugpa-an ku to 'Nokoy man to  
ir-say now d ii-dwell-... my d what pt d

igsinogow nu? Mahan-in koy dà man no duma  
ir-cry you many-... we. exc just pt l companion

nu dini to Magkum'.  
your here d Magkum

'The ones I lived with would say, "Why are you crying? There are many of us who are your relatives here in Macgum"'

- (3) Dayun to ogtabakon ku to kagi dan. Og-iling ad  
then d ir. respond I d word their ir-thus I. now

to 'Wadà labot ku iyu no mong-otow. Lamanon ko  
d none share my you. pl l people might. be if

migduduma ki su diyà kow man to  
ii. accompany we. du because there you. pl pt d

Abun-abun to, or-ugpà. Agaw man dini kow to  
Abun-abun d ir-dwell since pt here you. pl d

Makgum ugpa su wadà ki duduma'.  
Makgum di. dwell because not we. du di. accompany

'Then I would respond to what they said. I would say this, "I have no part with you people. It might be that we were relatives if you lived in Abon-abon. Since you live here in Macgum it's evident that we are not related"'

This paragraph provides a transition between the purely explanatory material of the opening expository paragraph described in Section 2.2 and the narrative dialogue material which begins with the second exchange.

Tension begins to build during the second exchange in which a particular individual, namely a grandparent, takes up the argument and endeavors to convince the boy that the village in which he is now living is the one in which he was born. As in the first exchange, each utterance is introduced by a quotation formula, but in this second exchange, the speech words are not affixed for independent-remote time aspect. Two of the three utterances in the exchange are introduced by a reduced quotation formula which uses the noun *kagi* 'word'; the other utterance is introduced by an inflectional quotation formula with the speech verb *tabak* 'respond' in the dependent-immediate time aspect.<sup>6</sup>

<sup>6</sup>Although morphologically and, at the phrase level, syntactically, analyzed as a noun, the form *kagi* 'word' in reduced quotation formulas has the discourse function of a verb, and in a count of some 500 quotations is used with a relative frequency of 4 to 1 as compared to the verb form *ikagi* 'say'.

The form *tabak* 'respond' is a sequence use of the dependent-immediate time aspect, since 'respond' in a quotation formula occurs only following another utterance. In such a sequence, the dependent-immediate time aspect is predictable at the sentence level, and its discourse time function depends upon the time aspect of the verb which precedes it in the sequence. Although grammatically affixed, *tabak* is phonologically unaffixed, and can occur at either level 3 or level 2 on the scale of vividness.

These forms do not occur in expository dialogue paragraphs, but are regularly used in narrative past time discourse, and they have the effect of narrowing the action down to a specific incident, an actual conversation. The use of the reduced quotation formula also indicates an increase in tension.

- (4) Kagi ni Apù Tabag, 'Nokoy man no batà, ando-i  
word p grandfather Tabag what pt I child where...

ka man i-anak, kona no dini to Makgum?  
you pt di-offspring not I here d Makgum

'Grandfather Tabag said, "What, child, where were you born, not here in Macgum?"'

- (5) Tabak kan batà to 'Wadà a i-anak dini to Makgum'.  
di. respond d child d not I di-offspring here d Makgum

'The child responded, "I was not born in Macgum"'

- (6) Kagi ni Apù Tabag, 'Konà ka ogtu-u  
word p grandfather Tabag not you ir-believe

dì umusip ka to amoy nu ko umandini ita  
but dr. ask you d father your when dr. come our. du

dow ando-i ka i-anak no banwa. Na-ling to  
if where... you di-offspring I place ii-thus d

bo-ot nu no bata to Abun-abun dà to banwa nu?  
will... your I child d Abu-abun just d place your

Konà, banwa nu gayod to Makgum'.  
no place your also d Makgum

'Grandfather Tabag said, "You don't believe but you must ask your father whenever he comes to our place where you were born. Do you suppose, child, that only Abon-abon is your place? No, Macgum is your place too"'

The author's use of a noun phrase to refer to himself in (5), rather than the anticipated first person pronoun, is a distortion of the normal chain of reference. It may be in response to the grandfather's use of 'child' as a vocative, rather than the boy's name, in the initiating utterance of the exchange, and be further evidence of his sense of not really belonging there.

