CHAPTER 5

SALIENCE BANDS

5.0 Introduction

Longacre (1996:28) suggests nine possible salience bands for narrative texts.[23] However only five salience bands are postulated in this analysis of Lahu Si for this corpus. This chapter opens with a short discussion of each of the five bands postulated for Lahu Si, and then analyzes of each of the four stories separately in the following sections.

The five salience bands found with this analysis are storyline, background, setting, irrealis and cohesion. Verbs in the storyline band are event verbs which move the story forward; they are characterized as punctiliar, sequential and volitional (Longarce 1996:25-26).

As Block (1994:84) summarizes, the background band includes any verbs which are repetitive, on-going, prolonged and/or gradual.

The setting band, according to Somsonge (1991:87), is "another kind of nonevent that includes expository and descriptive material." This band informs the reader of the time, place and circumstance in which the story takes place. Longacre suggests that the "setting is not randomly distributed in a narrative discourse but rather appears at the beginning of a narrative discourse as the stage and at the beginning of a narrative paragraph as the setting" (Somsonge 1991:88 quoting Longacre then in press).

The Irrealis band proposes events that did not happen in the past, or might or might not happen in the future. Grimes (1975:65) refers to this band as 'collateral' and states "collateral information, simply stated, relates nonevents to events. By providing a range of nonevents that might take place, it heightens the significance of the real events."

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[23] Longacre's proposes nine etic salience bands, which include Pivotal story line, Primary storyline, Secondary storyline, Routine, Backgrounded actions/events, Backgrounded activity, Setting, Irrealis, Evaluations, Cohesive and thematic bands. These nine bands are discussed further in section 2.2.3 of this thesis.

The cohesive (or thematic) band holds the text together as one coherent whole. The cohesive band looks at the methods used to connect each sentence to each other and the way in which actions are developed and brought together with one theme.

Past research places great emphasis on tense and aspect as the marker of salience bands.

> "In languages with tense-aspect systems, such as French, the story line of narrative discourse is characterized by verbs in the past tense or in the completive/perfective aspect. Nonstoryline is marked by such devices as the use of tenses in pluperfects, progressive forms, the use of the verb 'to be', and a variety of other means. Longacre (in press) points out that 'a language which has not much richness of structure in regard to tense-aspect distinction may distinguish the event line of narratives by a conspiracy of nonsystemic ways'" (Somsonge 1991:76).

Lahu Si, a language with very little tense or aspect morphology, uses devices such as final and non-final particles to make a distinction between storyline and non-storyline. It would appear that particles are the primary means of attributing a clause to a certain salience band, whereas aspect, indicated by verbal particles meaning 'completive' and 'continuous,' is used to promote or demote between bands. Each clause is marked with final, non-final, or verbal particles which then determine which band the clause is found in. This can be seen in the following analysis of the four Lahu Si narrative texts: "The Story of the Cat and Dog", "The Male Water Buffalo Gives Birth", "The Story of the Monkey and the Turtle" and "The Monkey Chops the Branch".

5.1 The Story of the Cat and Dog

The hierarchy of salience in "The Story of the Cat and Dog" can be seen below in Table 28.

Band 1	Storyline	• Event verbs + *che yaog* (final particles) • *vehr* (completive aspect) • *lar haz* (immediately)
Band 2	Background	• Event verbs + *lehq* or *lehax* (non-final particles) • *chehd* (continuous aspect)
Band 3	Setting	• Non-event verb, i.e. *cawg* (stative verb)
Band 4	Irrealis	• *ma* (negation)
Band 5	Cohesion	• Adverbial clauses + *nuhr, lehr, thad,* or *mehx* (verbal particles)

Table 28: Salience bands of "The Cat and the Dog Story"

5.1.1 Band 1: Storyline

The storyline band includes final clauses made up of event verbs with the final particles *che yaog.* Storyline clauses portray actions, motions, speech, cognitive activity and cognitive experience. The example below is a storyline clause marked with the final particles *che yaog.*

(1) C&D 030

Kheh te lehq	Na mix khawehr	Phid	haq	ke	mehg	cuh	vid	**che**
And so therefore	cat	dog	OM	place	holdin mouth	cause to	to	**CHE**
CONJ	n	n	Pn	v	v	Pv	Pv	**Pu**

yaog.
DECL
Pf

So the cat had the dog to hold [it] in its mouth.

Clauses can be promoted to the storyline band by *vehr,* the completive aspect, and *lar haz* 'immediately.' These make the verb more punctiliar. The examples below, (2) and (3), are non-final clauses ending in the non-final particle *lehq,* which would otherwise place the clause on the background band. However the occurrence of *vehr* promotes the clause in (2) to storyline and *lar haz* promotes the clause in (3) to storyline.

