

# DISCOURSE ANALYSIS AS AN AID TO LANGUAGE EVALUATION

*Keith Benn*

## 1. INTRODUCTION

The purpose of this paper is to study the question: 'Is it possible for me, as a non-native speaker of a language, to evaluate with any degree of accuracy the discourse quality of a text in that language?' Put more simply: 'If I am not a native speaker of Thai, or English, is there any way that I can confidently evaluate student essays, knowing that my assessment is objective, and that my remarks will help my students to improve their essay writing abilities?'

To us in our work in Bontoc in the Philippines this question has direct relevance: Can discourse studies of Central Bontoc text help me to evaluate what is well-written Bontoc language in the context of my work as a linguist? Will a Bontoc reader evaluate materials I prepare for publication, whether native-authored or translated, as well-written or poorly-written language?'

## 2. AN ANALOGY

Well written text resembles a beautiful mansion. The lower grammatical levels, the words, phrases, clauses and sentences, are the bricks and mortar, the floorboards, rafters, and walls.

The upper grammatical levels, the discourse grammar, are the architect's plans which give us the overall view, the layout of the rooms, passages, stairways, windows and doors, etc.

So when we look at an essay in a language not our own, how do we evaluate its structure? If we look only at the lower grammatical levels and limit our examination to words, phrases, clauses and sentences, we tunnel our vision and limit our insights, for it is quite possible to have well-constructed sentences in a poorly fabricated text. This is where discourse analysis opens windows to facilitate our understanding.

## 3. METHODOLOGY

In this paper we will look very briefly at a single Central Bontoc expository text entitled 'The Innana Rituals' from three theoretical perspectives. Each theory will give us a different, but complementary prospect on the complex grammatical configuration of the text.

### 3.1 Halliday and Hasan - Intersentential-Cohesion

In their book *Cohesion in English*, Halliday and Hasan (1976) encourage us to study intersentential text cohesion in terms of five aspects: reference, substitution, ellipsis, conjunction, and lexical cohesion.

Reference: Included within this category are personal reference, demonstrative reference and comparative reference (Halliday and Hasan 1976 : 31 - 87).

Substitution: Substitution is when one lexical item is replaced by another. Halliday and Hasan discuss nominal substitution, verbal substitution, and clausal substitution (1976 : 88 - 141).

Ellipsis: Ellipsis is when an item is omitted - substitution by zero. Ellipsis may also be nominal, verbal or clausal (1976 : 142 - 225).

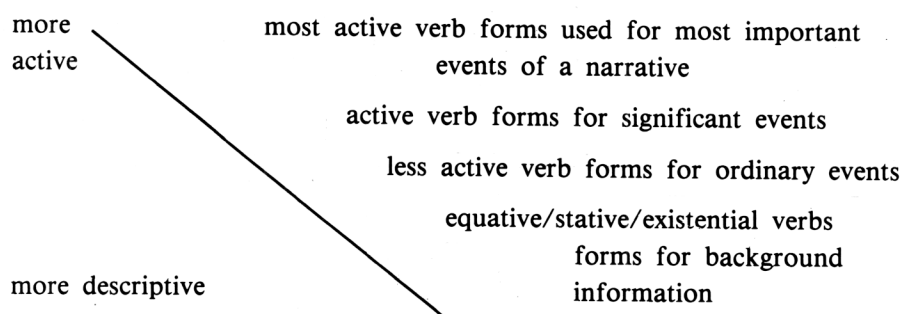
Conjunction: Conjunction, Halliday and Hasan define as '...a specification of the way in which what is to follow is systematically connected to what has gone before' (1976 : 277). Conjunctions '...express one or other of a small number of very general relations' (1976 : 232), for example, **and**, **yet**, **so**, and **then**.

Lexical Cohesion: Lexical cohesion is achieved by the repetition of lexical items in adjacent sentences of a text via a variety of devices : same word repetition, equivalent repetition, superordinate repetition, general word repetition and collocation (Halliday and Hasan 1976 : 274 - 292).

### 3.2 Longacre - Spectrum and Profile of a Text

Longacre has suggested ( 1981 : 337 - 359 ) that, in each discourse genre, be it narrative, expository, procedural, or hortatory, there is a spectrum, or range of verb forms such that, for example, in narra-

tive, some verb forms are more active, while others are less active. So for narrative discourses Longacre would draw a gradation or cline of verb forms, with the most active higher on the cline and the less active forms lower down.



**Figure 1 Spectrum of Narrative Verb Forms**

This ties in with what Jones and Jones wrote ( 1979 : 3 - 28 ). In Central America they discovered that in a range of languages it was possible to formally

distinguish between six different levels of information in narrative.

- PEAK : the single most significant event or event sequence
- PIVOTAL EVENTS : very significant events
- BACKBONE EVENTS : significant events
- ORDINARY EVENTS :
- SIGNIFICANT BACKGROUND : especially significant background information
- ORDINARY BACKGROUND : normal background information

**Figure 2 Multiple Levels in Narrative**

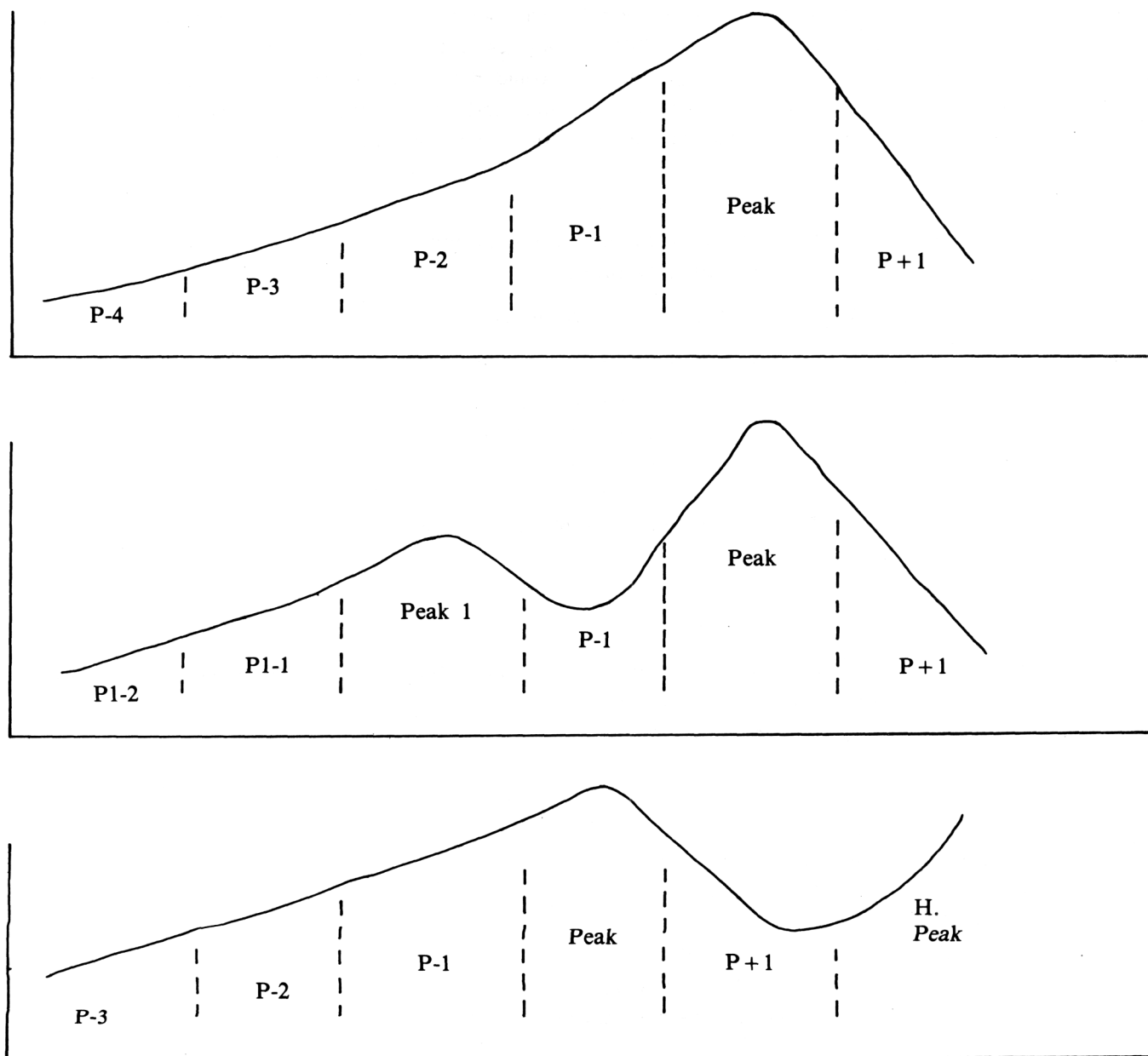
These different levels were distinguished on the basis of verb aspect, particles, clause types, and mode.

These findings of Longacre and Jones and Jones are reinforced by Hopper and Thompson ( 1980 : 251 - 299 ), who studied transitivity in text, by the use of ten different criteria. Since their findings reinforce the perspectives elaborated by Longacre and Jones and Jones, I envisage them as showing essentially the same viewpoint on text as though we were looking through a triple window.

Then Longacre, using his verb cline, goes on to

draw a profile of the text, according to the value a particular verb tense/aspect has on his scale. So the text profile gives us a sketch of a text, showing us the way an author has changed the tense/aspect of his predicates from sentence to sentence in a text. This profile should confirm what we intuitively feel is happening in a discourse.

Longacre ( 1981 ) has found that texts may have a variety of shapes. They may have a single peak, or a double peak, or even a narrative peak followed by a hortative or explanatory peak.



**Figure 3 Text Profiles**

The peak is where a speaker has his audience sitting on the edge of their chairs. It is where the speaker reaches the climax, where tension is at its highest level, and the audience waits anxiously for the solution to the complication.

The value of studying a text from this Longacre/Jones and Jones/Hopper and Thompson perspective

is that we gain new insight into how a good author varies his verb tense/aspect to control the tension within a text. We also discover how an author uses particles, mode, and clause types to show the difference between peak events, significant events, ordinary events, and background information in narrative.

3.3 Hale - Effectiveness in Discourse

The third way we will look at this text is from the perspective of Austin Hale ( forthcoming ), whose preoccupation is to question what ingredients are required to make a text effective. He asks, ' What

are the essential factors which must be present in a discourse to ensure that it will be effective and achieve its purpose? What does an author build into a text to guarantee that the hearer will respond as the author intends him to do? '

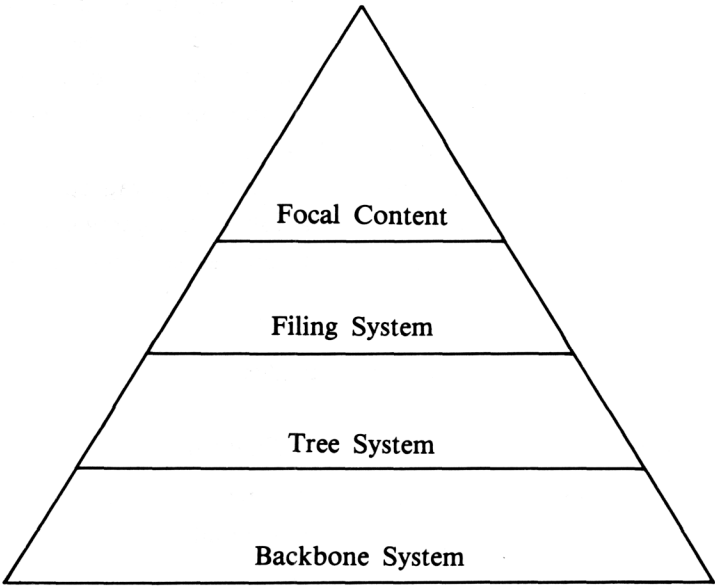


Figure 4 Hale's Four Systems

His answer is to postulate that there are four systems which work concurrently in language. The lowest system, which he calls backbone, is the series of propositions which carries forward the central line

of development of the text. In narrative discourse this is events, in expository discourse, explanations, in procedural text, steps in the procedure, and in hortatory discourse, hortatory points.

Backbone System	
Narrative events	Procedural steps in the procedure
Expository explanations	Hortatory hortatory points

Figure 5 Backbone Propositions



This backbone system is manipulated by the next system above it, the tree system. The function of the tree system is to form paragraphs out of a string of propositions, so that the main events are highlighted by being placed at the top of the hierarchical structure. In other words, the tree system extracts the cardinal sentences, and makes them into the texts of paragraphs.