In the expository paragraph which expounds the step-down at the close of this episode, there is a single speech act embedded in a noun phrase, in which another child, identified only by his role as initiator of the speech act, reports the arrival of the boy's father.

- (7) Ogsigi a pad podon ogpag-asuy ki Apù  
ir. continue I yet fain ir-argue p grandfather

Tabag dì moy on naka-ikagi no batà to  
Tabag but there. is now ii. Ci-say I child d

'Ogpag-asuy ka d<sup>i</sup> suyard to amoy nu'.  
ir-argue you but yonder.now d father your

'I wanted to keep on arguing with Grandfather Tabag, but there was a child who blurted out, "You will argue, but yonder already is your father"'

This development brings all arguing to a halt, and opens the way for a satisfactory solution of the problem.

#### 2.4. THE SOLUTION IN SIGHT

The second episode is relatively short, and the solution of the problem is in sight as the father assures his son that the purpose for his coming is to fetch him. The episode is expounded by a compound dialogue paragraph which consists of two exchanges, each of which has a lead-in sentence followed by question and answer utterances.

In the first exchange, the quotation formulas contain verbs with the lexical meanings of 'ask' and 'respond', both of which are inflected for dependent-immediate time aspect. Since the speech verbs occur in a sequence which follows an independent verb affixed for independent-immediate time aspect, they assume the time aspect of the independent verb and the entire sequence is interpreted as narrative past time.

- (8) Dayun to mig-ingkud a diya to dani ni Amoy  
then d ii-sit I there d proximity p father

aw usipa ku Ø 'Dow nokoy to tu-ud nu Amoy  
and di-ask I him if what d purpose-... your father

dini to Makgum?  
here d Makgum

'Then I sat down close to Father and I asked him, "What is your purpose here in Macgum, Father?"'

- (9) Tabak si Amoy to 'Ogdokat a iyan ikow'.  
di. respond p father d ir. fetch I it. is you

'Father replied, "It's that I will fetch you"'

In the second exchange, although the two utterances are also question and answer in content, the reduced quotation formula with *kagi* 'word' introduces both. The use of the reduced quotation formula indicates an increase in tension as the story nears the peak and attention is directed toward the content of the quotation rather than toward the speech act as an event. The final step in the progression will be to drop the quotation formula altogether.

- (10) 'Na,' kagi ku no 'gan-u ki oghipanow?'  
OK word my I when-... we. du ir. walk

'"Ok," I said, "when do we go?"'

- (11) 'Na,' kagi ni Amoy no 'kunto-on ki d<sup>a</sup> iyan  
now word p father I today-... we. du just it. is

mag-ugtu ko makatapus kid to ogko-on'.  
 noon... when di. Ci. finish we. du. now d ir-eat

‘“Now,” Father said, “we’ll go this noon when we get finished eating”’

The particle *na*, variously glossed as ‘now’, ‘well’, ‘OK’, is frequently used as utterance initial in conversation to signal turn-taking. When it occurs in narrative dialogue, it precedes the quotation formula.

2.5. THE SOLUTION DELAYED

The third episode introduces complication which threatens to frustrate the anticipated solution of the problem, as the father proposes asking permission from the boy’s teacher. This complication is resolved by the end of the episode, but in the process the tension builds to the highest point of the discourse.

The episode is expounded by a compound dialogue paragraph which encodes the first peak of the narrative. It consists of three exchanges, the first and third between the father and the son, the second between the father and the son’s teacher. Tying the three together, in addition to the continuing participation of the father, is the boy’s anxiety that his hope of going home may be frustrated.

The first exchange, which consists of five utterances, begins abruptly, with no change of setting and no break in the conversation between father and son. The content of the quotation, rather than any formal marker, alerts the reader that there is a new paragraph, and the very suddenness with which it begins adds to the heightening of tension. The first utterance is introduced by a reduced quotation formula. After that, the discussion between father and son proceeds by means of short bursts of dramatic dialogue which identify this perceived crisis as a peak of the narrative. The use of the expletive *eh* by the son in (13) and by the father in (14) is evidence of the urgency that they feel.

