

## Chapter 4

# Cohesive discourse functions of repetition structures in Khmu

### 4.1 Introduction

Apart from the grammatical definition of phrasal repetition structures, they are also treated in terms of discourse function. In particular, they are described according to their cohesive effect in a discourse. The cohesive discourse functions are mainly based on Dooley and Levinsohn (2001), namely the idea of cohesive ties, chunking, thematic discontinuity and thematic updating. Additional discourse functions originated from a cooperative effort with Ajarn Larin Adams.

Having presented the different discourse functions of phrasal repetition structures, they can be compared with the grammatical definitions in Chapter Three. This will be accomplished in the next chapter and respective conclusions of such a match will finally be drawn.

According to Suwilai (1987:118) reduplication [including repetition] of words, phrases, or clauses is very frequent in Khmu and “has mainly emphatic and stylistic functions”. This research aims to broaden the horizon for various discourse functions of different repetition and reiteration structures.

Suwilai (1987:27) refers to “simple reduplication, in which various word classes (usually verbs, adjectives, adverbs, or adverbial elements and sometimes nouns) are repeated or reduplicated for emphasis or intensification” (cf. also Svantesson 1983:124). There are also successive clauses for emphasis of a certain element which is repeated over and over (cf. Suwilai 1987:119).

Moreover, a construction which consists of more than one word can also be reduplicated for “prolongation or repetition of an action” (Suwilai 1987:28). This refers to the discourse function of iconicity.

According to Suwilai (1987:120), repetition of words, part of words, phrases and clauses, which use “rhyme, alliteration and consonance, have the stylistic function of emphasis, intensification or clarification.”

Sometimes, a repetition structure is used as a “context linker”, especially when “the speaker is thinking about what he is going to say next” (Suwilai 1987:135). However, the Khmu examples, Suwilai presents for this discourse function, are restricted to word-level repetition within a tail-head linkage structure.

Further reduplication structures mentioned by Suwilai (1987) are elaborate expressions of four syllables (also known as ‘couplets’).<sup>25</sup> They are considered as an areal feature of Southeast Asian

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<sup>25</sup> Cf. chapter 2, 2.7.4.

languages. This device of style elaboration, with the first and third or the second and fourth syllable being identical, is commonly used in Khmu (Suwilai 1987:119).

Apart from these mainly emphatic and stylistic discourse functions of reduplication structures, listed in Suwilai (1987), there are several more different discourse functions of phrasal repetition/reiteration structures observed in the elicited oral narratives. Recall that repetition structures are a kind of reiteration, which in turn belongs to the discourse approach of cohesion; thus, the observed repetition/ reiteration structures in Khmu are matched up with cohesive discourse functions, which are presented in Table 12 below.

## 4.2 Cohesion versus coherence

According to Halliday and Hasan (1976:4), cohesion as a semantic concept “refers to relations of meaning that exist within the text, and that define it as a text.” Dooley and Levinsohn (2001:27) put more emphasis on ‘coherence’ rather than ‘cohesion’ as they define cohesion only as “the use of linguistic means to signal coherence”. Such signals are called “cohesive ties”. However, having cohesive ties is not sufficient to accomplish coherence in a text, which rather is “a matter of conceptual unity” (Dooley and Levinsohn 2001:32), where the different elements of the text must be fitted into “a single overall mental representation<sup>26</sup>” (Dooley and Levinsohn 2001:23).

Simply speaking, a text is coherent, if it makes sense to the hearer by having enough linguistic signals (cohesive ties), which provide the logical relations within a text.

Thus, utilizing repetition as a form of cohesion may make the semantic relations (which exist in a coherent text even without repetition) more obvious for the hearer; i.e., make a text more coherent. By repeating the entities and properties of a certain concept the overall mental representation becomes more salient.