(2) C&D 012

Jawd mawd	u ve	Sehx sir	haq	gha	**vehr**	lehq
king	that	amulet	OM	able to	**COMPLETE**	CONJ
n	det	n	Pn	v	**Vv**	Pnf

The king got the amulet …

(3) C&D 041

Phid	u ve	Sehx sir	haq	pheq	kha	**lar haz**	lehq	
dog	that	amulet	OM	spit	out	**immediately**	CONJ	...
n	det	n	Pn	v		**prt**	Pnf	

... that dog **immediately** spit out the amulet ...

Speech quote formula can also occur in the storyline band. This is evident in the final quote formula. If the whole speech act is included on the storyline band, then the final quote formulas must contain final particles.

(4) C&D 051

Kheh ma	khuhd	yawd	koz	che	"A mawr	khaz	jad	lo		gaeg
but	said	3S	speak	CHE	soon	village	edgeof	LOC	place	arrive
conj		pro	v	Pu	adv:tm	n	n	Pn		v

ver	ke	mehg	cuha		lawg"	lehd	koz	vid	**che**
CONDITION	place	holdin_mouth	cause	-toward	polite_assent	thus	speak	to	**CHE**
Pnf	v	v	v	-prt	Puf	disc	v	Pv	**Pu**

yaog.
DECL
Pf

But he said, "If [we] arrived at the edge of the village soon, [I] will let [you] hold [it]," thus [the cat] said to [the dog].

5.1.2 Band 2: Background

The background band, in "The Story of the Cat and Dog," occurs in non-final clauses with event verbs marked with the non-final particles *lehq* and *lehax*. *Lehq* and *lehax* are conjunctions which subordinate the whole clause.

(5) C&D 004

Awg lawn	u ve	haq	jawd	mawd gha	sir	**lehq**	
story	that	OM	king	able to	know	**CONJ**	...
n	det	Pn	n	v	v	**Pnf**	

The king heard of it ...

Clauses can also be demoted to the background band from the storyline band by the use of *chehd*, the continuous particle. In the example below the clause ends with the final particles *che yaog* which would otherwise place the clause on the storyline. However the clause contains the continuous particle (in bold); thus the clause is placed on the background band.

(6) C&D 043

muhd	suh	chehd	che	awg pad	lo		jo	mi	**chehd**	che	yaog.
horse	die	CONT.	that	near_place	LOC	place	sad	sit	**CONT.**	CHE	DECL
n	v	Vv	REL	n	Pn		adv	v	**Vv**	Pu	Pf

... ... were sitting dejected near the place of the dead horse.

5.1.3 Band 3: Setting

The setting band contains clauses with the stative verb *cawg,* which means 'to be' or 'to have'. In "The Story of the Cat and the Dog" the setting band is made up of only final clauses. The setting band includes non-event verbs such as stative or descriptive nominal phrases.

(7) C&D 002

A mig	thad	lo		awg phad	mawd	awg mid	ma	te	phad ma	**cawg**	che
long ago	TEMP	LOC	time	husband		wife		one	couple	**have**	CHE
adv:tm	Pu	Pn		n		n		num	n	**v**	Pu

yaog	ced.
DECL	REPORTED
Pf	disc

A long time ago, [they] say **there was** a husband and wife couple.

5.1.4 Band 4: Irrealis

Irrealis is marked by negation, *maq* or *ma* in this story. Negation can occur in both final and non-final clauses.

(8) C&D 005

Kheh te lehq	yawd	ca	lawg	vig	liz	vig	**maq**	gha.
And so therefore	3S	go and	ask	buy	FOC	buy	**NEG -strong**	able to
CONJ	pro	v	v	v	disc	v	**adv**	v

So then, he went to ask to buy [it] but was **not** able to buy [it].

5.1.5 Band 5: Cohesion

The cohesion band includes adverbial clauses which end with the particles *lehr* (S#033), *thad* (S#036), *mehx* (S#044), or *khaz nuhr* (S#047). These adverbial clauses connect the previous clause with the following clause with a statement of time or serve as an overlap with the previous clause, see example (9) which has a time phrase using *thad.*

(9) C&D 036

Maq	muh	thad	ngad	lux	u ve	haq	yug	gha	lehq	Sehx sir	haq
NEG -strong	long time	TEMP	fish	large	that	OM	grab	able to	CONJ	amulet	OM
adv	n	Pu	n	adj	det	Pn	v	v	Pnf	n	Pn

khuhq	gha	vehr	che	yaog.
to return	able to	COMPLETE	CHE	DECL
v	v	Vv	Pu	Pf

Not long [they] were able to grab that large fish and were able to return the amulet.

5.2 The Male Water Buffalo Gives Birth

A summary of a mainline hierarchy of Lahu Si verb phrases can be seen in Table 29 according to "The Male Water Buffalo Gives Birth" text.