Hale tells us that the backbone and tree systems exist; Longacre guides us in their analysis. To discover the hierarchical structure of a text we need to do a paragraph analysis. This involves studying the semantic relationships between adjacent sentences throughout the text, to discover which sentences are

subordinate to others, which are coordinate, which are texts of paragraphs, which sentences set themes for larger sections of text etc. For Longacre, a paragraph is any group of two or more items which form a semantic unit. The items which make up paragraphs may be sentences or other paragraphs. Paragraphs may be weighted sporadically, that is, equally, as in coordinate type paragraphs, iambically, that is, weighted in the second item, or trochaically, that is, weighted in the first item ( Longacre 1979 : 115 - 134 ).

In our paragraph analysis of the **Innana** text we follow Longacre's ( 1976 ) analysis of semantic relations as summarized in Figure 6.

Statement Calculus					
1 Basic			2 Elaborated		
1.1 Non-sequential		1.2 Sequential	2.1 Non-sequential		2.2 Sequential
Con-joining	Alter-nation	Tem-poral	Impli-cation	Para-phrase	Illus-tration
				Deixis	Attrib-ution

**Figure 6 A Statement Calculus of Propositional Relations**  
( adapted from **An Anatomy of Speech Notions**, Longacre 1976 : 159 )

Hale's third system he calls files. The filing system handles information which runs right through a text. In a narrative, for example, a speaker would set up a separate file for each major participant. Hale's thesis is that for each separate participant or strand of information, there is a distinct file which has its own unique filing apparatus.

The fourth system, which has the ability to manipulate each of the lower systems, Hale calls focal content. This is the system which guarantees the significance of the text for the hearer. Focal content is concerned with gaining a hearer's attention, and then keeping that attention until the end of the discourse.

So now in reviewing Hale's thesis, we see that he doesn't just give us one window through which to evaluate text, but rather he gives us four.

In the backbone system of propositions he asks us to crawl underneath the house with a flashlight to see how the foundations are constructed.

In the trees system he asks us to draw a floor plan with walls, doors, and windows marked in.

In the filing system he wants an electrical and plumbing diagram so we can see how the electrical wires and the water pipes run from room to room. And in the focal content he asks us to draw an architect's perspective, showing the house in its grounds with North/South marked in, plus trees, and adjacent streets and shops. Hale's focal content then, is the overriding system in language. It gives a total perspective on a text. It gives the text in context.

**4. THE TEXT FOR ANALYSIS**

Several years ago we held an essay writing competition in Bontoc. One of the essays submitted for the competition was entitled 'The **Innana** Rituals'. The **Innana** rituals are a group of six rituals which are performed by Bontoc people immediately after the main rice planting is finished in April each year.

When our landlord, Felix Khensay, saw this essay, and noted that the author had done an inadequate job of explaining what to him were the most important rituals of the whole Bontoc year, he said to himself, 'Oh, no. I will write an accurate account of the **Innana** Rituals.' The text we look at in this paper is what our landlord wrote.

Figure 7 is a summary of the ninety sentence **Innana** text. Except for the **SETTING**, the summary was arrived at by taking those sentences which, through the action of Hale's tree system were made texts of paragraphs, and summarizing their contents down to a single phrase or clause.

### The **Innana** Rituals

**SETTING:**        *The **Innana** rituals are among the best of all Bontoc customs, and include the following rituals:*  
                     1 - 6        the **Lifon**, the **Soyok**, the **Mangmang**, the **Apey**, the **Patay** and the **Tengaw**.

### **EXPLANATION:**

7 - 81

- |                                   |  |
|-----------------------------------|--|
| <b>Lifon</b> Ritual<br>7 - 26     | 8 Discussion by elders<br>10 Pig is butchered<br>14 Meat put inside house<br>17 Feast in evening for rich people<br>20 Meat distributed<br>26 The <b>Soyok</b> ritual follows the <b>Lifon</b>   |
| <b>Soyok</b> Ritual<br>27 - 44    | 28 <b>Soyok</b> and <b>Lifon</b> are similar<br>31 Discussion by clan<br>34 Pigs are butchered<br>35 Meat put inside house<br>36 Feast in evening for clan<br>44 The <b>Managmang</b> ritual follows the <b>Soyok</b>  |
| <b>Mangmang</b> Ritual<br>45 - 49 | 46 Each householder kills a chicken<br>47 Add the pig's head from <b>Lifon/Soyok</b> to the pot<br>48 Or add <b>Soyok</b> distributed meat<br>49 The <b>Apey</b> ritual is held next day   |
| <b>Apey</b> Ritual<br>50 - 71     | 51 Gather uncooked <b>Lifon/Soyok</b> meat<br>52 Also gather rice wine or sugarcane wine<br>53 At ricefield light a fire<br>54 Get a <b>paloki</b> plant, spit wine on it and pray<br>55 Embed <b>paloki</b> plant at ricefield<br>56 Heat the meat<br>57 Transfer to other fields and repeat<br>60 Kill a chicken if rice field has a spring<br>63 Take the <b>Apey</b> meat home<br>68 Next day go fishing<br>69 Take food to nearby in-laws<br>70 Next day take food to distant in-laws<br>71 <b>Patay</b> and <b>Tengaw</b> rituals next day |
| <b>Tengaw</b> Ritual<br>72 - 82   | 73 Old men perform <b>Patay</b> ritual<br>75 People contribute for pig<br>77 Children announce the <b>Tengaw</b> rest day<br>79 Observe <b>Tengaw</b> rest day<br>81 Next day return to work   |

CONCLUSION:	84 Children get to know their relatives at the <b>Innana</b>
83 - 89	85 They are also inspired to raise pigs and chickens
CLOSURE	90 Those are the true details of the <b>Innana</b> rituals.
90	

Figure 7 The *Innana* Text

5. DISCOURSE ANALYSIS AND TEXT EVALUATION

Some windows of a house are more accessible than others. Some are more enlightening of overall structure when you look inside. In this analysis of the *Innana* text we will first look at Hale’s backbone and tree system, by analysing the paragraph structure of the text. Then we will look through Longacre’s windows of spectrum and profile, Halliday and Hasan’s intersentential cohesion window, and finally Hale’s filing and focal content systems.

5.1 The Paragraph Structure of the *Innana* Text

( a ) Analysis

We have already seen in Figure 7 that the *Innana* text is well structured. It starts with an explanatory SETTING, followed by an EXPLANATION encoded as an embedded procedural discourse, then by an explanatory CONCLUSION, and a single sentence CLOSURE. This overall structure is the first pattern to emerge from our paragraph analysis.

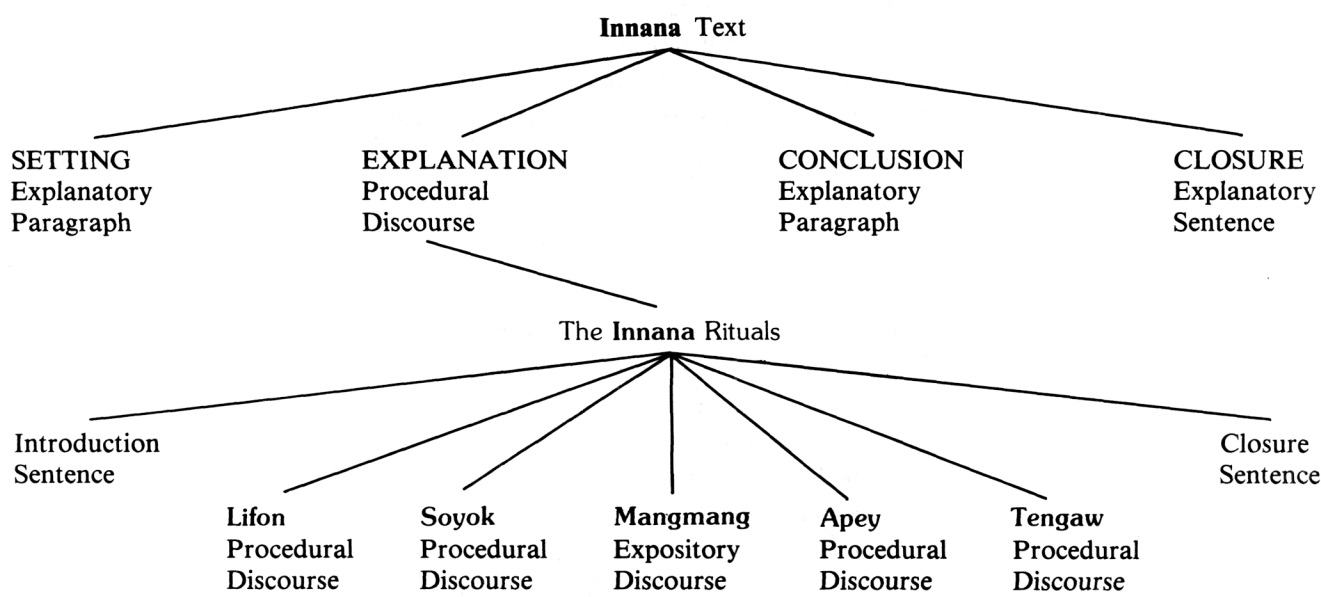


Figure 8 Structure of the *Innana* Text

Secondly, a paragraph analysis shows us very clearly which are the cardinal sentences of the text, that is, which sentences, taken on their own, would

give us a good summary of the discourse as a whole. For example, a paragraph analysis of the *Soyok* ritual of the *Innana* text gives us this structure:

Sentence	Paragraph Structure
27 - 44	The <b>Soyok</b> Ritual : Embedded Procedural Discourse
27	Title
28 - 30	Setting: Illustration Paragraph
28	Text
29 - 30	Exemplification: Paraphrase Paragraph
29	Text
30	Amplification
31 - 32	Pre-Step 1: Deictic Paragraph
31	Text
32	Identification
33	Surrogate Pre-Step 2: Contingency Step
34	Pre-Step 3
35	Step 1
36 - 43	Step 2 Paraphrase Paragraph
36	Text
37 - 43	Amplification: Temporal Paragraph
37 - 38	Build Up 1: Temporal Paragraph
37	Co-terminus 1
38	Co-terminus 2
39	Build Up 2
40 - 43	Build Up 3: Conjoining Paragraph
40	Item 1
41	Item 2
42 - 43	Item 3: Paragraph
	Paraphrase
42	Text
43	Amplification
44	Closure

**Figure 9 Paragraph Structure of the *Soyok* Ritual**

This analysis of the **Soyok** ritual makes clear which sentences are the most important. In this ritual they are sentences 28, 31, 33, 34, 35, 36, and 44. These are the sentences which either stand on their own, or are the texts of paragraphs. In a book entitled **The Organization of Prose and its Effect on Memory**, Bonnie Meyer ( 1975 ) found that it is exactly these sentences, the sentences at the highest levels of the hierarchical structure, that are best remembered and recalled. This observation confirms the importance of what Hale calls the tree system, which groups propositions together by subordinating some and coordinating others to make paragraphs.

( b ) Evaluation

Is the **Innana** text well structured? - obviously so.

Are the intersentential semantic relationships clear? That is a question difficult for a non-native speaker to answer. There are, however, two questions we need to be able to answer if we are to evaluate text in our target language. To prepare ourselves to answer them we will need to analyse both well written, and poorly written text, so that we ourselves can gain a feel for how an essay should be written on the paragraph level.