- (12) ‘Na,’ kagi ni Amoy no ‘kamonang ka dà Utù kani,  
 now word p father I di. remain you just Utù here

su igba-id ku pad ikow diyà to maistudu’.  
 because ir-request I yet you there d teacher

‘“Now,” Father said, “you just stay here, Utu, because first I will ask permission for you from the teacher”’

- (13) ‘Eh, ogduma a dà su og-oyowan a no buwa’.  
 eh ir. accompany I just because ir-abandon I you maybe

‘“Heh, I’ll just go along because maybe you’ll leave me behind”’

- (14) ‘Eh, konà, Utù, su sikuna dà man iyan to  
 eh no Utù because you only pt it. is d

tu-ud ku. Madaas a dà og-uli dini su  
 purpose... my quickly I just ir-return here because

ogsingugtu ki pad man’.  
 ir. lunch we. du yet pt

‘“Heh no, Utù, because it’s you who are my sole purpose. I’ll just come back here quickly because we’ll still eat lunch”’



- (15) 'Na Amoy, padagas kad nasi diyà su  
well father di. hurry you. now instead there because

iogkahapunan ki gaya no oghipanow'.  
ir. Ci. evening we. du later. on when ir. walk

' "Well, Father, you hurry there then because we're going to be overtaken by nightfall later on as we go"'

- (16) 'Ho-o Utù '  
yes... Utù

' "OK Utù" '

In the second exchange, which consists of six utterances, the father requests and receives permission from his son's teacher for the boy to accompany him. The pace slows somewhat during this exchange as shown by the occurrence of only one utterance with no quotation formula while the other five are introduced by the reduced quotation formula. The reason for this slight lessening of tension includes the fact that the situation is more formal, with the father and teacher observing socially prescribed patterns of request, response, and leave-taking. Also, since the author was not present for the discussion, he does not recall the tension so vividly.

- (17) Dayun to mig-andiyà on si Amoy to maistudu aw  
then d ii-go. there now p father d teacher and

ba-id. 'Na,' kagi ni Amoy 'dow mahimù Maistudu,  
di-request now word p father if dr. able teacher

padumahon ku pad ton batà ku'.  
dr. let. accompany I yet d child my

'Then Father went there to the teacher and asked permission. "Now," Father said, "if it is possible, Teacher, I will have my child accompany me"'

- (18) 'Na,' kagi to maistudu no 'ogkahimù man, di madaas  
OK word d teacher I ir. able pt but quickly

nu dà igbu-us dini to Makgum su wadà man  
you just ir-escort here d Makgum because none pt

ogka-amuhan to batà nu ko dakoo on to absing'.  
ir-know d child your if many now d absence

' "OK," said the teacher, "it can be, but you'll bring him back to Macgum quickly because your child won't know anything if he has a lot of absences"'

- (19) 'Ho-o Maistudu. Sikan dà to baow ta.  
yes... teacher that only d conversation our. du

Oghipanow ad'.  
ir. walk I. now

' "All right, Teacher. That's all we have to talk about. I'll go now"'

- (20) 'Na,' kagi to maistudu no 'ka-at nu man'.  
OK word d teacher I pity... your pt

'“OK,” the teacher said, “goodbye”'

- (21) Kagi ni Amoy no 'So simana buwa to absing to  
word p father I one week maybe d absence d

batà ku'.  
child my

'Father said, “My son will be absent about a week”'

- (22) 'Agad man,' kagi to maistudu.  
even pt word d teacher

'“So be it,” said the teacher'

The teacher's final response, which is closed by a reduced quotation formula, is the only instance of a post-posed quotation formula in this discourse. Occurring as it does at the end of the exchange between father and teacher, it signals closure of the dialogue.

In the third exchange, which consists of three utterances between father and son, there is evidence of rising tension again, now that the crisis of getting the teacher's permission has passed and the boy is anxious that they be on their way. The opening utterance is introduced by a verb phrase with the adverb *dayun* 'immediately' in the inflectional quotation formula. The remaining two utterances are dramatic dialogue, and reflect the boy's concern that he and his father will not leave in time to arrive home before dark.

- (23) Pag-abut ni Amoy pigdayun ku pig-usip Ø  
...arriving p father ii.immediately I ii-ask him

'Dow migsugut to maistudu ku?'  
if ii.approve d teacher my

'When Father arrived, I immediately asked him, “Did my teacher give approval?”'