Band 1	Storyline	• Event verb + *che yaog* (final particles) • *vehr* (completive aspect) • *ced* (discourse particle) in quote formulas
Band 2	Background	• Event verb + *heh, lehq,* or *he lehq* (non-final particles) • *chehd* (continuous aspect)
Band 3	Setting	• Non-event verb, i.e. *cawg* (stative verb)
Band 4	Irrealis	• *ma* (negation)
Band 5	Cohesion	• Adverbial clauses + *nuhr* or *lehr* (verbal particles)

Table 29: Salience bands of "The Male Water Buffalo

Gives Birth."

The analysis of "The Male Water Buffalo Gives Birth" in this thesis began under the assumption that it is a folk narrative about animals. However, as storyline analysis progressed, it emerged that this text worked slightly different than the other texts. For example the discourse marking final particle *ced,* which in other texts only occurs in the setting band with stative verbs, in this text works in a much different way. Here the discourse marking final particle *ced* is a key promoter to the storyline band. This may be attributed to the fact that this story could have happened in the recent past or in the distant past and have more probability in the event actually happening, unlike the other folk narratives where animals are the participants and personalities who speak.

5.2.1 Band 1: Storyline

The storyline band includes action verbs, e.g. (007, 011, 019), motion verbs, e.g. (013), speech quotes, e.g. (012, 014), and emotion verbs, e.g. (021). The storyline band contains event verbs with the final particles *che yaog*. An example is in (10).

(10) MWBGB 012

Kheh te	lehq	awg yad	par	liz	kawaq	**che**	**yaog.**
And so	therefore	offspring	male	FOC	return	**CHE**	**DECL**
CONJ		n	adj	disc	v	**Pu**	**Pf**

And so, the son returned.

Verbs on other salient bands can be promoted to storyline by adding the completive aspect *vehr*. By adding *vehr* to the predicate the verb is made punctiliar, supporting Longacre's analysis that punctiliar verbs are found in the highest salience level of the hierarchy. An example of *vehr* promoting the clause to the storyline band is shown in example (11). In the example the clause is a non-final clause, which would normally place the clause on the background band. However the clause contains *vehr* which promotes the clause to storyline.

(11) MWBGB 020

Kheh te	lehq	yad	par	nehax	awr pa	ix mag	ved	nud kar	par
And so	therefore	offspring	male	small	father	3Dual	genetive	water buffalo	male
CONJ		n	adj	adj	n	pro	Pn	n	adj

yad	khuhq	gha	**vehr**	lehq
offspring	to return	able to	**COMPLETE**	CONJ ...
n	v	v	**Vv**	Pnf

So, their, the young son and father's water buffalo's calf was finally **able** to be returned and ...

Quote formulas can also occur on storyline. To place quotes on the storyline band, the final quote formula must contain the final particles *che yaog*. An example of this can be seen below.

(12) MWBGB 010

Te	pawz	lehr	awr pa	u ve	ca	duhd	ma	tuhz	vehr	lehq
one	time[event]	after	father	that	go and	think	NEG	out	COMPLETE	CONJ
num	adv	Puf	n	det	v	v	adv	v	Vv	Pnf

awg yad	par	haq	sanr	khuhq	che	yaog.
offspring	male	OM	order	to return	CHE	DECL
n	adj	Pn	v	v	Pu	Pf

After that, the father did not know what to think and, [he] ordered his son to return.

MWBGB 011

"Yad	paor	-oh	kawq	laoq	khaz	lo	kanx	cawg	vehr
offspring	male	-oh	again	come-polite	village	LOC place	work	have	COMPLETE
n	n	-voc	v	v-prt	n	Pn	n	v	Vv

che	law"	lehd	koz	vid	**che**	**yaog.**
CHE	requesting	thus	speak	to	**CHE**	**DECL**
Pu	Puf	disc	v	Pv	**Pu**	**Pf**

"Son! Come back again! In the village is work," thus [the father] said to [him].

However in this text quotes can also be placed on storyline by the use of the final discourse particle *ced*. Because the storyline band is the only band in which *ced* can occur, by adding *ced* to the verb phrase the clause is promoted to and acts as if it is storyline. An example of *ced* used in promoting a quote to storyline can be seen in example (13).

(13) MWBGB 009

Khawehd	te	le	ghod ver	ngag	ved	vawr	nud kar	par	phehq	che
how			because since	1S	genetive	FOC	water buffalo	male	is	CHE
INT			Pnf	pro	Pn	prt	n	adj	v	Pu

ehx eh"	lehd	koz	che	**ced.**
interjection	thus	speak	CHE	**REPORTED**
Pu	disc	v	Pu	**disc**

"This is because mine is a male water buffalo, thus [he] reportedly said.

