Chapter VIII

Narrative Discourse Features

8.1 Introduction.

There are four discourse texts that were collected: three of them were narrative and one was procedural. Three of the texts were recent recording (June and July 2007) and (one was recorded sometime in January 2004). However, only one narrative discourse was fully transcribed and analyzed; another one was partially transcribed. (I lost to computer virus the full transcription of the second one.) Since the researcher is not prepared to handle variances or differences among the texts, only one text, the "handdakan", is actually analyzed, and the other was only consulted to clarify or verify specific features that are not very clear in the choice text.

The subject text was orally narrated by a 92 years old man and taped. The only audience was the text collector who is also a relative of the narrator. The content of the story is an incident that happened some 65 years ago and at the barrio/county of Piwong in the municipality of Hingyon, and last for sometime .

The theme of the story is "haddakan" which purpose is the establishment of the guilty party. Haddakan is employed in cases relating to boundary disputes, theft, and slander. The story is about a malicious slander that stems from a suggestion of theft by the accused (the narrator). The object of the controversy is a ten peso bill that was somehow dropped by the accused in the vicinity where the two complainants were at the time it happened. Since theft is one of the most damaging accusations a person or family can ever be charged with, second only to adultery, the suggestion of theft was taken very seriously. The complainants thought their persons and honor were slandered. Conflict of this kind does not go to "haddakan" right away. Most probably there were interest groups from common and neutral relatives who might have tried to negotiate for an amicable settlement, aside from Dammukay, the uncle of the accused, but somehow failed. There was the hardening of positions (S#15 and S#18). The hiring of professional shaman made the conflict more serious. (Conflicts can be settled without seriously severing relations even with the employment of "haddakan". In this case the "Haddakan" is done without the "baki" rituals, which would then render the hiring of professional shaman or "mumbaki" irrelevant). In the end the accused was vindicated

and by inference proved the two got the ten peso bill. However, up to this time what actually happened to that ten peso bill has never been established.

The context of this chapter is largely based on the draft that made during four week discourse workshop in 2003.

8.2 Discourse features

I am using a kind of analytical tools I learn from Dr. Michael Warlod, of Canadian Institutes of Linguistic from two discourse workshops (January 2003 and January 2004) he conducted for the Northern Philippines Mother Tongue Translators Association (NPMTTA). It basically follows longacre's notional plot structure.

The text has all the seven suggested components of a notional plot structure. Find below the summary observations and some findings. The subject narrative story can be broken down into the following:

8.2.1 Setting

The setting is the part of the story were the time, place and participants are mentioned. Here in the text, the setting was encoded in the first eight sentences and it has the following features: It has a temporal setting 'one day…' at the very first sentence. The spatial setting was mentioned and major participants were introduced. It employed tail-head linkage between clauses (sentences in this chapter), as in S.3 and S.4; and stative verbs were employed, as in S.1, S.4), S.5 and S.6 , that was encoded three sentences S.4 through S.6.

8.2.2 Inciting Moment

The inciting moment is the part of the story when the conflict starts. The text shows us that this section was encoded in sentences S.9 through S.18. It was observed that sentence 9 marks the specific spatial location where the protagonist changed direction by 180 degrees to talk to the two individuals who became his accusers. The protagonist statements was in the monologue (S.10-S.12), which sounded like pleading and at the same time an accusation, that was taken very seriously. The relatives of the two antagonists worsen the situation when they, collectively, interpreted the words of the protagonist as a slander on their persons and honour, and right away challenged the

protagonist to a "haddakan". The challenge was readily accepted. In this section we find dialogue, the clauses employed tail-head linkage; and repetition. The "*ihadak*" was repeated.

8.2.3 Developing Tension

Developing tension is the part of the story where tension builds up. Tension increases when all parties decided to employ professional shamans, the "mumbaki". The rituals performed by the shaman include call from the divine world or deities to pronounce curses and bring doom to their opponents to influence the result of an undertaking.

The surface structure, though in oral form, employed contrasts to achieve the notional plot. a). One party is materially prepared while at least one of the opposing parties, a major participant, lacks resources. b). The materially prepared party got good results with their "baki" while the two opposing parties got bad results. c). The shaman of the protagonist continues to support his clients all the way to the finish, while the major antagonist was deserted by his hired shaman, and left them on their own. These discrepancies added to the build up of tension.

Tension was achieved when on the side of the protagonist, his chosen shaman was late in coming, then unexpectedly postponed the performance of the rituals, and did not appear at the appointed time.

The above were encoded in a rather long chunk, sentences S.23 through S.29. It also employed tail-head linkage (Sentences 28-29; 34-35; 44-45-47; 62-64; 66-67; 70-71); It also employed dialogue (S32-34; 42-49; 88-90) both direct and indirect speech forms. High un-expectancy level was employed (S.81 to S.82) leading to the climax. The pacing of events was slower compared to the climax.