In the following there will be a presentation of the various different discourse functions, which are applied to Khmu repetition/reiteration structures ordered according to their cohesive effect in a text. The different cohesive effects can be grouped into the following categories: ‘Cohesive tie’ (or ‘lexical cohesion’), which enforces the cohesive effect of a repetitive discourse by emphasis and iconicity and by style elaboration and concept specification in a reiterative discourse. Another cohesive effect is called ‘contra-cohesive force’ (or ‘section-forming cohesion’), which is responsible for breaking up a discourse into different sections by chunk delimitation, thematic discontinuity, and discontinuous summary. Finally, there is ‘pragmatic cohesion’, which refers to the use of pragmatic devices which occur in cohesive discourse, like floor-holding, thematic updating and continuous summary.

These different discourse functions (ordered by their cohesive effects) are finally exemplified by Khmu repetition structures in table 13 below, examples (69) – (76).

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<sup>26</sup> A mental representation, or a concept, respectively, includes entities, properties, and relations (Dooley and Levinsohn 2001:51).

### 4.3 Repetition as a cohesive tie (lexical cohesion)

Using repetition as a cohesive tie is beneficial for discourse functions like emphasis of an atypical state or action and iconicity. These cohesive devices refer to cohesion achieved through the application of lexical items; therefore they are also referred to as lexical cohesion.

Halliday and Hasan (1976:6) distinguish between lexical and grammatical cohesion. Grammatical cohesion refers to the cohesive effect achieved by using grammatical words without lexical 'content' meaning (in English e.g., contrastive conjunctions like 'but', 'however' or 'whereas' or adverbials like 'whenever', 'likewise', or 'even though'). In contrast, lexical cohesion includes (repetition or) reiteration of lexical items. For semantic coherence, the lexical items show collocation of lexical items that regularly co-occur. According to Halliday and Hasan (1976:274), lexical cohesion "is the cohesive effect achieved by the selection of vocabulary."

#### 4.3.1 Emphasis of an atypical state or action

Emphasis of an atypical state or action refers to the repetition of a phrase used to denote an atypical state or action, like in *ñaam ye' ñaam ye'* 'long, long ago', which refers to the atypical reference to a time way behind (cf. Poor.002). Emphasis might be identified by intonation, particularly pitch prominence (maximal pitch movement, height, and intensity, cf. Brown and Yule 1983:164f). Grimes (1975:323) avoids the term 'emphasis', because it is confused with similar terms like 'topic', 'focus', and 'theme' within the linguistic literature. Therefore its usage needs to be defined explicitly.

Identification procedure in Khmu oral narratives:

If the repeated phrase X includes reference to an event or state that is atypical, then X is used for emphasis of state/ action.

Note: The sentence that X repeats from, must include an atypical event or state. However, the definition of an atypical event or state is discourse dependent and needs an ethnographic basis. In order to ensure that basis for the various specific instances, further research would be needed. For now, the basis for atypicality is my own intuition.

#### 4.3.2 Iconicity

Iconicity usually refers to word-for-word repetition for the sake of emphasis of time or extent. With iconicity, the repetition in itself represents the main part of the considered discourse function by drawing attention to the formal expression of itself. However, repetition used in an iconic structure often adds information, too.

The reflection of an extending state or a progressing action in time is marked by the repetition of a) certain state or action words or b) sound words or c) direction words, with more repetitions representing more time or a greater extent (cf. Grimes 1975:81).

An example in English would be the following sequence: *The balloon was rising higher and higher and higher.*

The more words the greater extent - this will be the guiding definition for analyzing the data in terms of iconicity.

#### Identification procedure in Khmu oral narratives:

If X is a repetition that includes state, action, sound or direction words that are used to indicate extension in time or scope, then iconicity exists.

### 4.4 Reiteration as a cohesive tie (lexical cohesion)

Reiteration structures also function as cohesive ties in discourse. Reiteration structures which are intertwined with repetition structures in the Khmu texts under consideration represent style elaboration and concept specification. As both refer to cohesive devices achieved through the application of lexical items, both are also referred to as lexical cohesion. Lexical cohesion includes reiteration of lexical items as well as reduplication and collocation of lexical items that regularly co-occur (Halliday and Hasan 1976:274).