Throughout the peak, quote formulas[24] are reduced to drama. Here the final particles *che yaog* or the final discourse particle *ced* do not occur. The opening quote of the dialogue is marked as storyline through the discourse particle *ced* and the final particles *che yaog*. This can be seen in S#014 in (14). Thus the following

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[24] Quote formulas are a source of problems in analyzing the salience scheme of the texts. In the present analysis the same rules, which place Lahu clauses on a salience band, applies to the quote formula. In Lahu Si the final quote formula contains the non-final or final particles which place the quote formula and the quote onto the appropriate salience band. The same rules apply for promoting the quote formula and subsequent quote as well as demoting. The problem arises when the dialogue is reduced to drama and there are no non/final particles to place the quote on a particular band. In the present analysis the following drama has remained on storyline band because the drama opens with the first quote being placed on the storyline band.

conversation remains on storyline. An example of this can be seen in the following example, S#013-018 in (14). This example is a closed conversation between the son and the headman, and the final quote formulas are not given at all. The conversation opens with S#014. Here the quote is marked three times, twice with *ced* and once with the final particles *che yaog*.

(14) MWBGB 013

Kawaq	gag	nuhr	che kheh	koz	che	**ced**		lehd koz		vid	**che**
return	arrive	after	like this	speak	CHE	**REPORTED**	" … "	thus speak		to	**CHE**
v	v	adv:tm	det	v	Pu	**disc**		disc v		**Pv**	**Pu**

yaog.
DECL
Pf

After [he] arrived back, [he] reportedly said like this, "…" thus [he] said to [his father].

MWBGB 014

	lehd	koz	vid	che	**ced.**
" … "	" " thus	speak	to	CHE	**REPORTED**
	disc v		Pv	Pu	**disc**

"…" thus [he] reportedly said to [his father].

MWBGB 015

Te	pawz	lehr	kanx	jehg	tug		awg yand	gaig	nuhr	**khaz kehx var**
one	time[event]	after	work	meet	nomimalizer	time		arrive	after	**headman**
num	adv	Puf	n	v	particle		n	v	adv:tm	**n**

koz **che**
speak **CHE** " … "
v **Pu**

After the work meeting time arrived, and **the village headman said, "…"**

MWBGB 016

Yad **par** **u ve** **koz** **che**
offspring **male** **that** **speak** **CHE** " … "
n **adj** **det** **v** **Pu**

That son said, "…"

MWBGB 017

Khaz kehx var ded **lehq** **koz** **che**
headman scold CONJ **speak** **CHE** " … "
n v **Pnf** **v** **Pu**

The headman scolded [him] and said, "…"

MWBGB 018

Te	pawz	lehr	**yad pa**	**nehax**	**u ve**	**koz**	**che**
one	time[event]	after	**son**	**small**	**that**	**speak**	**CHE** " … "
num	adv	Puf	**n**	**adj**	**det**	**v**	**Pu**

After a moment, that young man said, "…"

5.2.2 Band 2: Background

In Lahu Si background clauses only occur in the non-final clauses position. They contain event verbs with the non-final particles *heh, lehq* and *he lehq*. The verbs found in this band consist of action verbs, e.g. (005, 006, 022) and speech verbs, e.g. (005, 017). An example of a background clause is seen in (15) below.

(15) MWBGB 005

Awr pa	vawr	nud kar	awg ma	teq	kheh	hu lar	**lehq**
father	FOC	water buffalo	female	one	animal	take care	**CONJ**
n	prt	n	n	num	clf	v	**Pnf**

...

The father took care of the female water buffalo ...

A clause can be demoted to the background band by the continuous aspect *veh*. By adding *veh* the verb is made non-punctiliar. This can be seen in example (16). The clause here is a final clause which would place the clause on the storyline. However this clause contains the continuous aspect *veh*, which places the clause on the background band.

(16) MWBGB 004

Kheh te lehq	awr pa	koz	che	"Yad	paor		mend	khuhn	lo
And so therefore	father	speak	that	offspring	male	-oh	city	in	LOC place
CONJ	n	v	REL	n	n	-voc	n	Pn	Pn

cud yiq	ca	hend	lor	mehr."	Awr pa	koz	vid	che	heh	yad	par
wisdom	go and	study	EMPH	POLITE	father	speak	to	CHE	while	offspring	male
n	v	v	disc	Pf	n	v	Pv	Pu	Pnf	n	adj

nehax	liz	liq	ca	hend	**veh**	che	yaog.
small	FOC	book	go and	study	**continuing**	CHE	DECL
adj	disc	n	v	v	**Vv**	Pu	Pf

And so, while the father said, "Son, go [and] study wisdom) in the city," thus the father spoke, the son went to study books.

Quote formulas can also be found on the background band. The final quote formula in Lahu Si contains the non-final particles which place the whole quote on the background band. An example is below.