## 5.2 The Spectrum and Profile of the **Innana** Text

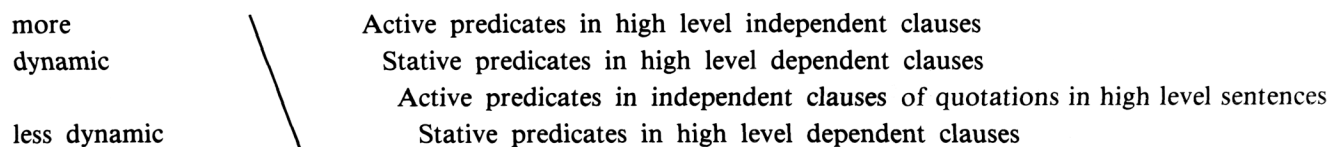
### ( a ) Analysis

The paragraph analysis of the **Innana** text indicated for us which sentences were the backbone, or in van Dijk's terminology, the macrostructure of the text. Having done that, Jones and Jones' thesis

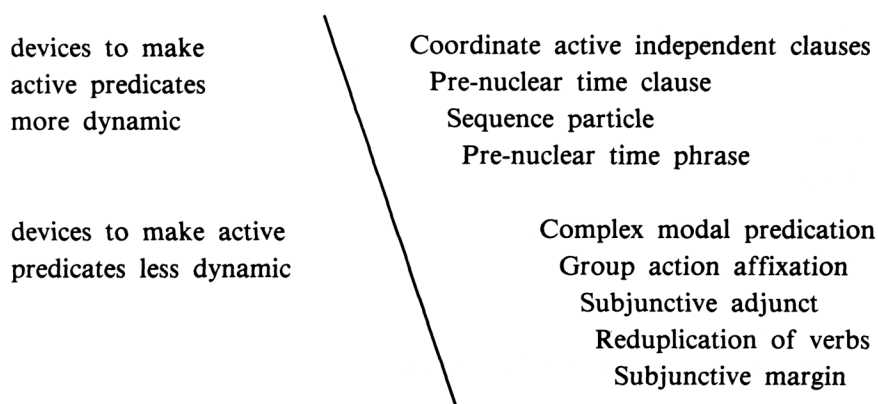
suggests, by analogy with their work on narrative discourse, that some of the procedural steps in the **Innana** will be more important, and others less so. Furthermore, it suggests that some sentences will not be steps in the procedure at all, but rather background material.

When we examine the sentences at the highest hierarchical level, those sentences which are texts of paragraphs, we do indeed find that the author has used a variety of verb tenses/aspects in the independent clauses of these sentences. Besides that, his

progression from one tense/aspect to another within successive rituals is systematic and consistent. So also is his use of verb reduplication, predicate coordination, modality, the use of time phrases and clauses, and the use of sequence particles. Using these grammatical features then, we are able to draw up, firstly, a spectrum of predicate use in embedded procedural discourse (Figure 10). And, secondly, a list of syntactic features which apparently influence the level of dynamism of a sentence in procedural discourse (Figure 11).



**Figure 10 A Tentative Spectrum for Active and Stative Predicates in Bontoc Embedded Procedural Discourse**



**Figure 11 A Tentative Spectrum of Devices to Heighten or Lower Dynamism of Active Predicates in Bontoc Embedded Procedural Discourse**

#### (b) Evaluation

The insights Longacre provides through his spectrum and profile theory are many. Among them are a new understanding of change in tense/aspect throughout a text, a new insight into verb reduplication, coordination, and modality, a contextual explanation for clause type variation, and a discourse sensitive rationalization for the use of particles. The insight of moment, however, at this point, is that the ritual profiles derived from the spectra in Figures 10 and 11 give us a clear comparison of the relative dynamism in the four procedural rituals. The **Apey** stands out as the most dynamic, followed by the **Lifon**, then the

**Soyok** and lastly the **Tengaw**. We will return to this topic in Section 5.5.<sup>1</sup>

### 5.3 Intersentential Cohesion of the **Innana** Text

#### (a) Analysis

An analysis of intersentential cohesion is not difficult. It is a relatively simple affair to discover and chart personal reference, demonstrative reference, comparative reference, substitution, ellipsis, etc. Nor is it a strenuous task to analyse the various types of lexical cohesion and to draw up lexical chains. The challenge is to show the significance of one's findings, for as

Gutwinski ( 1976 ) has clearly shown, even well-written texts of the same discourse genre by different authors in the same language, can exhibit quite different intersentential cohesive strategies. In a similar study by Martin and Rochester ( 1975 ) on the differences between schizophrenic and normal speech, the authors were forced to conclude that on the basis of intersentential cohesion they could not tell the difference! They state ( 1975 : 310 ) : ‘ At one stage in our analysis we tried to see if the most disruptive segment for a given ( schizophrenic ) speaker was less cohesive or entailed more addition, more ambiguous reference, and less endophoric retrieval than the least disruptive passage. No evidence was found to confirm any of our hypotheses. ’

The outlook, however, is not all gloom, since within one text, and quite possibly within texts of the same discourse genre written by a single author, or across discourse genre written by a single author, useful comparative studies can be done. Within the **Innana** text we have three explanatory sections - the **SETTING**; the **Mangmang** ritual; and the **CONCLUSION**; and four procedural sections: the **Lifon**; the **Soyok**; the **Apey**; and the **Tengaw** rituals. Comparative studies between the explanatory sections and comparative studies between the procedural sections are both enlightening. For this paper, however, we will limit ourselves to the embedded procedural texts ( Figure 12 ).

	Personal Reference Items/ Sentence	Substitution Items/ Ritual	Ellipsis Items/ Ritual	Same Word Repetition Items/ Sentences	Lexical Chains Items/ Sentences
<b>Lifon</b>	0.22	8	0	0.5	3.7
<b>Soyok</b>	0.74	1	1	1.0	4.4
<b>Apey</b>	2.10	2	6	1.1	10.9
<b>Tengaw</b>	1.33	0	0	1.0	7.0

Figure 12 Numerical Values for Some Types of Intersentential Cohesion in the Procedural Rituals of the *Innana*

- A comparison of the values in Figure 12 clearly indicates at least three things :
- ( a ) That the **Apey** ritual has many more intersentential referential ties than the **Lifon** ritual;
  - ( b ) That in the incidence of substitution and ellipsis in the **Apey** ritual and **Lifon** rituals, the author seems to have used antithetical strategies; and
  - ( c ) That in the incidence of personal reference, same

word repetition, and lexical chains, there is an apparent gradation from the **Lifon**, to the **Soyok**, to the **Tengaw**, and then to the **Apey** rituals. Halliday and Hasan ( 1976 ) speak of a scale of lexical cohesion ( Figure 13 ), with same word lexical repetition being the least general, or most specific, type of lexical link, and collocation being the most general.

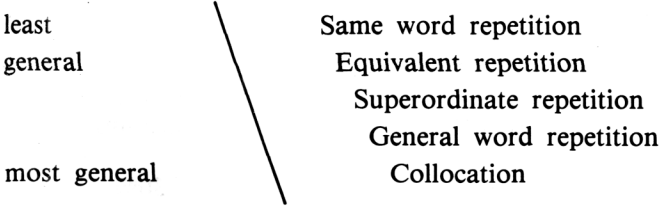


Figure 13 A Scale of Lexical Cohesion ( adapted from Halliday and Hasan 1976 )

When we compare this scale with the predominant types of lexical cohesion used in the four procedural rituals ( Figure 14 ), we find that:

- ( a ) all rituals tend to use lexical ties from the more specific end of the scale;
- ( b ) with the exception of collocation, the **Lifon** and **Apey** are not really distinguished in the types of

lexical tie employed;

- ( c ) the **Soyok** ritual consistently uses more lexical ties than any other procedural ritual; and
- ( d ) in the incidence of equivalent repetition ( synonyms and near-synonyms ), the **Soyok** uses several times as many ties as any other ritual.

	Lifon ritual	Soyok ritual	Apey ritual	Tengaw ritual
Total Lexical Repetition/sentence	2.68	3.1 ( highest )	2.5	1.33
Equivalent Repetition/sentence	0.1	0.5 ( highest )	0.15	0.125
Collocation/sentence	0.21	0.53 ( highest )	0.4	0.1

Figure 14 Total Lexical and Equivalent Repetition, and Collocation in the Embedded Procedural Rituals

These observations, when taken in conjunction with the paragraph structure of the **Soyok**, which has extensive embedding at the peak ( Figures 9 and 18 ), indicate to us that whereas the **Lifon** and **Apey** are the more dynamic rituals, the **Soyok** is more explanatory. So here the Halliday/Hasan theory has helped us to distinguish between more dynamic procedural text and more explanatory procedural text.

5.4 The Filing System

( a ) Analysis

The filing system traces information and participants through a text. In a narrative, participant tracking is very important. In the **Innana** text, however, the track-ability of participants ( old men, rich men, people, women, children, etc. ), is not important, and

the author frequently simply refers to any group of participants as ‘ they ’.

Nevertheless we did trace three **Innana** files to establish what syntactic structures were used to refer to each file. Two of these files we called the ‘ people file ’ and the ‘ pig file ’. The people file is comprised of agents, while the pig file consists of patients. Both, however, had the option of being encoded grammatically as nominal groups, within possessive constructions, or by substitutes. The people file also had pronominal encoding, while the pig file members were frequently implicit ( zero anaphoric reference ), rather than explicit. A summary of the syntactic devices used to mention members of either of these files in the **Lifon** ritual is given in Figure 15.

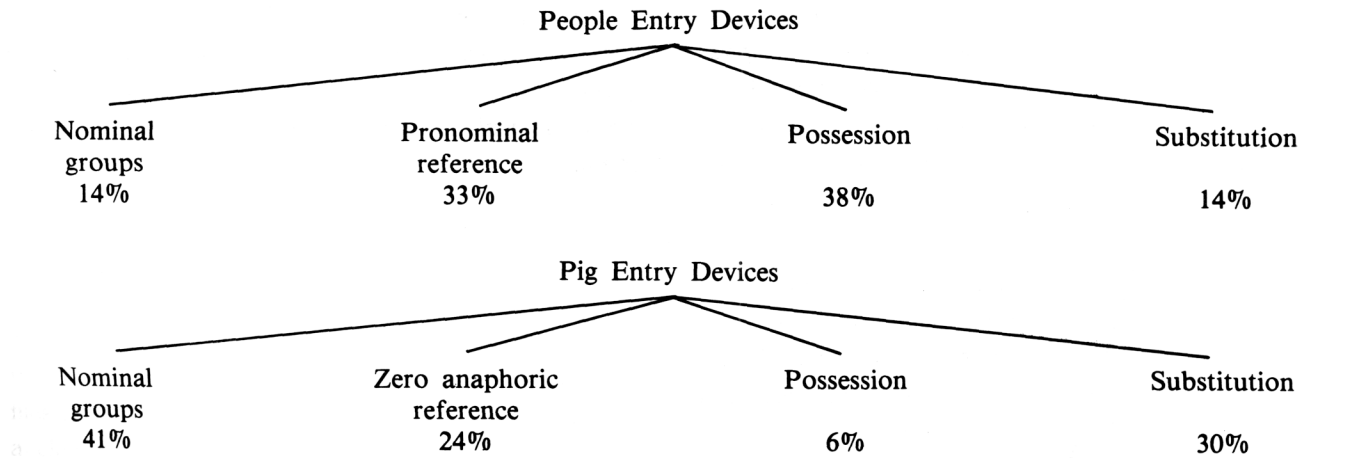


Figure 15 Pig and People File Entry Devices in the *Lifon* Ritual.

## (b) Evaluation

A closer look at these entry devices (Figure 16) allows us to see that, at least for the *Lifon* ritual, the syntactic features used for the people and pig files are almost mutually exclusive. This fact is partly, no

doubt, due to the difference between the normal syntactical differences between human agents and non-human patients, but that in itself is consistent with, and in no way negates, Hale's view.

The People and Pig Files Entry Devices

	People File	Pig File
(i) Nominal Group Entries	14%	41%
(i) fronted	0%	71%
(ii) Zero Anaphora	0%	24%
(iii) Pronominal Reference	33%	0%
(iv) Possessive Entries	38%	6%
(a) pronominal, full members of the file	100%	0%
(v) Substitution	14%	30%
(a) within possessives	100%	0%
(b) in focus in active clauses	0%	100%

Figure 16 The People and Pig files of the *Lifon* Ritual Compared

When we look at nominal group entries, we find that 71% of pig file nominal entries are fronted in the sentence in which they occur. This contrasts with the people file entries where none are fronted. Secondly, as we have already mentioned, zero anaphora is uniquely a pig file entry device, and pronominal reference unique to the people file.

Fourthly, though both files use possessive entries, within this category we have a contrast. Each people file possessive entry is pronominal, but no pig file entry is pronominal.

And finally, each people file substitution entry is within a possessive. But each pig file substitution is in focus in an active clause.

This quick review of two *Lifon* ritual files substantially verifies Hale's filing system. Excepting for the slight overlap in nominal group entries, it shows that whenever the author of this text mentions pigs in the *Lifon* ritual, he uses a different part of the grammar of the language to refer to it than he

does when he mentions people. In other words, the files are almost syntactically mutually exclusive.

### 5.5 The Focal Content System

#### (a) Analysis

The focal content system of language asks us to probe the context of situation of a text. It asks us to discover why an author produced a text, to discover what problem, or complication, motivated him to speak, or to put pen to paper in the first instance. Having done that, we search to discover what the author/speaker has done to attempt at resolution. I mentioned earlier that our landlord, Felix Khensay, wrote this text to give a more accurate account of the *Innana* rituals. His problem was that he was afraid that I, the foreigner in Bontoc, would gain too superficial an understanding of what, to Bontoc people, is the most important series of rituals in the Bontoc year.