#### 4.4.1 Style elaboration

Style elaboration is the repetition of phonological sequences for emphatic reasons that appear to be semantically empty, e.g. in English *lucky ducky*.

Style elaboration via elaborate expressions<sup>29</sup> reduplicates the original element by using elements with the same or similar semantic content (but in reality there is no new semantic information added).

For instance, in the expression *maak nwm maak pi* 'many years many years' (P.013), the original element *nwm* 'year' is reiterated by the synonym *pi* 'year', which is borrowed from the Lao language. For the expression of villagers the elaborate expression *muh kung muh gaang* 'nose village nose house' is used, as *kung* 'village' and *gaang* 'house' have similar semantic content, which can be combined in an elaborate expression.

Rhyming structures (excluding phrasal rhyme) only reduplicate the original element by using elements with similar phonological content, like in *luañ luañ laañ laañ* 'odd odd weird weird' (P.103), referring to something odd and weird.

Though, since style elaboration typically represents reiteration and reduplication structures, repetition structures are still involved, too.

#### 4.4.2 Concept specification

Concept specification occurs when a certain concept C in a sentence S is extended by new semantic information in an extended reiteration structure X'.

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<sup>29</sup> Cf. chapter 2, 2.7.4.

For instance in English, concept specification can also be accomplished by an extended reiteration structure like in *the baby is crying, the newborn baby*.

Identification procedure in Khmu oral narratives:

If C is a concept in S and new semantic information Y about C is added in an extended reiteration structure X', which is

- a) adjacent to the original X-source phrase, and
  - b) not being presented in phonological non-prominence,
- then there is concept specification.

## 4.5 Discourse categories as contra-cohesive forces (Section-forming cohesion)

The model of repetition used as a contra-cohesive force for acoherent discourse functions like chunk delimitation, thematic discontinuity, and discontinuous summary before a thematic change is derived from the idea of repetition used as a cohesive tie. The term "contra-cohesive force" is coined by me, while the image of "cohesive force" is found in literature elsewhere.

### 4.5.1 Chunk delimitation

According to Dooley and Levinsohn (2001:36), a chunk is a certain kind of thematic grouping. Thematic groupings of sentences reflect conceptual chunking. Thus, in terms of cognition, a chunk "functions as a unit in memory" (cf. Paivio and Begg 1981:176 and Dooley and Levinsohn 2001:36), by which humans process large amounts of information, i.e., an information unit. Hence, a chunk is an information unit, in which a proposition<sup>30</sup> (a conceptual notion) is stated. According to Payne (1997:71), a chunk involves "one or two conceptual entities and a relation, activity, or property concerning them."

In grammatical terms, a chunk is typically expressed by a clause or a sentence which is syntactically realized by a subject and a predicate plus adjuncts like an adverbial clause (cf. Payne 1997:317). So, "chunk delimitation" means marking the end of a chunk - which often equals the end of a clause or sentence.

In order to delimit a chunk by applying phonological features, Chafe (1987:42f) provides some concrete oral manifestations which are meant to mark boundary phenomena: Pauses, fumbling and disfluency go along with "a significant change in scene, time, character configuration, event structure, and the like" (cf. Dooley and Levinsohn 2001:35f).

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<sup>30</sup> According to Chimombo and Roseberry (1998:122), a proposition is "the smallest unit of meaning that contains both a theme and a rheme". The theme is the first element and the focal point of a sentence. It may represent a single word, a phrase, or an entire clause. "The rest of the sentence, called the rheme, must be about the theme" (Chimombo and Roseberry 1998:88). A clause (or sometimes 'sentence') is the linguistic expression of a proposition (cf. Payne 1997:71 and Healey 1992:4). Note that a proposition may also be expressed simply by means of a phrase or an interjection, particularly in oral language (cf. Payne 1997:377f).

Briefly, a chunk is to be recognized as a clause or sentence, in which a proposition is stated.

Identification procedure for chunk delimitation:

If repetition occurs clause final, then that repetition is being used to mark an information chunk.