(17) MWBGB 004

Kheh te lehq		awr pa	koz	che	"Yad	paor		mend	khuhn	lo
And so therefore		father	speak	that	offspring	male	-oh	city	in	LOC place
CONJ		n	v	REL	n		n	-voc	n	Pn	Pn

cud yiq	ca	hend	lor	mehr."	Awr pa	koz	vid	che	**heh**	yad	par
wisdom	go and	study	EMPH	POLITE	father	speak	to	CHE	**while**	offspring	male
n	v	v	disc	Pf	n	v	Pv	Pu	**Pnf**	n	adj

nehax	liz	liq	ca	hend	veh	che	yaog.
small	FOC	book	go and	study	continuing	CHE	DECL
adj	disc	n	v	v	Vv	Pu	Pf

And so, **while** the father said, "Son, go [and] study wisdom) in the city," thus the father spoke, the son went to study books.

5.2.3 Band 3: Setting

The setting band is found at the beginning of the text where the participants are introduced in the story. In this text the setting is only made up of the stative verb *cawg*, e.g. (003, 006). The setting band does not contain event verbs and thus is not marked with a particle as the other bands are. This can been seen in (18).

(18) MWBGB 003

A mig	thad	lo	awr pa	awg yad	par	nehax	ted	yehg ka	**cawg**	che
long ago	TEMP	LOC time	father	offspring	male	small	one	family	**have**	CHE
adv:tm	Pu	Pn	n	n	adj	adj	num	n	v	Pu

yaog.
DECL
Pf

Long ago, **there was** a family (consisting of) a father and his young son.

5.2.4 Band 4: Irrealis

The irrealis band indicates events that did not happen. It is created in this text by negation, e.g. (011, 019). An example of this is in (19).

(19) MWBGB 019

Khaz kehx	var	liz	tawd yaw	**maq**	gha	he lehq	nud kar	yad	gha
headman		FOC	to talk	**NEG -strong**	able to	and	water buffalo	offspring	must
n		disc	v	**adv**	v	conj	n	n	v

khuhq	pid	che	yaog.
to return	give	CHE	DECL
v	v	Pu	Pf

The headman was **not** able to speak and [he] had to give back the water buffalo calf.

Negation appears to be a very strong demoter. There is one example, (20), in the text where the clause might be promoted to pivotal storyline by the *vehr* completive verb. However this same clause is negated taking the clause off storyline and placing it on the irrealis band.

(20) MWBGB 010

Te	pawz	lehr	awr pa	u ve	ca	duhd	**ma**	tuhz	**vehr**	lehq
one	time[event]	after	father	that	go and	think	**NEG**	out	**COMPLETE**	CONJ
num	adv	Puf	n	det	v	v	**adv**	v	**Vv**	Pnf

awg yad	par	haq	sanr	khuhq	che	yaog.
offspring	male	OM	order	to return	CHE	DECL
n	adj	Pn	v	v	Pu	Pf

After that, the father **did not** know what to think and, [he] ordered his son to return.

5.2.5 Band 6: Cohesion

Cohesive band clauses in the Lahu Si text are adverbial clauses. Cohesive band clauses mark the clause in time ending with the particle *nuhr*, e.g. (015, 014). Often these clauses also serve as a 'back reference' or a repetition of the verb phrase from the preceding sentence. The phrase also serves as a connection between the preceding event and the following event. As can be seen in (21) 012 is on the storyline because of the occurrence of *che yaog*. The following sentence opens with the adverbial clause which is on the cohesive band.

(21) MWBGB 012

Kheh te	lehq	awg yad	par	liz	kawaq	che	yaog.
And so	therefore	offspring	male	FOC	return	CHE	DECL
CONJ		n	adj	disc	v	Pu	Pf

And so, the son returned.

MWBGB 013

Kawaq	**gag**	**nuhr**	che kheh	koz	che	ced	"Ngar	pa	nawg	vawr
return	**arrive**	**after**	like this	speak	CHE	REPORTED	1S	father	2S	FOC
v	**v**	**adv:tm**	det	v	Pu	disc	pro	n	pro	prt

taq	kai	lor.	Yad	paw	lehq	yad	cheh	ma	te	chehd
don't!	go	mitigation	offspring	give birth	CONJ	offspring	health	NEG	logical	CONT.
adv	v	Pf	n	v	Pnf	n	n	adv	Pu	Vv

haz	che	te"	lehd	koz	vid	che	yaog.
difficult	CHE	logical	thus	speak	to	CHE	DECL
Pu	Pu	Pu	disc	v	Pv	Pu	Pf

After [he] arrived back, [he] reportedly said like this, "My father, don't go. [You] gave birth and the child is not healthy," thus [he] said to [his father].

5.3 The Story of the Monkey and the Turtle

The salience bands and their markers from "The Story of the Monkey and the Turtle" can been seen in Table 30 in their hierarchy.

Band 1	Storyline	• Event verbs + *che yaog* (final particles) • *vehr* (completive aspect)
Band 2	Background	• Event verbs + *ver, lehq, mehx, a mehx,* or *heh* (non-final particles) • *chehd* (continuous aspect)
Band 3	Setting	• Non-event verbs, i.e. *cawg* (stative verb)
Band 4	Irrealis	• *ma* (negation) • *tug* (future tense)
Band 5	Cohesion	• Adverbial claues + *lehr* (conjunctions)

Table 30: Salience bands of "The Story of the Monkey and the Turtle."