8.2.4 Climax

Climax is the part of the story where the maximum tension is achieved. It is observed that it was shorter chunk that runs from sentences 96 through 105 only. The number of events that happened in a shorter time were more, compared to the events in the previous lines. The verbs to non-verbs ratio though, does not give us a hint whether or

not maximum deletion was ever employed. The employment of lexical choice achieved the notional objective of a climax. Some of the words used are: "*tinumkuk*" or 'shouted'; "*nahilhilit*" 'broke into many piecies' and "*nakahaddakan*" the superlative of "*nahadakan*" which can be glossed to mean 'hit and proven guilty'. The use of exclamatory expression "*neyya*!" 'there it is' that suggest conclusive evidence. The climax ends with the taking home of the the bet or pot money (S.105).

8.2.5 Denouement

Denouement is the portion of the story tension starts to cool off and where solution to the conflict are sought, as illustrated in sentences S.106 to S.115. Tension was reduced when the the "*hidit*" ritual was performed. *Hidit* ritual is a mending-of-relations rite that is normally performed by the parties involved. This was not the case in the story; it was done through an unsolicited proxy. The refusal of the losing party prepared the audience for some twist and turns in the story forth coming. It reverts back to the menial activities. Ends with a summary statement (S.113 to S.115).

8.2.6 Final suspence

The final suspence is a sub-plot in the story that has the feature of a full narrative story, although very much shorter compered to the whole length of the (main) story. This is observed in sentences S.116 to S.124.

The final suspense can be broken down as follows: Setting (S.116), Inciting moment (S.117). Developing tension (S.118 through S.122). Anti-climax (S.123). The conclusion of this sub-plot was merged with the conclusion of the main story.

8.3. Participants Reference.

There are at least four major participants namely: Ogama, the protagonist and narrator; his cousin Balinon; his hired shaman, Anniban; and Yogyog, one of the complainants/litigants. The man referred to as "Ibban Nabanalan" or 'brother of Nabanalan' is relegated to a minor participant, although he is one of the three parties to

the conflict. "Ibban Nabanalan" was personally mentioned only in two instances S.6 and S.9.

Major as well as minor participants are introduced by **kinship relation** to a referent person (see chart 3.1). Those who can not be referenced to anyone among the participants are introduced by their **place of residence** as the case of Anniban (S.19). Anniban was later addressed by the brothers of the protagonist and narrator as "**apu**" (S.46) which can mean either **'grandparent'** or the equivalent of **'sir'**. The latter must have been meant in this case since Anniban was just a hired professional sahaman. Sentence 111 implied purely business relationship. Relatives would likely decline to be paid for their services or at least, returns a portion of the service fee as an acknowledgment and affirmation of such a kinship relation.

The case of the "babain **imbabalen** bon **Ekek** an didan iPindongan" may have been meant to be introduced by her kin relation to Ekek and his place of residence. Had she been known by her first name, probably "**babain**" was dropped in favor of her first name, and the contracted modifier phrase "**bon**" was totally dropped. "**bon**" is the contracted form of "**bo deya an**" and pronounced "bo deyan". Ekek was not a participant. The modifier phrase "an didan iPindongan" is ambiguous as to whom it was referring to. It could be referring to Ekek or the "babai" or both. It probably refer to both Ekek and the "babai" plus others.

Subsequently, both minor and major participants, without exception, are reintroduced by their first names. Where participant switches back and forth in a number of clauses or sentences, the corresponding third person personal pronouns are usually used. This results in a series of identical pronouns referring to different individuals or groups of individuals. Chart 2.1 supports this observation. Where identical pronouns are used, the only clue given to the audience is by way of context and the schema shared by both the narrator and the audience.

Another observation about the feature of the discourse is the use of a referent person to refer to a larger group of individuals (S.3, S.6, S.13, S.19, S.22, S.82, S.84). This is marked with the plural third person personal pronoun "da". At these instances, the referent person is use to label a particular group of individuals and give them a temporary identity for the duration of the discourse.

8.4 Episode Boundary Markers.

The use of **contrastive clause.** The narrator uses contrastive clauses. Sentence 19 states two similar and simultaneous courses of action taken. "O ya e' galiyon hi Anniban … ya e ginalin da Binumnga…Dayog…" ('So I went to choose Anniban … and Binumnga chosed Dayog…') is an example of this contrastive clause. Sentences 19 through 25 is one episode, and sentences 26 through 59 is another episode. However they talk about three activities happening simultaneously. The activity of the third group, a minor party, was simply summed up in one short sentence and as a comment (S.22).