- (24) 'Ho-o, Utù'.  
yes... Utù

'“Yes, Utù”'

- (25) 'Na dini kad Amoy, su ogko-on kid  
now here you.now father because ir-eat we.du.now

to linagà su dagow mahapunan ki diyà  
d boiled because maybe dr.Ci.evening we.du.there

to Abun-abun'.  
d Abun-abun

'“Now come on, Father, because we'll eat the boiled camotes now because we might be overtaken by dusk on mount Abon-abon”'

2.6. THE PROBLEM SOLVED

The closing episode of the discourse takes place on the trail, as father and son actually begin the hike home. To be on the way home with his father is for the boy an entirely satisfactory solution to his problem, and the excitement builds again to a final peak. The episode is expounded by two paragraphs, the second of which is a dialogue paragraph. But first the series of dialogues is interrupted by a short narrative sequence paragraph.

The strategy used in the narrative paragraph for maintaining the level of excitement is cataphoric reference to a mysterious prop by focused null pronouns in two verbal clauses before its identity is revealed in a nonverbal clause. The final sentence of the paragraph also refers to the prop, a cooked dove which the father had brought along in his pocket as a special treat for his son, by focused null pronouns in verbal clauses.

The closing scene of the narrative ends with a final peak as the boy learns that the purpose of his father's fetching him is to let him participate in a religious celebration at which seven pigs will be sacrificed. This scene is described in a compound dialogue paragraph which consists of three exchanges between father and son.

In the first exchange of question and answer, the question utterance is introduced by an inflectional quotation formula preceded by a temporal setting. The verb is marked for independent-immediate time aspect. The response, being in sequence, is introduced with a dependent-immediate time aspect verb.

- (26) Pagka-ubus ku to migko-on kan manatad, mig-usip a ki  
...-finishing my d ii-eat d dove ii-ask I p

Amoy, 'Dow nokoy to ingkadokat nu kanak lagboy?'  
father if what d ii. Ci. fetch you me really

'When I had finished eating the dove, I asked Father, "What was the real reason you came to get me?"'

- (27) Tabak si Amoy to 'Iyan dà ingkadokat ku  
di. respond p father d it. is just ii. Ci. fetch I

ikow su oghihinang kinow'.  
you because ir. do we. inc

'Father answered, "Why I came for you is because we are going to have a sacrifice"'

The father's response to his son's question in the first exchange triggers the beginning of the second peak. In the second exchange of question and answer, the boy's question is reported with no quotation formula. The father's response is introduced by a reduced quotation formula.

- (28) 'Na, pila Amoy to babuy no oghinangan tanow?'  
now how. many father d pig l ir. do we. inc

' "Now how many pigs will we sacrifice, Father?"'

- (29) 'Na,' kagi ni Amoy no 'pitu no bu-uk'.  
well word p father l seven l piece-...

' "Well," said Father, "seven of them"'

That response leads to the final exchange of the discourse, in which the boy's remark and the father's comment are both reported with no quotation formula.

- (30) 'Aw atuu Amoy, to kadag-an!  
oh wow Father d many-...

' "Oh wow, Father, what a lot!" '

- (31) 'Kaling man Utù pigdokat ku ikow'.  
therefore ... Utù ii. fetch I you

' "That's why I came to get you, Utù" '

The discourse ends on this high note of anticipation, with no closure to blunt the sense of excitement.

### 3. A SECOND DISCOURSE

Another narrative by the same author, in which he gives an account of his father's final illness and death, contains two sections which describe the family's repeated efforts to find a cure for the sick man and which proceed almost entirely by means of dramatic dialogue. One of these sections is given in the Appendix. Near the end of the discourse, in the scene in which the son learns that his father has died, there is a progression of dialogue which differs from that used in relating the school experience in that it appears as a whole to be lower on the scale of vividness. The progression begins with an indirect quotation, proceeds to the pseudo-cleft sentence in which an *iyán* 'it is' nominalized quotation formula is the first terminal, and concludes with a reduced quotation formula. Even though this exchange contains the ultimate fulfillment of the author's stated purpose for writing the story, there is no dramatic dialogue at the peak. The author's grief upon receiving the news of his father's death may account for the subdued tone of the dialogue here. The suspense of the situation is maintained, however, by delaying the identification of the bearer of the bad news until the last sentence of the paragraph, whereas he should normally have been introduced at the beginning of the paragraph and referred to by pronouns in the sentence setting and as the speaker in the quotation formula of the indirect quotation.