5.3.1 Band 1: Storyline

The storyline band is made up of final clauses with event verbs and the final particles *che yaog*. The storyline band in "The Story of the Monkey and the Turtle" contain action verbs, motion verbs and speech verbs. Below is an example of a storyline clause.

(22) M&T 005

lawg kax	lo	a kaz	ca	daweg	che	yaog.
n	Pn	n	v	v	Pu	Pf
river	LOC	place water	go_and	drink	CHE	DECL

... [the monkey] goes and drinks water at the river.

Promotion can also occur by adding the completive aspect *vehr*. This is seen in the following example. Here the monkey's half of the tree did not have roots so it died.

(23) M&T 022

Mawq	ve	vawr	awg pi	mad	cawg	lehq	teq niaq keh teq ni	god	lehq	suh
n	Pn	prt	n	adv	v	Pnf	n	adv	Pnf	v
monkey	genetive	FOC	root	NEG	have	CONJ	each day	dry	CONJ	die

vehr	che	yaog.
Vv	Pu	Pf
COMPLETE	CHE	DECL

Of the monkey's, there was no roots, so each day it dried up and **died**.

5.3.2 Band 2: Background

The background band is found in non-final clauses and is marked, in this text, by the non-final particles *ver, lehq, mehx, a mehx or heh.*

(24) M&T 028

Te	pawz	awr lehr	Pawd pehg	nez nag	jad	**lehq**
v	adv	PRT	n	v	adv	**Pnf**
do	time[event]	subject focus marker	turtle	angry	very	**CONJ**

...

As for that time the turtle was very angry …

Demotion to the background band occurs with the continuous aspect *chehd.* Below is example (25), a final clause, ending in the final particles *che yaog,* which would place the clause on storyline. However this clause contains the continuous aspect *chehd* and therefore is placed on the background band.

(25) M&T 031

U ve	teq	ni	haq	tanr	lehq	yaq ni	kha gag	mawq	ted	ceng	awr lehr
det	num	n	Pn	adv	Pnf	adv:tm	adv:tm	n	num	class	PRT
that	one	day	OM	since	CONJ	today	until	monkey	one	kind	subject focus marker

tawg ka	awg ni	sid	te	**chehd**	che	yaog.
n	adv	v	**Vv**	Pu	Pf
butt	red	do	**CONT.**	CHE	DECL

From then till now, that type of monkey has a red bottom.

5.3.3 Band 3: Setting

The setting band contains non-event verbs. Example (26) uses the verb *cawg* 'have.'

(26) M&T 003

A sawehd	lo	pawd pehg	he lehq	mawq	niq	kheh	**cawg**	che	yaog.
n	Pn	n	conj	n	num	clf	v	Pu	Pf
long ago	LOC time	turtle	and	monkey	two	animal	**have**	CHE	DECL

Long ago **there was** a turtle and a monkey.

5.3.4 Band 4: Irrealis

The irrealis band includes negation and future tense. In this text negation is marked with the negation words *mad* and *maq.* Example (27) is given below.

(27) M&T 025

Pawd pehg	yawd	cad	gad	liz	taz	sax	cad	**maq**	gha
n	pro	v	v	disc	v	v	v	**adv**	v
turtle	3S	eat	want_to	FOC	load_carry	to pick gather	eat	**NEG -strong**	able to

che	yaog.
Pu	Pf
CHE	DECL

The turtle wanted to eat them but [he] could **not** climb the tree, pick the banana's and eat them.

Irrealis marked by the future tense contains the future particle *tug*. Below is an example of irrealis marked by the future particle.

(28) M&T 032

Hend	yug	**tug.**
v	v	**Pv**
study	take to	**FUTURE**

The moral[25]:

5.3.5 Band 5: Cohesion

The cohesion band is made up of adverbial clauses. Cohesive band clauses in this text end with the particles *lehr*, e.g. (028). They connect the previous clause with the following clause with a statement of time. In the previous sentence the monkey has climbed the tree, got the turtle's bananas, and sat in the tree and ate them not giving them to the turtle. This clause opens with 'after that' *te pawz-awr lehr*.

(29) M&T 028

Band 5			Band 2			Band 1		
Te pawz	awr lehr		Pawd pehg	nez nag	jad	lehq	pawd	cehg haq
v adv	PRT		n	v	adv	Pnf	n	n Pn
do time[event]	subject focus marker		turtle	angry	very	CONJ	banana	plant OM

a chud	caw	huhz	vehr	che	yaog.
n	n	v	Vv	Pu	Pf
thorn	spiral	put on	COMPLETE	CHE	DECL

As for that time the turtle was very angry and [he] put thorns on the tree.