So by putting pen to paper he made five implicit claims:



- Claim 1: I can explain why the **Innana** rituals are so important to our Bontoc way of life.
- Claim 2: I can say why these are the best of our rituals.
- Claim 3: I can accurately give the step-by-step outline of the rituals.
- Claim 4: I can show the relative significance of each step in each ritual.
- Claim 5: I can grade the six rituals for relative importance.

Figure 17 Implicit Focal Content Claims of the *Innana* Text

To track down focal content we need to ask, ‘Does the author fulfill his claims, and how does he go about it?’

For Claims 1 and 2, he gives the evidence to support his claim right throughout the text, and then sums them up in the CONCLUSION. These are the only two claims which are explicitly summarized in the CONCLUSION.

For the resolution to Claim 3, that he can accurately give the step-by-step outline of the rituals, we need to look through the window of Hale’s tree system at the paragraph structure of the text. And when we do, we find that each step of each ritual is at the top of the hierarchical structure, as we’ve already seen in the **Soyok** ritual.

For the resolution to Claim 4, that he can show the relative significance of each step in each ritual, we need to look through Longacre’s spectrum/profile

window. When we do that we find that the author of the **Innana** uses a combination of active and stative predicates to indicate the relative importance of steps in the procedures. For less important steps in each ritual he uses stative verb forms, for more important steps active verb forms, and for the most important steps coordinated active verb forms. In this way he syntactically indicates to us which rituals he considers to be most important - his fourth claim.

Furthermore, using these insights on verb tense/aspect variation, plus the dynamism-heightening and-lowering devices (Figures 10 and 11), we drew ritual profiles, which gave us a ritual-by-ritual comparison showing the relative importance of the four procedural rituals. Taking these insights together with the data in Figure 18, the author gives us very clearly the resolution to Claim 5 - the relative importance of each ritual.

Relative Importance of **Innana** Rituals

	Patay	Mangmang	Tengaw	Soyok	Lifon	Apey
( i ) Title	no	yes	yes	yes	yes	yes
( ii ) Procedural	no	no	yes	yes	yes	yes
( iii ) Total sentences in ritual	4	4	5	17	19	21
( iv ) High level independent sentences	2	3	3	7	6	13
( v ) Procedural steps	0	0	2	2	2	10
( vi ) Transitivity of steps at the peak	-	-	12, 10	17, 12	18, 17	17.18.17, 18.18
( vii ) Spectrum values at peak	-	-	9, 9	9, 9	12	11.12.12.
( viii ) Number of sentences at peak	-	-	4	9	4	3

Figure 18 A Comparison of the *Innana* Rituals

Of the six **Innana** rituals, five have their own title, while the **Patay** ritual does not. It is embedded within the **Tengaw** ritual, showing its relative unimportance.

Four are encoded as procedural discourses. The **Patay** is embedded, and the **Manamang** is compressed and stripped of its procedural time references to become a short explanatory discourse. These latter two

rituals are only accorded four sentences each, while the others have 5, 17, 19, and 21 sentences respectively.

The relative importance of each ritual is also seen in the number of high level sentences. The **Apey** ritual, which is the most important of all, has 13 back-bone sentences, as many as the **Lifon** and **Soyok** put together. It has more procedural steps than all the others put together.

When we look at the transitivity levels of the predicates at the peak of each ritual (this is Hopper and Thompson's window), and the spectrum values (Longacre's window), we again find the **Apey** out in front, with the **Lifon** behind, followed by the **Soyok** and **Tengaw**.

This would allow us to draw a profile of the text as a whole which would look like this:

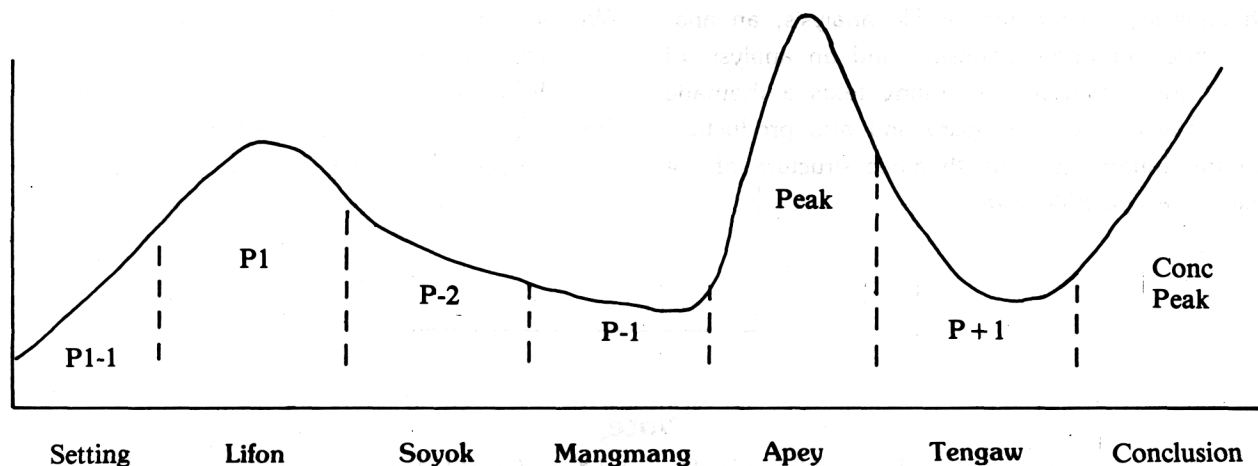


Figure 19 Profile of Innana Rituals

But now note that the last line of the table in Figure 18 does a switch. The **Soyok** ritual has many more sentences at its peak than either the **Apey** or the **Lifon** rituals. As we have already seen (section 5.2), this is because the **Soyok** is more explanatory than any other ritual. The **Lifon** and **Apey** concentrate on activity, while the **Soyok** concentrates on explanation. This is confirmed many times over when we look through Halliday and Hasan's window on intersentential cohesion.

And so we see the fulfillment of each of the five focal content claims made by the author of the **Innana** text. But to do so, we needed to look through windows opened to us by Longacre, Hopper and Thompson, Halliday and Hasan, and Hale.

## 6. CONCLUSION

In this paper I have tried to answer the question, 'Is it possible for a non-native speaker of a language to evaluate with any degree of accuracy the linguistic and stylistic quality of an essay in that lan-

guage?' Or in other words, 'Can I, as a non-native speaker of the Bontoc language, hope to be able to evaluate quality in Bontoc discourse?'

The answer is, 'Yes, it is possible,' But before we can grade the excellence of a particular discourse, there are three steps we must take.

1. Firstly, we must collect and analyse a wide variety of discourse from the language we are studying. This will help us to establish how many discourse genre there are in the language, which genre have sub-types and how many, and what types of discourse are regularly embedded within other discourses. For example, in the Bontoc language we regularly have narratives embedded within hortatory discourse. Bontoc speakers use embedded narratives to illustrate hortatory points. And in the **Innana** text which we have looked at very briefly in this paper, we have procedural text embedded within expository text.

2. The second thing we need to do before we can evaluate text quality is to decide which windows we want to look through to evaluate text.

There are many linguistic theories around, some of which throw much more light on discourse structure than others. So what we need to do is to apply a variety of theories to a number of good quality texts, and then evaluate the payoff. Once we've done that, we will come up with a small number of linguistic tools, perhaps four or five which, taken together, will very quickly give us a test of the quality of a text.

In looking at the **Innana** text we did a paragraph analysis, a spectrum/profile analysis, an analysis of inter-sentential cohesion and an analysis of files and focal content. In many texts a thematic analysis may be very necessary and also productive, but in the **Innana** text the thematic structure of the discourse was patently clear.

Now then, having collected a set of good quality texts from a variety of discourse genre, and having found by experience which linguistic tools are giving us the best payoff in understanding discourse structure, we can draw up a set of linguistic parameters for each genre and subgenre. When we've done that, we'll be in a position to evaluate stylistic variation within a single discourse genre. And even that can be considerable.

3. This then is the third step we need to take. We need to use our linguistic tools to evaluate stylistic variation and range.

When we have taken these three steps, we will be in good shape to evaluate with a good degree of accuracy the quality of any text in the language we are studying.

---

### Note

- <sup>1</sup> Editorial footnote: The original Figure 12 ( " Profiles of Lifon, Soyok, Apey, and Tengaw Rituals " ) was not available and so has been omitted. Subsequent figures have been renumbered, and the text slightly modified.

# Appendix I

## APPENDIX I NAN ON-ON NAN INNANA.

Author : Felix Khensay

### Appendix I sentence 1

chengngenyoy	nan	kaon-onan	nan
change = -en = -yo	nan	on-on = ka- = -an	nan
hear = OF = N/P, 2p	ART	NOUN = DER = GER	ART
you hear	the	details	the

Innana.

Innana

NOUN

Innana rituals

Listen to the complete details of the **Innana** rituals.

### Appendix I sentence 2

Nan Innana,	esa	ay	kakhawisan	ay		
nan Innana	esa	ay	khawis = ka--an	ay		
ART NOUN	NUM	LINK	ADJ = SUPER	LINK		
the Innana	one	which	best	of		
ekhad	id	sangad-om	ay	mawanwaned		
ekhad	id	sangad-om	ay	waned = ma- = CVC	= -en	
NOUN	TIME	TIME	LINK	follow = ST	= ST	= PROG = OF
custom	0	long ago	which	is being		followed
idwanin	isanan		ili	ay	Fontok,	Samoki
id = wani = -n is		= nan	ili	ay	Fontok	Samoki
TIME = TIME = LIG	NFART	= ART	NOUN	LINK	NAME	NAME
now	a/the		village	of	Bontoc	Samoki
ya	nan	tap-in	nan	kafakhaang.		
ya	nan	tapi = -n	nan	fakhaang = ka-		
CONJ	ART	NOUN = LIG	ART	NOUN = LOC		
and	the	others	the	villages		

The **Innana** is one of the best customs of long ago which has been handed down to be followed by the people of Bontoc, Samoki and the other villages.

### Appendix I sentence 3

Maangnen	nan	nay	Innana	isanan			
angnen = ma- = -en	nan	nay	Innana	is	= nan		
do = ST = OF	ART	DEM 1, I	NOUN	NFART	= ART		
is done	the	this	Innana	a/the			
tinawen	ay	kalpasan		nan	kifos	si	sama
tawen = -in-	ay	lepas = ka- = -an		nan	kifos	si	sama
TIME = ADVZ	LINK	FINISH + DER = Time		ART	NOUN	ART	NOUN
every year	0	after		the	end	the/0	field work
ya	toned	isanan	chinakhon.				
ya	toned	is = nan	chakhon = -in-				
CONJ	NOUN	NFART = ART	TIME = ADVZ				
and	planting	a/the	every dry season				

This **Innana** ritual is done every year just after the end of the working of the fields and the planting in the dry season.

## Appendix I sentence 4

Isnan	timpon	nan Innana,	maangnen	
is = nan	timpo = -n	nan Innana	angnen = ma- = -en	
NFART = ART	SPANISH = LIG	ART NOUN	do = ST = OF	
a/the	time of	the Innana rituals	done	
omona	nan Lifon;	mikadwa,	maangnen	
ona = -om-	nan Lifon	chowa = ma- = i-	= ka- angnen = ma- = -en	
first = AF	ART NOUN	NUM = ST = IF/OF	= DER do = ST = OF	
first	the Lifon ritual	second	done	
nan Soyok;	maikatlo,	maangnen	nan	
nan Soyok	tolo = ma- = i-	= ka- angnen = ma- = -en	nan	
ART NOUN	NUM = ST = IF/OF = DER	do = ST = OF	ART	
the Soyok ritual	third	done	the	
Mangmang;	mikap-at	maangnen	nan Apey;	
Mangmang	epat = ma- = i-	= ka- angnen = ma- = -en	nan Apey	
NOUN	NUM = ST = IF/OF = DER	do = ST = OF	ART NOUN	
Mangmang ritual	fourth	done	the Apey ritual	
mikalima,	maangnen	nan Patay ya	nan	
lima = ma- = i-	= ka- angnen = ma- = en	nan Patay ya	nan	
NUM = ST = IF/OF	= DER do = ST = OF	ART NOUN CONJ	ART	
fifth	done	the Patay and	the	
Tengaw.				
Tengaw				
NOUN				
Tengaw				

At the time of the **Innana** the **Lifon** ritual is done first; secondly, the **Soyok** ritual is done; third, the **Mang-mang** ritual is done; fourth, the **Apey** ritual; and fifthly, the **Patay** and **Tengaw** rituals.