#### 4.5.2 Thematic discontinuity

Thematic discontinuity refers to the completion of one theme and the onset of a new theme. The term "theme" is used after Jones (1977) as the 'main idea' of a text or portion of text (cf. Payne 1997:345).<sup>31</sup>

Grimes (1975) distinguishes between global and local narrative themes. A global theme "is the overall theme for the entire narrative" whereas local themes are "in force for only a part of the narrative before giving way to a new local theme or returning to the global theme" (Grimes 1975:367).<sup>32</sup>

Similarly, van Dijk (1977:119.125f) states that there may be 'intermediary' sentences, where the 'topic of discourse' is interrupted by a co-referential but different 'sentential topic', even though the overall 'sequential or discourse topic' continues to be valid. For example, both clauses in the sentence 'The houses in the town were shabby, and a lot of unemployed people were hanging around at street corners' (quoted from van Dijk 1977:148) can be subsumed under the higher discourse topic 'the town was declining' (which van Dijk refers to as 'macrostructure' or 'macroproposition'<sup>33</sup>), even though both clauses have their own 'sentential topic' represented by different subjects.

Accordingly, there is topic change, "if a sentence introduces an argument or a predicate which cannot be subsumed under higher order arguments or predicates of the given topic" (van Dijk 1977:138f). Further syntactical-semantic evidence for macrostructures and (sub-) topic change may be seen in specific topical sentences, connectors (like 'furthermore', 'but', 'however', 'so', etc.), reference by pro-forms (like the pronoun 'it') and demonstratives, or general constraints like identity of time, place, characters or modality (cf. also van Dijk and Kintsch (1983:204) for topic change markers).

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<sup>31</sup> In contrast, Brown and Yule (1983:126) define theme formally as the "left-most constituent of the sentence". They situate "theme" on a clause level and refer to the discourse level theme as "topic entity" instead (Brown and Yule 1983:137). The topic entity may sometimes refer to the grammatical subjects of a series of sentences and may reflect 'the subject of their predication' (so Katz 1980:26, cited in Brown and Yule 1983:135).

<sup>32</sup> According to Tomlin et al. (1997:90), the global theme has "the form of a proposition rather than a noun phrase".

<sup>33</sup> A macroproposition is derived from the sentential propositions of a discourse (van Dijk and Kintsch 1983:190). Several levels of macropropositions form the macrostructure of a text, which is usually referred to as the gist, upshot, theme, or topic of a text (van Dijk and Kintsch 1983:15). The macrostructure of a text deals only with the "essential points of a text" (van Dijk and Kintsch 1983:52).

Morpho-phonological indications<sup>34</sup> in spoken language are pauses, intonation and specific morphemes or particles (like 'now', 'well', etc.), which indicate paragraphs in written language (van Dijk 1977:150ff).

Givón (1984:245) utilizes four dimensions of thematic (dis-)continuity, namely time, place, action, and participants. Contrary to Givón (1984), Levinsohn (1992:14) employs the following four types of 'local discontinuities' within a given text while affirming overall thematic continuity: action, situation, participants, and topic. In this thesis, I will use Givón's (1984) four dimensions in order to define thematic discontinuity.

Identification procedure for thematic discontinuity in Khmu oral narratives:

Thematic discontinuity can occur if at least one of the four thematic dimensions changes, i.e., if the following sentence changes X, where X is either time, place, action, or participants, then there may be thematic discontinuity.

In Khmu, thematic discontinuity is usually marked by introducers at the beginning of a new sentence (like the conjunctions *pho di* 'alright' (and *tè* 'but') and the adverbials *bat gi* and *bat ni* 'at this time' (and *phaylang hōc gni* 'lèèv' 'after finishing that'). Additionally, thematic discontinuity can also be marked by left-dislocated elements or right-dislocated elements, occurring outside the normal constituent order SVO.

#### 4.5.3 Discontinuous summary

In the same way as repetition is used as a contra-cohesive force for thematic discontinuity, it is utilized for making a discontinuous summary at the end of a thematic grouping. Discontinuous summary refers to the repetition of semantic information at the end of a clause or sentence. Hence, discontinuous summary represents a normal summary which is followed by a thematic change.