- (32) Diyà a pad to pangindanan, moy ingkikita ku.  
there I yet d trail there. is ii. meet I

Pagkita kanak, pig-usip ad dow nokoy to uras  
seeing me ii-ask me. now if what d hour

to paglikat ku diyà to baoy.  
d leaving my there d house

'Still there on the trail, there was someone I met. When I was seen I was asked what was the time of my leaving the house'

- (33) Iyan tabak ku to 'Migsoom a dà ganina.  
it. is response my d ii. early I just before

Nokoy man?  
what pt

'What my response was "Early this morning. Why?"'

(34) 'Na,' kagi ni Lito no anak ni Pakatan, 'amoy  
well word p Lito l offspring p Pakatan father

nu namatoy on Ø ganina alas nuwibi to uras'.  
your ii. die already he before at nine d hour

' "Well," said Lito, the son of Pakatan, "your father, he died earlier at nine o'clock"'

On the basis of this example I tentatively suggest that the scale of vividness posited in the Introduction be extended to include two more lower levels:

- 1 – no quotation formula
- 2 – reduced quotation formula
- 3 – inflectional quotation formula
- 4 – *iyan* nominalized quotation formula
- 5 – indirect quotation

With this limited data, it is not possible to establish the order of the nominalized quotation formula relative to the inflectional quotation formula. I have arbitrarily placed it lower than the verbal form on the premise that verbs are more dynamic than nouns and hence will be higher on a scale of vividness.

#### 4. CONCLUSION

The two texts from which the examples in this paper have been drawn were selected because of the systematic way in which their author exploits dialogue as a strategy for developing tension toward peak in a narrative. There is a certain amount of latitude in the way in which quotation formulas are used in Dibabawon discourse, but observations based on these two texts have been checked with a variety of texts by six different authors, and allowing for variation in style, appear to be valid.

The progression from inflectional quotation formula to reduced quotation formula to no quotation formula occurs in other narrative discourses, although often only two of the levels are used, and not infrequently there is no progression at all – the reduced quotation formula is used throughout a dialogue paragraph.

The inflectional quotation formula is regularly used following a sequence word or a temporal setting, whereas a reduced quotation formula only rarely occurs in that position. On the other hand, the reduced quotation formula is the one which most frequently occurs postposed to a quotation, and an inflectional quotation formula is seldom used to close a quote.

The distribution of postposed quotation formulas varies from author to author. Although the quotation formula is often postposed to a short utterance which concludes a stretch of dialogue, it has also been observed postposed to one or more nonfinal utterances, including an initiating utterance.

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**APPENDIX I**

The following is a sequence of dialogue paragraphs which encode a peak in the narrative discourse reporting the illness and death of the author's father. The sentences are numbered as they occur in the text.

- |  |   |
|--|---|
| <p>103 Pagdinog noy no mongo anak to<br/>hearing we.exc l pl child d</p> <p>konad ogka-amuhan to bantoy, iyan<br/>not.now ir.Ci-know d guard it.is</p> <p>napalanu noy to ogboos koy<br/>ii.Ci.plan we.exc d ir.borrow we.exc</p> <p>on to sapi.<br/>now d money</p> <p>104 Di mig-ikagi si<br/>but ii-say p</p> <p>Amoy to 'Na-a kay to botang no<br/>father d .....because d magic l</p> <p>konà ogka-amuhan to duktul, di iyan<br/>not ir.Ci-know d doctor but it.is</p> <p>madoyow, Utù, ko og-andiyà ka ki<br/>good Utù ir-go.there you p</p> <p>Mincion no moydu-on tambal to<br/>Mincion l there-is medicine d</p> <p>botang?<br/>magic</p> <p>105 'Sikan dà iyan<br/>that only it.is</p> <p>Amoy, to modoyow no palanu, aag<br/>father d good l plan all</p> | <p>103 When we children<br/>heard that the spirit<br/>didn't know how to do<br/>it, our plan was to<br/>borrow money.</p> <p>104 But Father said,<br/>'No, because a doctor<br/>doesn't know about<br/>black magic, but what's<br/>good, Utu, is if you will<br/>go to Mincion who has<br/>the antidote for magic'.</p> <p>105 'That's it, Father,<br/>a good plan, we'll do it<br/>because maybe you will<br/>recover from your sick-<br/>ness, because magic is<br/>what the spirit told us'.</p> |
|--|---|