---

[25] This grammatical construction no longer can be divided into it's parts, but rather is known today as 'the moral'.

5.4 The Monkey Chops the Branch

The salience hierarchy found in "The Monkey Chops the Branch" text can be summarized in Table 31.

Band 1	Storyline	• Event verbs + *che yaog* (final particles) • *vehr* (completive aspect)
Band 2	Background	• Event verbs + *lehq, mehx,* or *huh* (non-final particles) • *chehd* (continuous aspect)
Band 3	Setting	• Non-event verbs
Band 4	Irrealis	• *maq* (negation)
Band 5	Cohesion	• Adverbial clauses + *lehq* (conjunctions)

Table 31: Salience bands of "The Monkey Chops the Branch."

5.4.1 Band 1: Storyline

Final clauses, once again where the event verbs co-occur with the final particles *che yaog*, make up the storyline band in "The Monkey Chops the Branch" text. An example of this can be seen below in (30).

(30) MCB 008

Chaw	u ve	nuhg	cehg	huhx	huh	mi	lehq	awg ghad	jehd	**che**	**yaog.**
n	det	n	n	Pn	Pn	v	Pnf	n	v	**Pu**	**Pf**
person	that	fig	plant	LOC under	LOC place	sit	CONJ	strength	rest	**CHE**	**DECL**

That person sat under the fig tree and rested.

As in the other texts, clauses can be promoted to storyline with *vehr*, the completive particle. This can be seen in example (31). In this example the branch is cut completely. The clause ends with the nonfinal particle *lehq* which would have placed it on the background band. However, this clause is promoted by *vehr*.

(31) MCB 017

Suhz	kax	u ve	chez	**vehr**	lehq
n	n	det	v	**Vv**	Pnf
wood	branch	that	sever	**COMPLETE**	CONJ

...

The branch was severed **completely** ....

Speech quotes and cognitive events can also be found on the storyline band. The final quote formula contains the final particles thus placing the whole quote on storyline.

(32) MCB 013

Mawq	u ve	a teh	yug	lar		lehq	duhd	ngawx	che	"Che ve	haq
n	det	n	v	Pv		Pnf	v	v	REL	det	Pn
monkey	that	knife	grab	MOTION TOWARD		CONJ	think	look	that	this	OM

yug	lehq	tawz	ver		suhz	kax	lunx	liz	chez	gha	che
v	Pnf	v	Pnf		n	n	adv	disc	v	v	Pu
take to	CONJ	to chop	CONDITION		wood	branch	large	FOC	sever	able to	CHE

law.	Ngag	liz	yug	ve	lehq	nuhg	kax	tawz	ngawx	sar"	lehd	duhd
Pf	pro	disc	v	Pv	Pnf	n	n	v	v	v	disc	v
experiential	1S	FOC	take to	leave	CONJ	fig	branch	to chop	look	use	thus	think

che yaog.
Pu Pf
CHE DECL

The monkey grabbed the knife and thought that, "If [I] take this and chop, [I] could sever a large branch. I'll take [the knife] and first try to chop a branch of the fig tree," thus [he] thought.

5.4.2 Band 2: Background

Background activities or events which occur in non-final clauses and are marked with non-final particles, such as *mehx, lehq* and *huh*. The following is an example of an event verb with the non-final particle.

(33) MCB 007

Mawq	nuhg	kax	haq	mi	lar	**lehq**
n	n	n	Pn	v	Pv	**Pnf**
monkey	fig	branch	OM	sit	leave set	**CONJ**

...

While the monkey was sitting on the branch of the fig tree ...

Clauses can be demoted to the background band by the continuous aspect *chehd*. The example below is a final clause with the final particles *che yaog*, which would normally place the clause on the primary storyline. However the clause contains *chehd* which demotes the clause to background.

(34) MCB 004

Mawq	u	ve	ca	kaz cad	kai	lehq	yaq kaw	jad	huh	cuhz
n	det	v	v	v	Pnf	n	n	Pn	adv
monkey	that	go_and	graze	go	CONJ	path	edgeof	LOC place	close right beside

chehd	che	nuhg	cehg	lunx	thag	lo	taz	mi	**chehd**	che	yaog.
v	REL	n	n	adj	adj	Pn	v	v	**Vv**	Pu	Pf
dwell	that	fig	plant	large	top	LOC place	climb	sit	**CONT.**	CHE	DECL

The monkey went looking for food and climbed [and] was sitting at the top of a large fig tree that was at the edge of the trail.

5.4.3 Band 3: Setting

The setting band in this text does not contain the stative verb *cawg* 'to be or to have' as in other texts. The setting band in this text contains non-event descriptive adjectival verbs which open the text. These descriptive adjectival verbs describe the monkey, as clever and human-like, which can be seen in example (35).