For instance, the English sentences *the baby was totally satisfied, after its mother had fed it for only five minutes – the baby was totally satisfied. We were lucky, because suddenly, the phone rang* contains the discontinuous summary clause *the baby was totally satisfied*, which is followed by a new local theme, which is introduced by *the phone rang*.

Identification procedure in Khmu oral narratives:

If the repeated  $X_R$  occurs

- a) clause final
- b) with normal pitch, and
- c) contains a verb phrase, and
- d) if an additional semantic constituent [Y] does not include new information about X-source, and

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<sup>34</sup> According to Chimombo and Roseberry (1998:99), topic shifts are usually accompanied by intonation shifts. "The totality of spoken discourse between two topic shifts is called a paratone", which typically begins with high pitch on the first main concept and ends "with a significant drop in pitch and a longer pause". Pauses in between are brief. In Brown and Yule (1983:100f), paratones are defined as "structural units of spoken discourse" and referred to as 'speech paragraphs'.

e) if the next sentence does introduce a new theme, then there is discontinuous summary.

## 4.6 Repetition as a pragmatic cohesive device

Repetition used as a pragmatic cohesive device does not primarily refer to the lexical content of the repetition structure in itself, but instead reflects the interaction between the narrator, the discourse and the interlocutor. Floor-holding is a pragmatic device of making noise to retain a speaking role. Thematic updating and continuous summary target the interlocutor by updating thematic dimensions in a text, or giving a summary of a local theme within a thematic macrostructure.

### 4.6.1 Floor-holding

Floor-holding means that the narrator creates for himself the opportunity to think of the ongoing action or theme and by ongoing speaking makes sure that he is not interrupted by interlocutors in his audience in the meanwhile (cf. Payne 1997:358). However, Givón (1984:239f) denies the purpose of floor-holding for narratives in that he claims that in narratives mainly one speaker controls the floor and interlocutors are “relatively passive and non-verbal”.

Tannen (1989:48f) defends the usage of floor-holding by claiming that individuals and cultures that “value verbosity and wish to avoid silences in casual conversation” use repetition as “a resource for producing ample talk”. The automaticity of repetition “enables speakers to carry on conversation with relatively less effort, to find all or part of the utterance ready-made, so they can proceed with verbalization before deciding exactly what to say next.”

In Khmu oral narratives, floor-holding refers to repetition structures which are represented in lower (and/ or faster), sometimes almost inaudible pitch (which is referred to as phonological non-prominence).<sup>36</sup> According to Brown and Yule (1983:164f), phonological non-prominence is assigned to discourse elements, which are not meant to be paid attention to, including so-called ‘given’ information. Contrastively, ‘new’ information is marked by phonological prominence.<sup>37</sup>

In my opinion, Khmu narrators utilize floor-holding most likely in order to have time to think about the ongoing action, instead of competing for speaking time with the audience (cf. Givón 1984). Otherwise the narrator would be more keen in avoiding long thinking pauses in between (without using a floor-holding device), which is often not the case in the ‘Poor’ text (cf. P.003 (here the Khmu

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<sup>36</sup> Since literature uses pitch so interchangeably with volume (cf. Payne 1997:271 “varying degrees of loudness and levels of pitch”), I use the technical discourse term ‘pitch’ (cf. Dooley and Levinsohn 2001:40), especially as this Khmu dialect does not have tones.

<sup>37</sup> According to Brown and Yule (1983:154), ‘new’ information is defined by the Prague School as information “that the addressor believes is not known to the addressee”, whereas ‘given’ information was information “which the addressor believes is known to the addressee”.



listener actually interferes!)/ P.023/ P.026/ P.031! / P.038/ P.058/ P.073/ P.127/ P.137/ P.138/ P.161/ P.201/ P.217).

Identification procedure for Khmu oral narratives:

If the repeated  $X_R$  phrase is presented in phonological non-prominence, then floor-holding exists.