## Appendix I sentence 5

Nan kadchakhopan	nan lima ay	
nan chakhop = ka- = -an	nan lima ay	
ART gather = DER = GER	ART NUM LINK	
the together	the five which	
inon-onko	siya nan makwanin	Innana.
on-on = -in- = -en = -ko	siya nan kowani = ma- = en	Innana
details = CA = OF = N/P, 1s	O/E, 3s ART say = ST = OF	NOUN
I stated in detail	it the called	Innana rituals

These five rituals that I have outlined, together are called the **Innana**.

## Appendix I sentence 6

Idwanin,	ibfakhak	nan kasasaad	nan
id = wani = -n	fakha = i-	= -ko nan saad = ka- = CV	nan
TIME = TIME = LIG	tell = IF/OF	= N/P, 1s ART NOUN = DER = INTS	ART
now	I will tell	the status	the

naycha'y	nginadnak	milokhi	isnan
nay = cha = ay	ngachan = -in- = -an = -ko	lokhi = ma- = i-	is = nan
DEM 1, I = PL = LINK	NOUN = CA = OF/SF = N/P, 1s	begin = ST = IF/OF	NFART = ART
these	I have mentioned	beginning	a/the

Lifon.  
Lifon  
NOUN  
Lifon

Now I will tell the meaning of those that I have mentioned, beginning with the **Lifon** ritual.

#### Appendix I sentence 7

LIFON  
Lifon  
NOUN  
Lifon ritual

The Lifon ritual.

#### Appendix I sentence 8

Matotya	cha nan	papangolo	mo
toya = ma- = -en = CVC	cha nan	olo = pang- = CV	mo
converse = ST = OF = PROG	F, 3p ART	NOUN = DER = PL	PART
discuss	they the	leaders	if/when
sino ken	chaicha	nan	maala
sino ken	chaicha	nan	ala = ma- = -en
QUES ART	O/E, 3p	ART	get = ST = OF
who among	them	the	taken

fotogcha.  
fotog = -cha  
NOUN = N/P, 30  
their pigs

The elders discuss whose pigs will be taken to be butchered.

#### Appendix I sentence 9

Fafoy	nan ilifon	nan kakachangyan.
fafoy	nan lifon = i-	nan kachangyan = CV
ILOC	ART NOUN = IF/OF	ART NOUN = PL
big pig	the kill for Lifon	the rich people

The rich provide a big pig for the **Lifon** ritual.

#### Appendix I sentence 10

Mo	nakhaeb	nan totyacha,	en	cha't
mo	khaeb = na- = -en	nan toya = CVC = -cha	ey	cha = et
PART	make = ST, CA = OF	ART NOUN = PROG = N/P, 3p	motion	F, 3p = CONJ
if/when	made	the their conversation	go	they
alaen	nan ilifoncha	et	khekhechencha	
ala = -en	nan lifon = i- = -cha	et	khekhed = -en = -cha	
get = OF	ART NOUN = IF/OF = N/P, 3p	CONJ	cut = OF = N/P, 3p	
get	the for their Lifon	and	they will butcher	

isnan	afob-ong	nan	chey	ninkwa	isnan
is = nan	afong = CVC	nan	cheey	kowa = nangan-	is = nan
NFART = ART	NOUN = PL	ART	DEM 1, III	possess = POSS	NFART = ART
a/the	houses	the	that	owner	a/the
fotog	ay	milifon.			
fotog	aay	lifon = ma- = i-			
NOUN LINK	NOUN = ST = IF/OF				
pig	for	for Lifon ritual			

When they have reached a decision, they will go to get what they will butcher for the **Lifon** ritual and they will cut it up at the houses of the owners of the pigs to be butchered for the **Lifon** ritual.

#### Appendix I sentence 11

mafingit	nan	maala.
fingit = ma- = -en	nan	ala = ma- = -en
share = ST = OF	ART	get = ST = OF
shared	the	taken

The sections of the meat to be distributed are shared out.

#### Appendix I sentence 12

Nan ad-i mafingit	maiskhep	is afong.
nan ad-i fingit = ma- = -en	sekhhep = ma- = i-	is afong.
ART AUX share = ST = OF	enter = ST = IF/OF	LIC NOUN
the not shared	put inside	in house

What is not to be distributed is taken inside the house.

#### Appendix I sentence 13

Miskhep	is	afong	nan	chowa'y	lapa,
sekhhep = ma- = i-	is	afong	nan	chowa = ay	lapa
enter = ST = IF/OF	LOC	NOUN	ART	NUM = LINK	NOUN
put inside	in	house	the	two	forelegs
chowa'y	opo,	atey,	fowang,	olo,	
chowa = ay	opo	atey	fowang	olo	
NUM = LINK	NOUN	NOUN	NOUN	NOUN	
two	hind legs	liver	stomach	head	
chala, ya	nan	kopkop.			
chala ya	nan	kopkop			
NOUN CONJ	ART	NOUN			
blood and	the	skin			

The two forelegs, the two hind legs, the liver, the skin are all taken inside the house.

#### Appendix I sentence 14

Nan naycha'y	eg-ay	nafingit	iyeycha
nan nay = cha = ay	eg-ay	fingit = na- = -en	ey = i- = -cha
ART DEM 1, I = PL = LINK	AUX	share = ST, CA = OF	go = IF/OF = N/P, 3p
the these	not	distributed	they will bring

isnan	afong	ay	maamongancha.
is = nan	afong	ay	among = ma- = -en = -an = -cha
NFART = ART	NOUN	LINK	gather = ST = OF = LIC = N/P, 3p
a/the	house	0	where they will gather

These parts not to be distributed are taken to the house where they will gather.

#### Appendix I sentence 15

Nan	nay	Lifon,	siya	nan	manganan	nan
nan	nay	Lifon	siya	nan	kan = mang- = -an	nan
ART	DEM 1, I	NOUN	O/E, 3s	ART	eat = AF = TIME	ART
the	this	Lifon	it	the	eating time	the

kakachangyan.

kachangyann = CV

NOUN = PL

rich people

This **Lifon** is the time when the rich celebrate.

#### Appendix I sentence 16

Nay	met	achi,	mafalin	ay	makifingit
nay	met	achi	falin = ma-	ay	fingit = maki -
DEM 1, I	PART	PART	turn = APT	LINK	share = AF
this	( doubt )	but	it is possible	to	join in sharing

nan ib-a ay poposi.

nan iba = CV ay posi = CV

ART KIN = PL LINK NOUN = PL

the companions who poor

But the poor companions can also be given a share.

#### Appendix I sentence 17

Isnan	maschem	nan	chey	ay	Lifon,
is = nan	maschem	nan	cheey	ay	Lifon
NFART = ART	TIME	ART	DEM 1, III	LINK	NOUN
a/the	night	the	that	0	Lifon ritual

mangan cha'y kakachangyan.

kan = many- cha = ay kachangyan = CV

eat = AF F, 3p = LINK NOUN = PL

eat they rich people

In the evening of that **Lifon** ritual, the rich eat.

#### Appendix I sentence 18

Maam-among	nan	sinpangapo	paymo	nan
among = ma- = CVC = -en	nan	apo = pang- = sin-	paymo	nan
gather = ST = PROG = OF	ART	KIN = DER = UM	CONJ	ART
gather	the	clan	or	the



sinpangafong yangkhay.  
 afong = pang - = sin- yangkhay  
 NOUN = DER = UM ADV  
 household only

The whole clan or just the household gather.

#### Appendix I sentence 19

Mo	akit	nan	maamong,	siya	chi	nan
mo	akit	nan	among = ma - = - en	siya	chi	nan
PART	ADJ	ART	gather = ST = OF	O/E, 3s	DEM 3, III	ART
if/when	few	the	gather	it	that	the

kanancha'n sinalikhebkheb.  
 kan = -an = -cha = en alikhebkheb = sin -  
 say = OF/SF = N/P, 3p = OF NOUN = UM  
 what they call exclusive group

If there are only a few who gather, it is called 'an exclusive group'.

#### Appendix I sentence 20

Nan mallal,	fingiten	nan	takho.
nan ala = ma - = - en	fingit = - en	nan	takho
ART det = ST = OF	share = OF	ART	NOUN
the taken	shared	the	people

The people receive shares/meat.

#### Appendix I sentence 21

Nan fala,	siya	nan	enkwan	nan
nan fala	siya	nan	kowa = nangan -	nan
ART NOUN	O/E, 3s	ART	possess = POSS	ART
the lungs	it	the	belongs	the
ongong - a	ay		lalalaki.	
onga = CVC = CV	ay		lalaki = CV	
NOUN = INTS = PL	LINK		NOUN = PL	
children	0		boys	

The lungs, they belong to the boys.

#### Appendix I sentence 22

Nan sofod,	enkwan	nan	amam - a.
nan sofod	kowa = nangan -	nan	ama = CVC = CV
ART NOUN	posses = POSS	ART	KIN = INTS = PL
the stomach skin	belongs		the old men

The stomach skin is for the old men.

#### Appendix I sentence 23

Nan falong - a	paymo	ipos,	enkwan	nan
nan falong - a	paymo	ipos	kowa = nangan -	nan
ART NOUN	CONJ	NOUN	possess = POSS	ART
the tail plus its root	or	tail	belongs	the

pangolo	paymo	nan	inkhekhed.
olo = pang -	paymo	nan	khekhed = in -
NOUN = DER	CONJ	ART	cut = AF
leaders	or	the	one who sliced

The tail plus its root, or the tail alone, belongs to the leaders or to the ones who do the butchering.

#### Appendix I sentence 24

Nan tete	ya	nan	palagpag	enkwan	nan
nan tete	ya	nan	palagpag	kowa = nangan -	nan
ART NOUN	CONJ	ART	NOUN	possess = POSS	ART
the withers	and	the	ribs	belongs	the
inasaw - an	paymo	nan	fabfafallo.		
asawa = - in - = - an	paymo	nan	fafallo = CV		
KIN = CA = GER	CONJ	ART	NOUN = PL		
just married	or	the	young men		

The backbone above the shoulder and the ribs are for recently married men or for the young men.

#### Appendix I sentence 25

Maid infingit	is nan	fabfafai.
maid fingit = in -	is = nan	fafai = CV
EXIS share = AF	NFART = ART	NOUN = PL
none shared	a/the	women

There is nothing shared among the women.

#### Appendix I sentence 26

Mo nachokpos	nan	Lifon,	sacha't
mo chokpos = na - = - en	nan	Lifon	esa = cha = et =
PART finish = ST, CA = OF	ART	NOUN	CONJ = F, 3p = CONJ
if/when finished	the	Lifon	then they

akhes ilokhi	nan	Soyok.
akhes lokhi = i -	nan	Soyok
ADV begin = IF/OF	ART	NOUN
also begin	the	Soyok

When the Lifon ritual is finished, they begin the Soyok ritual.

#### Appendix I sentence 27

SOYOK

Soyok

NOUN

Soyok ritual

The Soyok ritual.

## Appendix I sentence 28

Nan	Soyok	kaagna	nan	Lifon.
nan	Soyok	kaag = - na	nan	Lifon
ART	NOUN	ADJ = N/P, 3s	ART	NOUN
the	Soyok ritual.	it's like	the	Lifon

The **Soyok** ritual is similar to the **Lifon** ritual.

## Appendix I sentence 29

In-ala	cha's	fotog	magtek	nan	Soyok
ala = in -	cha = is	fotog	magtek	nan	Soyok
get = AF	F, 3p = NFART	NOUN	CONJ	ART	NOUN
get	they	pig	but	the	Soyok ritual
kwan	si	katakhoktakho.			
kowan - = - n	si	takho = kaCVCV			
possess = LIG	ART	NOUN = MULT			
belongs	the/0	many people			

They butcher pigs, but the **Soyok** ritual is for all the people.

## Appendix I sentence 30

Ad-i	kag	nan	Lifon	ay	kwan	yangkhay
ad-i	kag	nan	Lifon	ay	kowa = - n	yangkhay
AUX	ADJ	ART	NOUN	LINK	possess = LIG	ADV
not	like	the	Lifon	which	belongs	only
si	kakachangyan.					
si	kachangyan = CV					
ART	NOUN	= PL				
the/0	rich people					

It is not like the **Lifon** which is only for the rich.