(35) MCB 002

Mawq	ted	ceng	vawr	to saz	awg kag	awg nuz	veaq keh
n	num	class	prt	n	adv	adv
monkey	one	kind	FOC	wild mammals	different than general	greater more

chaw khuhd nuhd	lehq	awg to	awg hoq	awg han	liz	chaw	haq	sur	jad	che
v		Pnf	n	n	n	disc	n	Pn	n	adv	Pu
to be clever		CONJ	body	picture	type	FOC	person	OM	same	very	CHE

yaog.
Pf
DECL

The monkey is more clever than all other animals; it's body looks very much like people.

5.4.4 Band 4: Irrealis

There is only one example of irrealis in the story. In this example irrealis is marked by the negative *maq*.

(36) MCB 023

A	sug	yawd	khad	awg to	haq	lug tug	nag tug	suh	vid	tug	kanx	teq pa
n		Vv	n		Pn	n	n	v	Pv	Pv	n	n
his/her own		all	body		OM	destruction	harm	die	to	nomimalizer	work	group

haq	**maq**	te	cawd	che	yaog.
Pn	**adv**	v	adv	Pu	Pf
OM	**NEG**	-strong	do	should	CHE	DECL

Each of us should not do things which bring destruction, harm [and] death to our body.

5.4.5 Band 5: Cohesion

This text contains one example of a cohesive band clause. This is an adverbial clause that relates the previous clause and the following clause together with time. Here the adverbial clause is marked with the particle *lehq*.

(37) MCB 010

Teq	per	nehax	gaig	lehq	chaw	u ve	heg	jad	lehq	yuhq mir ka
num	n	adj	v	Pnf	n	det	v	adv	Pnf	v
one	moment	small	arrive	CONJ	person	that	tired	very	CONJ	sleep

vehr	che	yaog.
Vv	Pu	Pf
COMPLETE	CHE	DECL

A short time later the person was tired and fell asleep.

5.5 Summary

In conclusion the storyline band for all these texts contains event verbs with the final particles *che yaog*. Non-storyline events can be promoted to storyline by the completive aspect *vehr* and *lar haz* 'immediately.' The only exception to this is in "The Male Water Buffalo Gives Birth" text where, along with *vehr*, the final discourse particle *ced* is used to promote quotes to the storyline band.

The background band is made up of event verbs with non-final particles including *lehq, mehx, huh, ver, a mehx, heh, he lehq* and *lehax*. Clauses are demoted to background band by the continuous aspect *chehd* or *veh*.

The setting band is non-event verbs, either the stative verb *cawg*, 'to be or to have' or adjectival descriptive verbs. The setting band only occurs in the opening of a text.

The irrealis band is marked either with negation *ma, maq* or *mad* and/or future tense *tug*.

Finally the cohesion band is made up of adverbial clauses which connect the previous clauses to the following clause either temporally or as an overlap or repetition with the previous clauses. The adverbial clauses are marked with the particles *nuhr, lehr, thad, mehx* or *lehq*.

Each of these bands and their markers are represented in Table 32.

	Markers	Promoters/demoters
Storyline band	Event verbs + Final particles *che yaog*	Promoted by completive aspect, *lar haz, vehr* and *ced*[26]
Background band	Event verbs + Non-final particles *lehq, mehx, huh, ver, a mehx, heh, he lehq* and *lehax*	Demoted by continuous aspect *chehd* or *veh*
Setting band	Stative verb *cawg* or adjectival descriptive verbs	
Irrealis band	Negation *ma* and/or future tense *tug*	
Cohesion band	Adverbial clauses with the particles *nuhr, lehr, thad, mehx* or *lehq*	

Table 32: Summary of salience bands.

Salience in Lahu Si, as proposed in this analysis, is partially marked by the verb type but more so by particles. Storyline is primarily marked with final clauses and are thus marked with the final particles *che yaog*. Therefore, event or action verbs and stative verbs could potentially occur in any band based on the particles used in each instance. The same is true for the Background band. The Background band is primarily marked by non-final clauses and are thus marked with the non-final particles *lehq, mehx, huh, ver, a mehx, heh, he lehq,* and *lehax.*

In analyzing the texts in light of their particles, instead of the verbs, this analysis does not strictly follow the analysis of Longacre because Longacre focuses on the verb type to determine the salience band. However, these Lahu Si texts worked with this analysis and they can be easily described through this analysis. This analysis is true to the text and the language, which can be seen in the accurate rendering of the text through the macrostructures, which is based on the storyline of the analysis found in this section[27].

Because Lahu Si appears to primarily use particles to mark salience a comprehensive study on particles in Lahu Si would benefit this analysis. Also looking at more texts

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[26] *Ced* only functions as a promoter to the storyline band in "The Male Water Buffalo Gives Birth". See the previous descusion.

[27] See Section 2.4-2.5

and a larger array of genres, in comparison to this analysis, would be next steps in the study of Lahu Si salience bands.