Similarly, sentence S.59 which ends an episode, and sentence S.60 are linked by contrastive clause marker. Sentence S.60 starts a new episode but it is lunched from the last sentence of the preceding episode. "**deyot**" is the contracted form of "**dey ot**" which literally means 'there and' which actually means 'there at that point …(he returns..). While "**Ya den**" is a contracted form of "**ya dey an**" which encode the contrast which would be glossed to mean '**in contrast to**…(his going back… we continued on…). The act of Anniban turning to go back, and the continued movement of the rest of the party provided contrast. Sentence 83 starts a new episode that ends with sentence 96. This episode is signaled with the phrase "alina on" which may either encode the idea of suddenness and/or surprise depending on the context. In this case "**Alina on**" encoded surprise rather than suddenness. The surprise came about when the unexpected happened; they came from a different location. The contrast is from the expected to the unexpected.

Sentence 107 is another similar example of a sentence introducer "*kalyon ta*" encoding surprise. This time, what was normally expected did not happen. "*kalyon*" may mean '**say**' or '**thought**' as what the mind expected. In this particular case the latter is meant. The antagonists refused to mend whatever severed relationship and reconcile, saved only by an unsolicited proxy. This scenario predicated a continuation of the conflict and points to a constituent of the plot in the story, the final suspense.

8.5 Use of Verbs.

The verbs are observed to have been inflected for aspect to mark completive or non-completive aspects. Reduplication of stem encode continuative or duration.

Prominence has no distinctive mark in the verb forms. Instead prominence is communicated by the tone of the speaker and by way of fronting. Fronting in this case is bringing what is to be in focus as near as possible to the verb or verb phrase.

The verbs to non-verbs ratios for the following plot structure are as follows:

► Setting (S.1 to S.8)   1:8.7
► Inciting Moment (S.9 to S.18)   1:8.2
► Developing Tension (S.19 to S.95 1:9.6
► Climax   (S.96 to S.105)   1:7.0
► Denouement (S.106 to S.115)   1:6.0
► Final Suspense (S.116 to S.123) 1:7.3
► Conclusion (S.124 to S.125)   1:10

The foregoing ratio did not include pronouns attached to the verbs or words contracted into one or attached to other words. Cases like these are counted as one word.

Note that the ratio is significantly lower in the sections from S.96 to S.123, which include the plot constituents of Climax, Denouement, and final Suspense. For further discussion of the significance of these ratios, see (Walrod, 1979 pp25-28).

8.6 Conclusion.

8.6.1 Introduction and re-introduction of participants.

It can be safely concluded that narrative discourse relating actual events in the central Ifugao language prefers to introduce participants, without bias toward minor or major participant, by kinship relation to a referent person. A referent person must have been known or familiar to the audience. Decision as to who is qualified to be a referent person is left to the sole judgment of the narrator. Obviously, the nearest male kin are the likely candidates to be a referent person; prestige and prominence are added qualifications.

The form or formula used to introduce participants may take the following form: (Particle/ Noun Marker) +/- (Given Name) + (Kinship Relation) + (Referent Person) +/-

(Place of Residence of Referent Person). This formula is also used in the labeling of groups of individuals collectively referred to and viewed as single unit participants.

Narrative discourse in the central Ifugao region may reintroduce participant by their first name, except where the narrator, is related to any of the participants where he/she is oblige to append the kinship relation to the first name. Usually though, third person personal pronouns are used. This is particularly true in cases where there are more than one participant or group of participant on stage at a particular time span; and they are referred to by switching back and forth. This occurs in the dialogue section of the narrative.

8.6.2 Verbs Use.

The kind of verbs used in the mainline does not show any substantial evidence to make a conclusion about how they may help to realize any of the notional plot the narrator wanted to achieve. What may be concluded at this point in time is that verbs are inflected for aspect. There is a need to make further studies before case marking in this language can be established. Case markings usually mark the roles of the syntactic constituents to verbs or verbs phrases, in other words that which is put to prominent position.

What can be concluded about prominence marking, aside from intonation, is fronting that which is to be put to prominence position to as near as possible to the verb or verb phrase.

8.6.3 Case Marking and Activity Prominence.

This researcher did not have other information and enough material to make even a thesis about Activity Prominence as contrasted to case or role markings. However, bare intuition tells me that activity may have been meant to put into prominence or focus in some portions of a narrative discourse; in which case it makes all the other syntactic constituents secondary. The following events or activity is forwarded for study:

S.3a "kumaʔanaʔ" 'I get out'

S.6a "ʔibangngadʔu" 'I return back'

S.23 " kumaan … an taynana" 'get out…he leave'

S.30   "Muntutunnud ami" 'we walk following one another' . Note that "ami" is obligatory, otherwise it could have been dropped.

S.35 "madagga ami" 'we continue on' . Again "ami" is obligatory.

S.46 "Pidwonda" 'they repeated'

S.55 "mibangngad" 'return back' contrasted to "madagga"

S.78 "Ihahapitda" 'they talk (it) over'

The following list is preliminary. It may be found out that some may have been indeed actually mark by normal prominence marking/s. It has yet to be established how central Ifugao discourse marks prominence in narrative discourse. It may be worth noting that some of these clauses are one word sentences.