## Appendix I sentence 31

Matotya		cha	nan	sinpangapo	paymo	nan
toya = ma - = - en = CVC		cha	nan	apo = pang - = sin -	paymo	nan
converse = ST = OF = PROG		F, 3p	ART	KIN = DER = UM	CONJ	ART
discuss		they	the	clan	or	the
sinpangafong	mo	sino	ken	chaicha	nan	
afong = pang - = sin -	mo	sino	ken	chaicha	nan	
NOUN = DER = UM	PART	QUES	ART	O/E, 3p	ART	
household	if/when	who	among	them	the	
eg-ay	kaala	nan	walakcha,	id	tawen.	
eg-ay	ala = ka = - en	nan	walak = - cha	id	tawen	
AUX	get = ST = OF	ART	NOUN = N/P, 3p	TIME	TIME	
not	got	the	their share	last	year	

The clan or household discuss who among them did not make their contribution last year.

## Appendix I sentence 32

Siya	chana	nan	madpap	nan	fotogcha
siya	cha = na	nan	chepap = ma - - en	nan	fotog = cha
O/E, 3s	PL = DEM 3, I	ART	catch = ST = OF	ART	NOUN = N/P, 3p
it	these	the	to contribute	the	their pigs

idwanin.

id = wani = - n

TIME = TIME = LIG

now

These are the ones to contribute their pigs this time.

## Appendix I sentence 33

Mo	nan	walak	nan	esa	ay	maala	ya
mo	nan	walak	nan	esa	ay	ala = ma - - en	ya
PART	ART	NOUN	ART	NUM	LINK	get = ST = OF	CONJ
if/when	the	share	the	one	0	taken	and
inmawas			et	matokachan		is	fan - ig ay
awas = - in - - om -			et	tokad = ma - - an		is	fan-ig ay
excess = CA = AF			CONJ	replace = ST = OF/SF	NEART	ADJ	LINK
bigger			and	replaced	to	small	which
fotog	paymo	siping.					
foto	paymo	siping					
NOUN	CONJ	NOUN					
pig	or	money					

If the pig contributed by one person is bigger than his share, the excess of his contribution is replaced by a small pig or money.

## Appendix I sentence 34

Makhekhed	nan	naycha'y	fotog	isnan
khkhed = ma - - en	nan	nay = cha = ay	fotog	is = nan
cut = ST = OF	ART	DEM 1, I = PL = LINK	NOUN	NFART = ART
divided	the	these	pig	a/the
afob - ong	nan	cheycha'y	madpap	nan
afong = CVC	nan	chey = cha = ay	chepap = ma - - en	nan
NOUN = PL	ART	DEM1, 111 = PL = LINK	catch = ST = OF	ART
house	the	those	to contribute	the
fotogcha.				
fotog = - cha				
NOUN = N/P, 3p				
their pig				

These pigs are butchered at the houses of their owners.

## Appendix I sentence 35

Sacha't	iyey	isnan	afong	ay
esa = cha = et	ey = i -	is = nan	afong	ay
CONJ = F, 3p = COMJ	go = IF/OF	NFART = ART	NOUN	LINK
then they	bring	a/the	house	which

maamongancha

among = ma - - en = - an = - cha

gather = ST = OF = LOC = N/P, 3p

where they will gather

isanan

is = nan

NFART = ART

a/the

maschem.

sechem = ma -

TIME = ST

night

Then they take it to the house at which they will gather at night.

## Appendix I sentence 36

Isnan	chey	ay	maschem	si	Soyok,
is = nan	cheey	ay	sechem = ma -	si	Soyok
NFART = ART	DEM 1, III	LINK	TIME = ST	ART	NOUN
a/the	that	0	night	the/0	Soyok
mangan	nan	maam-among	ay	sinpangngapo	
kan = mang -	nan	among = ma -	= CVC = - en	ay	apo = pang - = sin -
eat = AF	ART	gather = ST	= PROG = OF	LINK	KIN = DER = UM
eat	the	gather	who	clan	
paymo	singpangafong.				
paymo	afong = pang - = sin -				
CONJ	NOUN = DER = UM				
or	household				

That night of the Soyok ritual, the clan or family who are gathered eat together.

## Appendix I sentence 37

Maoto	nan	poto,	chala,	atey	ya	nan
loto = ma - - en	nan	poto	chala	atey	ya	nan
cook = ST = OF	ART	NOUN	NOUN	NOUN	CONJ	ART
cooked	the	intestines	blood	liver	and	the
tap - in	nan	kopkop	ya	nan	fekhas	
tapi = - n	nan	kopkop	ya	nan	fekhas	
NOUN = LIG	ART	NOUN	CONJ	ART	NOUN	
others	the	skin	and	the	flesh	

What is cooked is the intestines, the blood, the liver, and some parts of the skin and the flesh.

## Appendix I sentence 38

Isnan	timpo	ay	cha	maoto	nan	watwat,
is = nan	timpo	ay	cha	loto = ma - - en	nan	watwat
NFART = ART	SPANISH	LINK	PROG	cook = ST = OF	ART	NOUN
a/the	time	0	0	cooked	the	meat
mangay - ayyeng	nan	amam - a.				
ayyeng = mang - = CVC	nan	ama = CVC = CV				
NOUN = AF	= PROG	ART	KIN = INTS = PL			
sing ayyeng	the	old men				

While it is cooking, the old men sing the ayyeng chant.

## Appendix I sentence 39

Mo	mangan	cha	tomke	nan	ayyeng.
mo	kan = mang -	cha	tekel = - om -	nan	ayyeng
PART	eat = AF	F, 3p -	stop = AF	ART	NOUN
if/when	eat	they	stop	the	song

When they eat, they stop singing the **ayyeng** chant.

## Appendix I sentence 40

Miwatwat		nan	sibfancha		yangkhay.
watwat	= ma - = i -	nan	sibfan = - cha		yangkhay
NOUN	= ST = IF/OF	ART	NOUN = N/P, 3p		ADV
distribute		the	their viand		only

Only meat to be eaten is distributed.

## Appendix I sentence 41

Magtek	wad-ay	nan	kasin	maiwalas	ay
magtek	wad-ay	nan	kasi = - n	walas = ma - = i -	ay
CONJ	EXIST	ART	AUX = LIG	distribute = ST = IF/OF	LINK
but	there is	the	again	to be distributed	which
naoto		ay	pasing	isnan	malpasancha'y
loto = na -	= - en	ay	pasing	is = nan	lepas = ma - = - en = - an = - cha = ay
cook = ST, CA	= OF	LINK	NOUN	NFART = ART	finish = ST = OF = TIME = N/P, 3p = LINK
cooked		0-	share	a/the	after they finish
manganan.					
kan = mang -	= - an				
eat = AF	= TIME				
eating time					

But there is also a distribution of cooked pieces after they have finished eating.

## Appendix I sentence 42

Teken	akhes	nan	kasin	maiwalas	ay
teken	akhes	nan	kasi = - n	walas = ma - = i -	ay
different	ADV	ART	AUX = LIG	distribute = ST = IF/OF	LINK
another	also	the	again	to be distributed	which
inlangta		ay	pasing.		
langta = in -		ay	pasing		
raw = AF		LINK	NOUN		
raw		0	share		

There is also a different distribution of raw pieces.

## Appendix I sentence 43

Nan	kafilang		nan	afob-ong	ay
nan	filang = ka - = CV		nan	afong = CVC	ay
ART	count = DER = PROG		ART	NOUN = PL	LINK
the	number		the	houses	0

maamong,		siya	akhes	nan	filang	nan
among	= ma - = - en	siya	akhes	nan	filang	nan
gather	= ST = OF	O/E, 3s	ADV	ART	count	ART
gather		it	also	the	number	the
pasing	ay	inlangta.				
pasing	ay	langta = in -				
NOUN	LINK	raw = AF				
share	which	raw meat				

The number of raw pieces to be distributed is according to the number of households gathered.

#### Appendix I sentence 44

Mo		machokpos		nan	takho	nan	Soyok	et
mo		chokpos = ma - = - en		nan	takho	nan	Soyok	et
PART		finish = ST = OF		ART	NOUN	ART	NOUN	CONJ
if/when		finish		the	people	the	Soyok	then
kawaksana				et	Mangmang			
wakas = ka - = - an		= - na		et	Mangmang			
TIME = DER = TIME		= N/P, 3s		CONJ	NOUN			
on the next day				is	Mangmang ritual			

When the people are finished the **Soyok** the **Mangmang** is held the next day.

#### Appendix I sentence 45

##### MANGMANG

Mangmang

NOUN

Mangmang ritual

The **Mangmang** ritual.

#### Appendix I sentence 46

Waschin	infaig	nan	takbo
waschin	faig = in -	nan	takho
ADJ	beat = AF	ART	NOUN
each	beat	the	people
isnan		manok.	
is	= nan	manok	
NFART = ART		NOUN	
a/the		chicken	

Each household kills a chicken by beating it with a stick.

#### Appendix I sentence 47

San	cheycha'y		naala	paymo	nakhekhed
san	chey	= cha = ay	ala = na - = - en	paymo	khekhede = na - = - en
ART	DEM 1, 111	= PL = LINK	get = ST, CA = OF	CONJ	cut = ST, CA = OF
the	those		got	or	butchered

nan	fotogcha	issan	Lifon	paymo	issan	
nan	fotog = - cha	is = san	Lifon	paymo	is = san	
ART	NOUN = N/P, 3p	NFART = ART	NOUN	CONJ	NFART = ART	
the	their pigs	during	Lifon ritual	or	during	
Soyok	et	itkemcha		kannay	san olon	san
Soyok	et	tekem = i - = - cha		kannay	san olo = - n	san
NOUN	CONJ	add = IF/OF = N/P, 3p	ADV	ART	NOUN = LIG	ART
Soyok ritual	and	added	immediately	those	head of	those
nailifon		paymo	naisoyok	ay	fotogcha.	
Lifon = na - = i -		paymo	Soyok = na - = i -	ay	fotog = - cha	
NOUN = ST, CA = IF/OF		CONJ	NOUN = ST, CA = IF/OF	LINK	NOUN = N/P, 3p	
used for Lifon		or	used for Soyok	which	their pigs	

Those who butchered their pigs for the **Lifon** or **Soyok** rituals cook the head of their **Lifon**-pig or **Soyok**-pig together with the chicken.

#### Appendix I sentence 48

Nan	tapina	itkemcha	san	pasingcha	
nan	tapi = - na	tekem = i - = - cha	san	pasing = - cha	
ART	NOUN = N/P, 3s	add = IF/OF = N/P, 3p	ART	NOUN = N/P, 3p	
the	others	add	those	their uncooked share	
paymo	san	finingitcha	issan	Soyok.	
paymo	san	figit = - in - = - en = - cha	is = san	Soyok	
CONJ	ART	share = CA = OF = N/P, 3p	NFART = ART	NOUN	
or	those	their distributed share	during	Soyok	

The others add their uncooked share of their distributed share from the **Soyok** ritual.

#### Appendix I sentence 49

Isnan	kawakasana	Apey	
is = nan	wakas = ka - = - an = - na	Apey	
NFART = ART	TIME = DER = TIME = N/P, 3s	NOUN	
a/the	next day	Apey ritual.	

The next day it is the **Apey** ritual.

#### Appendix I sentence 50

APEY  
Apey  
NOUN  
Apey ritual

The **Apey** ritual.

#### Appendix I sentence 51

Omala	cha	issan	inasinancha	nanai	ay
ala = - om -	cha	is = san	asin = - in - = - an = - cha	ay	
get = AF	F, 3p	NFART = ART	NOUN = CA = OF/SF = N/P, 3p	LINK	
get	they	that	their salted	meat	which



pasingcha	paymo	finingitcha	issan
pasing = - cha	paymo	fingit = - in - = - en = - cha	is = san
NOUN = N/P, 3p	CONJ	share = CA = OF = N/P, 3p	NFART = ART
their uncooked share	or	their distributed share	during
Lifon paymo issan	Soyok is iyapeycha.		
Lifon paymo is = san	Soyok is Apey = i - = - cha		
NOUN CONJ NFART = ART	NOUN NFART NOUN = IF/OF = N/P, 3p		
Lifon or during	Soyok to use for Apey ritual		

They get their uncooked share which they have salted or their distributed share from the **Lifon** or **Soyok** to do the **Apey** ritual.