ta ogtumanon, su dagow  
we. du ir. fulfill because maybe

iyang ma-uli-an ka so-i no sakit  
it. is dr-Ci-recover you this I sickness

nu, su botang man to nangon to  
your because magic pt d report d

bantoy ita'.  
guard us du

106 Dayun to pig-andiya-an ku si  
then ii-go. there... I p

Mincion, di wadà makapasalig si Mincion  
Mincion but not di. Ci. trust p Mincion

to ogpaka-uli kan no sakit ni Amoy.  
d ii. Ci-recover that I sick p father

107 'Nangonan nud si Anggam to konà  
dr. tell you. now p uncle d not

a ogka-amu on kan no sakit din.  
I ir-know. how now that I sick his

108 Puli now on bayow  
only you. pl now brother. in. law

bobo-otan dow nokoy on to madoyow no  
dr-decide if what now d good I

pa-agi now ki Anggam kan no sakit  
...course your pl p uncle that I sick

din'.  
his

109 'Na, sikan dà Bayow to  
OK that only Bayow d

kagi ta.  
word our. du

110 Oghipanow ad, di  
ir. walk I. now but

sigudu ogdaahon now Ø diyà to  
maybe ir. carry we. exc him there d

duktul'.  
doctor

106 Then I went there  
to Mincion, but Min-  
cion would not take  
responsibility to treat  
Father's sickness.

107 'You must tell  
Uncle I don't know  
about his sickness.

108 You all will have  
to decide, Bayow, what  
your good course is for  
Uncle about his sick-  
ness.'

109 'OK, Bayow, that's  
all we have to say.

110 I'll go now, but  
perhaps we'll take him  
to the doctor'.

## FORSTER

111 Dayun to mig-uli ad dini  
then d ii-return I.now here

to Magsumpow.  
d Magsumpow

112 Dayun to mig-usip  
then d ii-ask

on si Amoy, 'Hondà Utù,  
now p father how.about.it Utù

na-omonu to tu-ud nu?"  
ii-how d purpose... your

113 'Na  
well

wadà, Amoy, pasalig si Mincion kan  
not father di.trust p Mincion that

no sakit nu.  
I sick your

114 Di kunto-on  
but today-...

iyang ogpadayunon tanow to ogdaahon  
it.is ir.proceed we.inc d ir.carry  
now ikow diyà to duktul'.  
we.exc you there d doctor

115 'Na mandà on man to pagdaa now  
OK again now pt d carrying you pl

kanak, di aboy to sapi, Utù?  
me but what.about d money Utu

116 'Na,' kagi ni Edo, 'ko ogpasalig  
well word p Fred if ir.trust

kow, Utù, to sikita, og-utang  
you.pl Utù d we.du ir.credit

ki du-on ongki Maam, du-on ki  
we.du there-... p.pl maam there-... we.du

dà podom to ogboos to sapi,  
just fain d ir.borrow d money

su ka madoyow to ogka-uyunan  
because if good d ir.Ci-agree

tanow, ogbogayan ki dà buwa  
we.inc ir.give we.du just maybe

oni Maam'.  
p.pl maam

111 Then I came back  
here to Magsumpow.

112 Right away Father  
asked, 'How about it,  
Utu, how did your pur-  
pose turn out?'

113 'Well, Father, Min-  
cion wouldn't take res-  
ponsibility for your  
sickness.

114 But now we'll go  
ahead to take you to  
the doctor'.

115 'It's OK your  
taking me again, but  
what about money,  
Utù?'

116 'Well', said Fred,  
'if you will take the  
responsibility, Utù, as  
for us, we'll get credit  
from the ladies, we'll  
try to borrow money  
there because if what  
we arrange is satisfac-  
tory, maybe the ladies  
will give to us'.