#### 4.6.2 Thematic updating

Regular updating of thematic dimensions (i.e. thematic updating) refers to the mental activation status of a given concept, which needs to be maintained in certain intervals (Dooley and Levinsohn 2001:55f making reference to Chafe 1987:30).

Dooley and Levinsohn (2001:40) highlight, that “thematic dimensions can be updated at a thematic boundary even when they do not manifest discontinuity.” In contrast to the discourse category of floor-holding, thematic updating should not be uttered in phonological non-prominence, as it aims to update the audience about themes which have been recently mentioned, or in Chafe’s (1987) words, as it intends to activate “accessible concepts” (Dooley and Levinsohn 2001:55f and Lambrecht 1994).<sup>38</sup>

In English, thematic updating can be seen when an element in previous position of a sentence is repeated over at a later stage in the sentence or discourse. For example, in *the money was gone and nothing was left; since every single coin was spent, nothing was left*, the phrase *nothing was left* has the cohesive discourse function of thematic updating, i.e. activating the accessible concept that everything was gone.

Another instantiation for thematic updating comes from the device of tail-head linkage which is when  $X_R$  is in onset position, i.e. at the beginning of a new clause that is reiterating the final element of the previous clause.

After Givón (1984:245), there are four thematic dimensions, which may be updated. These are either time, place, action, or participants. In this thesis, thematic updating is defined by the following identification procedure, regardless of any specific thematic dimensions.

Identification procedure in Khmu oral narratives:

If the repeated  $X_R$  phrase is

- a) not adjacent to the original X-source phrase,
- b) not being presented in phonological non-prominence, and
- c) if there is no new information about X provided by  $X_R$ ,

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<sup>38</sup> Chafe (1987:30ff) speaks of three activation states of a given concept: active, accessible, and inactive. An active concept is ‘in a person’s focus of consciousness at a particular moment’, an accessible concept is in a person’s peripheral consciousness or background awareness because it has been active earlier in the discourse or it is just available in a person’s set of expectations or in the text-external world. An inactive concept only exists in a person’s long-term memory (cited in Lambrecht 1994:93f). An active concept is expressed via lack of pitch prominence and is typically encoded by pronominal reference, whereas an inactive (or accessible) concept requires lexical coding (cf. Lambrecht 1994:96).

then there is thematic updating.

$X_R$  is considered not adjacent if any of 1) -4) is true.

- 1) There is a semantic constituent [Y] between the X-source phrase and  $X_R$
- 2) There is a pause greater than the average pause length in between words between X-source and  $X_R$
- 3) There is laughter between X-source and  $X_R$
- 4)  $X_R$  is in onset position of a new clause

But  $X_R$  is considered adjacent

if there is only an adverb between the original X-source phrase and the repeated  $X_R$  phrase.

### 4.6.3 Continuous summary

Continuous summary refers to the repetition of semantic information at the end of a clause or sentence that summarizes information already presented. The term continuous summary implicates that there is thematic continuity between the respective clause and the following clause. Hence, continuous summary only refers to the summary of a local theme within a thematic macrostructure.<sup>39</sup> This can be observed in English when the sentence *the money was gone and nothing was left; since every single coin was spent, nothing was left* ends at that point, though the theme of lacking money goes on in the following discourse.

Identification procedure in Khmu oral narratives:

If the repeated  $X_R$  occurs

- a) clause final
  - b) with normal pitch, and
  - c) contains a verb phrase, and
  - d) if an additional semantic constituent [Y] does not include new information about X-source, and
  - e) if the next sentence is about the same theme,
- then there is continuous summary.

## 4.7 Exemplifying discourse functions of right-dislocated repetition (RDR) and other repetition structures in Khmu

Having defined the various different cohesive discourse functions of Khmu phrasal repetition (and reiteration) structures, I will present a summary table with the identification procedure for each of the eight different discourse functions below (Table 12), which is followed by a series of respective examples further below (Table 13).

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<sup>39</sup> The distinction between a local theme and a thematic macrostructure was treated more extensively under the discussion of thematic discontinuity above.