#### Appendix I sentence 52

Omala	cha	akhes	is	tapey	paymo
ala = - om -	cha	akhes	is	tapey	paymo
get = AF	F, 3p	ADV	NFART	NOUN	CONJ
get	they	also	0	rice wine	or
fayyas	si	seng-ewcha	ay	mangapey.	
fayyas	si	seng-ew = - cha	ay	Apey = mang - = - an	
NOUN	ART	smell = N/P, 3p	LINK	NOUN = EMB = OF/SF	
sugarcane wine	the/0	their pleasant smell to		perform Apey ritual	

They also get rice wine or sugarcane wine to make a pleasant smell as part of the **Apey** ritual.

#### Appendix I sentence 53

Mo	omey	cha	is	kapayewcha	ay
mo	ey = - om -	cha	is	payew = ka - = - cha	ay
PART	go = AF	F, 3p	LOC	NOUN = LOC = N/P, 3p	LINK
if/when	go	they	in	their rice field	to
mangapey	chentancha	nan	iyapeycha.		
Apey = mang - = - an	chenet = - an = - cha	nan	Apey = i - = - cha		
NOUN = EMB = OF/SF	kindle = OF/SF = N/P, 3p	ART	NOUN = IF/OF = N/P, 3p		
perform Apey ritual	they kindle	the	meat for the Apey		

When they go to the ricefields to do the **Apey** ritual, they kindle fire to cook the meat for the **Apey**.

#### Appendix I sentence 54

Sacha't	alan	nan	paloki	ya
esa = cha = et	ala = - en	nan	paloki	ya
CONJ = F, 3p = CONJ	get = OF	ART	NOUN	CONJ
then they	get	the	paloki plant	and
togpopancha	isanan	tapey	ay	
togpop = - an = - cha	is = nan	tapey	ay	
spit = OF/SF = N/P, 3p	NFART = ART	NOUN	LINK	
they spit	a/the	rice wine	0	

mangwani'n		'Togpopak		sik-a	ay	paloki
kowani = man - = - an = en		togpop = - an = - ko		sik-a	ay	paloki
say = EMB = OF/SF = OF		spit = OF/SF = N/P, 1s	O/E, 2s	LINK	NOUN	
saying		I spit on	you	0	paloki plant	
ta	mapigpikhipig	nan	pakhey,	ta		
tatno	pikhipig = ma - = - en = CVC	nan	pakhey	tatno		
CONJ	tall = ST = OF = PROG	ART	NOUN	CONJ		
so that grow tall		the	rice plant	so that		
maikaskasiw		isnan	otot, faniyas,			
kasiw = ma - = i - = CVC	is = nan	otot	faniyas			
free = ST = IF/OF = PROG	NFART = ART	NOUN	NOUN			
free from	a/the	rats	lizards			
tilin	ya	isnan	am-in	ay	mamakawas	
tilin	ya	is = nan	am-in	ay	kawas = mang - = - en = pa -	
NOUN	CONJ	NFART = ART	ADJ	LINK	elude = EMB = OF = CAUS	
ricebirds	and	a/the	all	which	destroys :	
isnan	payew	ya	isnan	pakhey. '		
is = nan	payew	ya	is = nan	pakhey		
NFART = ART	NOUN	CONJ	NFART = ART	NOUN		
a/the	rice field and	a/the	rice plant			

Then they get the **paloki** and spit rice wine onto it saying, 'I spit on you, **paloki**, so that the rice plants will grow tall, so that they will be free from rats, lizards, ricebirds, and all that destroys the fields and rice plants.'

#### Appendix I sentence 55

Sacha't	isokfit	nan	paloki	is	katoping
esa = cha = et	sokfit = i -	nan	paloki	is	toping = ka -
CONJ = F, 3p = CONJ	insert = IF/OF	ART	NOUN	NFART	NOUN = LOC
then they	insert	the	paloki plant	0	rock wall
paymo	sipitencha	isnan	lolo,		
paymo	sipit = - en = - cha	is = nan	lolo		
CONJ	wedge = OF = N/P, 3p	NFART = ART	NOUN		
or	they wedge	a/the	stick		
sacha't	ipadsek	isnan	kapayew.		
esa = cha = et	padsek = i -	is = nan	payew = ka -		
CONJ = F, 3p = CONJ	plant = IF/OF	NFART = ART	NOUN = LOC		
then they	embed	a/the	in the ricefield		

Then they insert the **paloki** stem between the stones of the wall or wedge it into a split stick and embed it into the ricefield.

#### Appendix I sentence 56

Kelnatencha	yangkhay	nan	inasin	ay	
kelnat = - en = - cha	yangkhay	nan	asin = in -	ay	
heat = OF = N/P, 3p	ADV	ART	NOUN = AF	LINK	
they heat	only	the	salted meat	which	

iyapeycha.

Apey = i - = cha  
 NOUN = IF/OF = N/P, 3p  
 for the Apey

They just heat the salted meat which they use for the **Apey** ritual.

#### Appendix I sentence 57

lyat-atoncha	na	isnan	kapayepayewcha.
aton = i - = CVC = - cha	na	is = nan	payew = kaCVCV = - cha
transfer = IF/OF = PROG = N/P, 3p	DEM 3, I	NFART = ART	NOUN = MULT = N/P, 3p
they transfer	this	a/the	their many rice fields

They transfer it to each of their fields, doing the same thing.

#### Appendix I sentence 58

Isnan	esa'y	payew	esa'y	paloki	nan
is = nan	esa = ay	payew	esa = ay	paloki	nan
NFART = ART	NUM = LINK	NOUN	NUM = LINK	NOUN	ART
a/the	one	rice field	one	paloki	plant the
isokfitcha	is	katopingna		paymo	
sokfit = i - = - cha	is	toping = ka - = - na		paymo	
insert = If/OF = N/P, 3p	NFART	NOUN = LOC = N/P, 3s		CONJ	
they insert	in	its rock wall		or	
sipitencha	issnan	lolo	sacha't	ipadsek.	
sipit = - en = - cha	is = nan	lolo	esa = cha = et	padsek = i -	
wedge = OF = N/P, 3p	NFART = ART	NOUN	CONJ = F, 3p = PART	plant = IF/OF	
they wedge	a/the	stick	then they	embed	

In each rice field they insert one stem of **paloki** in between the stones of the rock wall, or wedge it into a split stick and embed it into the rice field.

#### Appendix I sentence 59

Mo	sinpoo	nan	payewna	et	sinpoo
mo	poo = sin -	nan	payew = - na	et	poo = sin -
PART	NUM = UM	ART	NOUN = N/P, 3s	CONJ	NUM = UM
if/when	ten	the	his/her rice fields	then	ten
akhes	ay	paloki	nan	maosal.	
akhes	ay	paloki	nan	osal = ma - = - en	
ADV	LINK	NOUN	ART	use = ST = OF	
also	0	paloki plant	the	to use	

If he has ten rice fields, he also uses ten **paloki** stems.

#### Appendix I sentence 60

Mo	eb-eb	nan	payew	ay	apeyancha	et
mo	eb-eb	nan	payew	ay	Apey = - an = - cha	et
PART	NOUN	ART	NOUN	LINK	NOUN = OF/SF = N/P, 3p	CONJ
if/when	spring	the	rice field	which	they do Apey ritual	then

kyapeycha nan manok.  
 Apey=i- = - cha nan manok  
 NOUN=IF/OF=N/P, 3p ART NOUN  
 they use for Apey the chicken

If the ricefield for which they are doing the **Apey** ritual has its own water supply from underground, they use a chicken for the ritual.

#### Appendix I sentence 61

Faikhencha	sacha't	lakhiman	ya
faig = - en = - cha	esa = cha = et	lakhim = - an	ya
beat = OF = N/P, 3p	CONJ = F, 3p = PART	burn = OF/SF	CONJ
they kill	then they	burn	and
sepwaken	nan manok.		
sepwak = - en	nan manok		
divide = OF	ART NOUN		
divide	the chicken		

They beat the chicken to death then burn the feathers and butcher it.

#### Appendix I sentence 62

Otowencha,	magtek	kecheng	nan	fitli		
loto = - en = - cha	magtek	kecheng	nan	fitli		
cook = OF = N/P, 3p	CONJ	NOUN	ART	NOUN		
they cook	but	end	the	gizzard		
ya	nan	potona	nan	sibfancha	id	ilit.
ya	nan	poto = - na	nan	sibfan = - cha	id	ilit
CONJ	ART	NOUN = N/P, 3s	ART	NOUN = N/P, 3p	LOC	LOC
and	the	his/her/its belly	the	their viand	at	edge

They cook it, but it is only the gizzard and its intestines that they eat outside the village.

#### Appendix I sentence 63

Mo	kinonfoscha	ay	nangapey	isanan
mo	konfos = - in = - en = - cha	ay	Apey = nang -	is = nan
PART	finish = CA = OF = N/P, 3p	LINK	NOUN = AF, CA	NFART = ART
if/when	they finish	to	did Apey	a/the
kapayepayewcha	isaacha	nan		
payew = kaCVCV = - cha	saa = i- = - cha	nan		
NOUN = MULT = N/P, 3p	bring = IF/OF = N/P, 3p	ART		
their many rice fields	they bring home	the		
inyapetga	isanan	afong	ay	
Apey = - in - i- = - cha	is = nan	afong	ay	
NOUN = CA = IF/OF = N/P, 3p	NFART = ART	NOUN	LINK	
meat used in the Apey ritual	a/the	house		

manganancha.

kan = mang - = - an = - cha

eat = AF = LOC = N/P,3p

they eat

When they have finished the **Apey** ritual in the ricefields, they bring home the meat used in the ritual to the house where they will eat.

#### Appendix I sentence 64

Isnan	maschem	milokhi	nan	am-among
is = nan	sechem = ma -	lokhi = ma - = i -	nan	among = CVC
NFART = ART	TIME = ST	begin = ST = IF	ART	gather = PROG
a/the	night	beginning	the	gathering

isnan	Apey
is = nan	Apey
NFART = ART	NOUN
a/the	Apey ritual

At night the gathering for the **Apey** ritual begins.

#### Appendix I sentence 65

Tolo et nan	am-among	isnan	Innana.
tolo et nan	among = CVC	is = nan	Innana
NUM CONJ ART	gather = PL	NFART = ART	NOUN
three and the	gatherings	a/the	Innana rituals

There are three gatherings for the **Innana**.

#### Appendix I sentence 66

Am-among	isnan	Lifon ay	kwan	si
a = CVC	is = nan	Lifon ay	kowa = - n	si
gather = PROG	NFART = ART	NOUN LINK	POSS = LIG	ART
gathering	a/the	Lifon which	belongs	the/0

kakachangyan.

kachangyan = CV

NOUN = PL

rich people

The gathering for the **Lifon** ritual is for the rich.

#### Appendix I sentence 67

Am-among	isnan	Soyok	ya	am-among
maong = CVC	is = nan	Soyok	ya	among = CVC
gather = PROG	NFART = ART	NOUN	CONJ	gather = PROG
gathering	a/the	Soyok ritual	and	gathering

isnan	Apey
is = nan	Apey
NFART = ART	NOUN
a/the	Apey ritual

The gathering for the **Soyok** and for the **Apey** rituals ( are the other two. )

#### Appendix I sentence 68

Isnan	kawakasana	encha	mangachiw.
is = nan	wakas = ka - - an = - na	ey = cha	khachiw = mang -
NFART = ART	TIME = DER = TIME = N/P, 3s	go = F, 3p	fish = AF
a/the	next day	they go	fishing

On the morrow they go to catch fish.

#### Appendix I sentence 69

Isnan	chey	ay	akhew	igkhiyakhancha
is = nan	cheey	ay	akhew	khiyag = i - - an = - cha
NFART = ART	DEM 1, III	LINK	TIME	NOUN = DF = N/P, 3p
a/the	that	0	days	they take plates of food
nan	aliwidcha	ya	nan	katokhangancha
nan	aliwid = - cha	ya	nan	katokhangancha = - cha
ART NOUN	= N/P, 3p	CONJ	ART NOUN	= N/P, 3p
the	their relative-in-law	and	the	their parents-in-law
isnan	Fontok	ya	id	Samoki.
is = nan	Fontok	ya	id	Samoki
NFART = ART	NAME	CONJ	LOC	NAME
a/the	Botoc	and	in	Samoki

On that day people take plates of food to the parents of their children-in-law and to their parents-in-law who live in Bontoc and Samoki.