#	Discourse Cat.	Identification procedure
0.1	Chunk delimitation	If repetition occurs clause final, then that repetition is being used to mark an information chunk.
0.2	Thematic discontinuity	Thematic discontinuity is marked by introducers, left-dislocated elements (subject preposed) or right-dislocated elements breaking up the normal constituent order SVO. If the following sentence changes X, where X is either, time, place, action, or participants, then there may be thematic discontinuity.
1	Emphasis: atypical state or action	If the repeated phrase $X_R$ includes reference to an event or state that is atypical, then X is used for emphasis of state/ action.
2	Iconicity	If X is a repetition that includes state, action, sound or direction words that are used to indicate extension in time or scope, then iconicity exists.
3	Style elaboration	Style elaboration is the repetition of phonological sequences for emphatic reasons that appear to be semantically empty.
4	Floor-holding	If the repeated $X_R$ phrase is presented in phonological non-prominence, then floor-holding exists.
5	Thematic updating	If the repeated $X_R$ phrase is: a) not adjacent to the original X-source phrase b) not being presented in phonological non-prominence, and c) if there is no new information about X provided by $X_R$ , then there is thematic updating. $X_R$ is considered not adjacent if any of 1)-4) is true. 1) There is a semantic constituent in S [Y] <sub>s</sub> between the X-source phrase and $X_R$ 2) There is a pause greater than the average pause length in between words between X-source and $X_R$ 3) There is laughter between X-source and $X_R$ 4) $X_R$ is in onset position of a new clause But $X_R$ is considered adjacent if there is only an adverb between the original X-source phrase and the repeated $X_R$ phrase.
6	Concept specification	If C is a concept in S and new semantic information Y about C is added in an extended reiteration structure $X_R$ , which is adjacent to the original X-source phrase, and not being presented in phonological non-prominence, then there is concept specification.
7	Continuous summary	If the repeated $X_R$ occurs a) clause final b) with normal pitch, and c) contains a verb phrase, and d) if an additional semantic constituent [Y] does not include new information about X-source, and e) if the next sentence is about the same theme, then there is continuous summary.
8	Discontinuous summary	If the repeated $X_R$ occurs a) clause final b) with normal pitch, and c) contains a verb phrase, and d) if an additional semantic constituent [Y] does not include new information about X-source, and e) if the next sentence does introduce a new theme, then there is discontinuous summary.

Table 12: Discourse functions of Khmu repetition structures

In the following, I will present one respective example for the eight main discourse functions applied to the repetition structures in Khmu oral narratives. They will be selected preferably from the longest, the 'Poor' text and be ordered according to their category number referred to in the table above. The discourse features of chunk delimitation and thematic discontinuity is not exemplified, as they represent discourse structure issues rather than explicit discourse functions. They are only included here in order to define the discourse function of discontinuous summary, which is based on thematic discontinuity and chunk delimitation. Similarly, pitch prominence, which only reflects a phonological feature of discourse pragmatics rather than a definite discourse function is not exemplified either.

D1	<b>Emphasis: atypical state or action</b>	Example (69) is an instantiation of word-level repetition (one or two repeated words) as usual for emphasis of an atypical state or action.
<p><b>(68) Poor.004</b></p> <p>Jé' kap ya' ni' thuk thuk. grandchild with grandmother there poor poor N CN N DET ADJ ADJ</p> <p>The grandchild and (its) grandmother there (they were) very poor.</p>		
D2	<b>Iconicity</b>	Example (70) includes the repetition of a verb phrase and word-level repetition for the sake of emphasis of time.
<p><b>(69) Poor.046</b></p> <p>Bang een so' n̄è' na' yoh kaal ge so' am piin yèèng ge So' ni' accidentally dog small just go before he dog not turn.over see he dog there INST N ADJ CN V LOC 3MSG N NEG V V 3MSG N DET</p> <p>[yoh kap yoh] [yoh kap yoh] [yoh kap yoh] so' n̄è' ni' ôôr "hngang" [go with go] [go with go] [go with go] dog small there cry dog.barking [V CN V] [V CN V] [V CN V] N ADJ DET V SW</p> <p>"hngang" "hngang" "hngang". dog.barking dog.barking dog.barking SW SW SW</p> <p>Accidentally, the small dog just went in front of him, the dog did not turn around to look for him. The dog there went and went, went and went, went and went, the small dog there, barking: 'Hngang, hngang, hngang'.</p>		