#### Appendix I sentence 70

Isnan	pidwan	si	kachiw
is = nan	chowa = pa - = i -	si	kachiw
NFART = ART	NUM = CAUS = IF/OF	ART	NOUN
a/the	second day	the/0	fish
igkhiyakhancha	nan	alilwidcha	paymo
khiyag = i - - an = - cha	nan	aliwid = CV	paymo
NOUN DF = N/P, 3p	ART	NOUN = PL	CONJ
they take plates of food	the	their relative-in-law	or
katokhangancha	isnan	kafakhaang.	
katokhangancha = - cha	is = nan	fakhaang = ka -	
NOUN = N/P, 3p	LOC = ART	NOUN = LOC	
their parents-in-law	a/the	villages	

On the second day of catching fish, they take plates of food to the parents of their children-in-law or to parents-in-law in the outlying villages.

## Appendix I sentence 71

Mawakas	kasin	Patay	ya	Tengaw.
wakas = ma - = - en	kasi = - n	Patay	ya	Tengaw
TIME = ST = OF	AUX = LIG	NOUN	CONJ	NOUN
the following day	again	Patay	and	Tengaw

On the next day again it is the **Patay** and **Tengaw** rituals.

## Appendix I sentence 72

TENGAW

Tengaw

NOUN

Tengaw ritual

The **Tengaw** ritual.

## Appendix I sentence 73

Mamatay	ona	nan	amam-a.
Patay = pa - = - om	ona	nan	ama = CVC = CV
NOUN = CAUS = AF	first	ART	KIN = INTS = PL
perform Patay	first	the	old men

The old men first perform the **Patay** ritual.

## Appendix I sentence 74

Ipataych	nan	fotog	nan	pomapatay	is
Patay = i - = - cha	nan	fotog	nan	Patay = - om - = pa -	is
NOUN = IF/OF = N/P, 3p	ART	NOUN	ART	NOUN = AF = CAUS	LOC
they kill for Patay	the	pig	the	sacred tree guardian	in

kaPapatayan.

Patay = pa - = - an	= ka -
NOUN = CAUS = OF/SF	= LOC
sacred tree	

They kill for the **Patay** ritual the pig of the one who has responsibility for the sacred tree at the sacred tree.

## Appendix I sentence 75

Nan	nay	fotog	et,	Maiyob-ofan	is nan
nan	nay	fotog	et	ob-ob = ma - = i - - an	is = nan
ART	DEM 1, I	NOUN	CONJ	collect = ST = OF	NFART = ART
the	this	pig	then	paid for by contributions	a/the

omili.

ili = - om -

NOUN = AF

village people

This pig will be paid for by contributions from the village people.

## Appendix I sentence 76

Pakhey	nan	miyob-ob	paymo	siping.
pakhey	nan	ob-ob = ma - = i -	paymo	siping
NOUN	ART	collect = ST = IF/OF	CONJ	NOUN
rice	the	contribute	or	money

They contribute money or rice.

## Appendix I sentence 77

Isnān	maschem	insalang	nan	ongong-a.
is = nan	sechem = ma -	salang = in -	nan	ong = CVC = CV
NFART = ART	TIME = ST	announce = AF	ART	NOUN = INTS = PL
a/the	night	announce	the	children

At night the children announce the **Tengaw** ritual.

## Appendix I sentence 78

Ifokhaw	cha'y	'Is	wakas	et	Tengaw. '
fokhaw = i -	cha = ay	is	wakas	et	Tengaw
call = IF/OF	F, 3p = LINK	FUT	TIME	CONJ	NOUN
shout	they	0	tomorrow	then	Tengaw

They shout, 'Tomorrow is **Tengaw** ritual rest day.'

## Appendix I sentence 79

Kawakasana,		intengaw	nan
wakas = ka - = - an	= - na	Tengaw = in -	nan
TIME = DER = TIME	= N/P, 3s	NOUN = AF	ART
next day		observe Tengaw	the
katakhota kho.			
takho = kaCVCV			
NOUN = MULT			
many people			

The next day, the people observe the **Tengaw** ritual rest day.

## Appendix I sentence 80

Mid	mamokfoknag.
maid	foknag = mang - = CVC
EXIS	work = AF = PROG
none	goes to the fields

Nobody goes to the fields.

## Appendix I sentence 81

Kasin	mawakas	mo	khawis	nan	fatawa,
kasi = - n	wakas = ma -	mo	khawis	nan	fatawa
AUX = LIG	TIME = ST	PART	ADJ	ART	NOUN
again	the following day	if/when	good	the	world



mamoknag	cha't	nan	takho.
foknag = mang -	cha = et	nan	takho
work = AF	F, 3p = PART	ART	NOUN
go to the field	they	the	people

On the next day, if the omens are good, the people go to the fields.

#### Appendix I sentence 82

Siya	na	nan	Tengaw	ay	anongos	nan
siya	na	nan	Tengaw	ay	anongos	nan
O/E, 3s	DEM 3, I	ART	NOUN	LINK	NOUN	ART
it	this	the	Tengaw	which	end	the

Innana.

~~Innana~~

NOUN

Innana

That is the **Tengaw** which is the end of the **Innana** rituals.

#### Appendix I sentence 83

Nan	mangwaniyak			ay	khawis	nan	Innana
nan	kowani = mang -	= - an	= - an = - ko	ay	khawis	nan	Innana
ART	say	= EMB	= OF/SF = GER = N/P, 1s	LINK	ADJ	ART	NOUN
the	reason that I say			0	good	the	Innana rituals
ay	ekhad	ay	mawanwaned,		tay		isnan
ay	ekhad	ay	waned = ma -	= - en = CVC	tay		is = nan
LINK	NOUN	LINK	follow = ST	= OF = PROG	CONJ		NFART = ART
which	custom	0	to be followed		because		a/the

Innana	maam-among		nan	kaapona		paymo
Innana	among = ma -	= - en = CVC	nan	apo = ko -	= - na	paymo
NOUN	gather	= ST = OF = PROG	ART	KIN = DER = N/P, 3s		CONJ
Innana rituals	gather		the	generation		or

~~nan sinnangafong~~

nan afong = pang - = sin -  
 ART NOUN = DER = UM  
 the household

The reason that I say that the **Innana** rituals are good customs to be handed down is because at the **Innana** rituals the clan or household gathers.

#### Appendix I sentence 84

Siya	nan	mangammowan		nan	ongang-a
siya	nan	among = mang -	= - en = - an	nan	onga = CVC = CV
O/E, 3s	ART	gather	= EMB = OF = TIME	ART	NOUN = INTS = PL
it	the	get to know		the	children
isnan		kakyongcha,		in-acha	am-acha,
is	= nan	kayong = CV = - cha		ina = CV = - cha	ama = CV = - cha
NFART = ART		KIN = PL = N/P, 3p		KIN = PL = N/P, 3p	
a/the		their cousins		their aunts	their uncles

ikik = itcha	ya	isnan	tap-ina	ay	inchan
ikik = CVC = CV = -cha	ya	is = -nan	tap - i = -na	ay	echan = -in = -om -
KIN = INTS = PL = N/P, 3p	CONJ	NFART = ART	NOUN = N/P, 3s	LINK	reach = CA = AF
their grandparents	and	a/the	others		
ken chaicha	ay	ib - acha	ay	naam-among.	
ken chaicha	ay	iba = CVC = CV = -cha	ay	among = na -	= - en = CVC
ART /E, 3p	LINK	KIN = INTS = PL = N/P, 3p	LINK	gather = ST, CA	= OF = PROG
with them	who	their relatives	who	gathers	

That is when the children get to know their cousins, their aunts, their uncles, grandparents, and other relatives who have gathered with them.

#### Appendix I sentence 85

Siya	akhes	nan	mangipafikas	isnan	
siya	akhes	nan	fikas = mang - = i -	= oa -	is = nan
O/E, 3s	ADV	ART	Strong EMB = IF/OF	= CAUS	NFART = ART
it	also	the	strengthen	a/the	
anan-ak	ay	inchog-an	ta	way	iwalakcha
anak = CVC = CV	ay	chog - an = in -	tatno	wad = ay	walak = i - = - cha
NIN = INTS = PL	LINK	raise = AF	CONJ	EXIST	NOUN = IF/OF = N/P, 3p
children	to	raise	so that	there is	they contribute
isnan	Innana.				
is = nan.	Innana				
NFART = ART	NOUN				
a/the	Innana				

That also is what causes children to be encouraged to rear pigs and chickens so that they will have a contribution for the Innana rituals.

#### Appendix I sentence 86

Tay	mo	ad-i	cha	inchog-an	et	mid
tay	mo	ad-i	cha	chog-an = in -	et	maid
CONJ	PART	AUX	F, 3p	raise = AF	CONJ	EXIS
because	if/when	no	they	raise	then	none
iwalakcha		isnan		Innana.		
walak = i - = - cha		is = nan		Innana		
NOUN = IF/OF = N/P, 3p		NFART = ART		NOUN		
they contribute		a/the		Innana rituals		

Because if they don't raise anything, they will have no contribution for the Innana rituals.

#### Appendix I sentence 87

Nan	esa'y	takho	ay	ad-i	inwalwalak
nan	esa = ay	takho	ay	ad-i	walak = in = CVC
ART	NUM = LINK	NOUN	LINK	AUX	NOUN = AF = PROG
the	one	person	who	no	contribute

et	siya	chi	isnan	esa'y	tawen.
et	siya	chi	is = nan	esa = ay	tawen
CONJ	O/E, 3s	DEM 3, III	NFART = ART	NUM = LINK	TIME
then	it	that	a/the	one	year

If a person does not contribute, that's okay for one year.

#### Appendix I sentence 88

Nan	Pay	katawetawen!?
nan	pay	tawen = kaCVCV
ART	PART	TIME = MULT
the	moreover	other years

But you can't have that going on year by year!

#### Appendix I sentence 89

Nan	sikhab	nan		et	telachencha	tay
nan	sikhab	nan		et	telad = - en = - cha	tay
ART	ADJ	ART		CONJ	cut off = OF = N/P, 3p	CONJ
the	difficulty	the		and	they excommunicate	because
inwalakana						
walak = in - = - an	= - na					
NOUN = AF = TIME	= N/P, 3s					
time of contributing						
kanancha'n		'Ay	ke	lagwey	ta	aped
kan = - an = - cha	= en	ay	ke	lagwey	tatno	aped
say = OF/SF = N/P, sp	= QF	QUES	PART	NOUN	CONJ	ADJ
what they call		0	0	vegetables	so that	just
ka's	makikan	olay	mid	walakmo!?'		
ka = is	kan = maki -	olay	maid	walak = - mo		
F, 2s = NFART	eat = AF	CONJ	EXIS	NOUN = N/P, 2s		
you	join in eating	even	none	contribution		

His problem is that when the time of sharing comes, they exclude him saying, 'Do you think it is just vegetables that we are sharing out that you can just join in the feast without contributing your **share**?'

#### Appendix I sentence 90

Siya	na	nan	tet - ewa	ay	on - on	nan
siya	na	nan	tet - ewa	ay	on - on	nan
O/E, 3s	DEM 3, I	ART	ADJ	LINK	NOUN	ART
it	this	the	true	O	details	the

Innana.

Innana

NOUN

Innana

Those are the true details of the Innana rituals.

## REFERENCES

- Gutwinski, Waldemar. 1976. Cohesion in literary texts. *Janua Linguarum, Series Minor*, 204. The Hague : Mouton.
- Hale, Austin. A discourse pecking order. *Research in text theory* (forthcoming).
- Halliday, M.A.K. and R. Hasan. 1976. *Cohesion in English*. ( *English Languages Series* 9 ) London : Longman.
- Hopper, P.J. and S.A. Thompson. 1980. Transitivity in grammar and discourse. *Language* 56:2, 251 - 299.
- Jones, L.E. and L.K. Jones. 1979. Multiple levels of information in discourse. *Discourse Studies in Mesoamerican Languages*. 1 : 3 - 28.
- Longacre, Robert E. 1976. *An Anatomy of Speech Notions*. Belgium: The Peter de Ridder Press.
- \_\_\_\_\_. 1979. The paragraph as a grammatical unit. *Syntax and Semantics* 12 : 115 - 134.
- \_\_\_\_\_. 1981. A spectrum and profile approach to analysis. *Text* 1 ( 4 ): 337 - 359.
- Martin, J.R. and S. Rochester. 1975. *Cohesion and Reference in Schizophrenic Speech*. The First LACUS Forum 1974. Columbia : Hornbeam.
- Meyer, E.J.F. 1975. *The Organization of Prose and its Effect on Memory*. Amsterdam: North - Holland Press.
- Van Lijk, Teun A. 1977. *Text and Context. Explanations in the Semantics and Pragmatics of Discourse*. London: Longman.