D3	<b>Style elaboration</b>	Example (71) is an instantiation of an elaborate expression.
<p><b>(70) Poor.079</b></p> <p>Aah. Ge gaay: "Eeh meh me' ih he' pnmah swang pnmah hmeh an dé?"  ah he return right be who ? ? feed pig feed what give take  QUAL 3MSG V TVF V QP QP QP V N V QP BEN V</p> <p>Ah. He returned: 'Eh, who is it ? (that is) preparing pig (and) whatever for (me)?'</p>		
D4	<b>Floor-holding</b>	The repeated phrase in example (72) is uttered with non-phonological prominence.
<p><b>(71) Poor.143</b></p> <p>Pa' ge 'nè khwang khwang blia ay bat ni' khwang khwang blia.  not??? he right clothes clothes beautiful right time there clothes clothes beautiful  NEG 3MSG TVF N N ADJ TVF TNS DET N N ADJ</p> <p>(It is) not him, isn't it, (he wore) very beautiful clothes, really, very beautiful clothes.</p>		
D5	<b>Thematic updating</b>	In example (73), the pronoun (2DL) as well as the connector (CN) is repeated.
<p><b>(72) Poor.123</b></p> <p>Sba go' am ah ngoor ci hmeh nèev me' sba go'.  you two then not have way will what like what you two then  2DL CN NEG V N FUT QP MAN QP 2DL CN</p> <p>You then do not have a way to do anything, whatever, you then.</p>		
D6	<b>Concept specification</b>	In example (74), the participant reference of the pronoun <i>no</i> 'they' is specified two times; as the 'egg' and 'the two ladies'.
<p><b>(73) Poor.093</b></p> <p>Pho'va lav an no ni méç] an kdông ni méç nah] an naang gbaar  because say give they this hear] give egg this hear right] give lady two  CAUS V BEN 3PL DEM V] BEN N DEM V TVF] BEN N NUM</p>		

<p>gôn ni méc.  person this hear  N DEM V</p> <p>Therefore talking that they (may) hear this,] that the egg (may) hear this, right,] that the two ladies (may) hear this.</p>		
D7	<b>Continuous summary</b>	In example (75), the repeated summary phrase is adjacent to the original phrase.
<p><b>(74) Poor.022</b></p> <p>An ya' haan pwp lè' an jé' ni' moot cme'  if grandmother die immediately finish.like.that if grandchild there take string  COND N V ADV COMPL COND N DET V N</p> <p>tuk tuar ya' hahaha tuk tuar ya' tmbrih tuk tuar ya'  tie neck grandmother laughing tie neck grandmother drag tie neck grandmother  V N N SW V N N V V N N</p> <p>tmbrih."  drag  V</p> <p>If grandmother dies immediately, and (then) grandchild there takes a string, tying grandmother's neck, hahaha, tying grandmother's neck and drag (her), tying grandmother's neck and drag (her).'</p>		
D8	<b>Discontinuous summary</b>	
<p><b>(75) Poor.145</b></p> <p>Meh me' go' siat ay bat gi siat.  be who then jealous right time this jealous  V QP CN ADJ TVF TNS DEM ADJ</p> <p>Everybody then was jealous, right, jealous.</p>		

Table 13: Discourse categories applied to Khmu example sentences.

## 4.8 Summary

So far, we have seen three main cohesive effects of discourse functions. The first effect is based on repetition or reiteration as a cohesive tie (by lexical cohesion), the second group of discourse functions creates an effect of contra-cohesive force, where repetition structures are utilized to form different sections in discourse, and the third effect refers to pragmatic devices, where repetition is used for pragmatic reasons in creating narrative discourse or conducting a conversation.

In the next chapter, the various discourse functions and grammar categories are matched and their interrelationship is explored.

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