

CHAPTER 5

SALIENCE ANALYSIS OF STORYLINE

Chapter four described the meaning and importance of different paragraphs, or units, in the plot structure. It was revealed in chapter four that some of the contents of paragraphs or units in the texts were found to be more important than others because of different formal and grammatical features. Now in chapter five, those same units of Jirel folk narratives will be further analyzed according to their prominence within paragraph structure, by employing a salience hierarchy. This hierarchy further delineates the storyline. There are two main reasons why it is important to identify storyline. First, the process helps to identify the main plot of the story (the storyline) itself. Second, the process also helps to distinguish other contributing parts of the narrative through different features that signal the non-storyline elements.

Longacre (1996:28) posits an etic, nine-band hierarchy of information as shown in Table 13. This information is presented in order of saliency, that is, clauses which move a story forward are considered of highest saliency, and therefore encode higher bands of salience. Those clauses which are successively more removed from the storyline encode lower bands of salience. The discussion will be focused on

describing the different bands of salience of Jirel folk narratives according to Longacre's proposed etic template of salience (1989:443; 1996:28)¹⁸.

1'. Pivotal storyline (augmentation of 1)

1. Primary storyline (S/Agent> S/Experiencer> S/Patient)

2. Secondary storyline*

3. Routine (script-predictable action sequences)

4. Backgrounded actions/events

5. Backgrounded activity (durative)

6. Setting (exposition)

7. Irrealis (negatives and modals)

8. Evaluations (author intrusions)

9. Cohesive and thematic

* Flashback: as an ill-defined category, it can group with (2) or (4); as a well-defined morphosyntactic category it can be added after (5).

Table 13. Longacre's etic bands of salience in narrative

¹⁸ There is a second purpose proposed by Longacre (1989) for a salience hierarchy. That is, to predict dominance and ancillary relationships in paragraph analysis. As this moves beyond the scope of this thesis, it is mentioned here for noting future research.

Summarizing Longacre, Block (1994:80) states:

The term salience refers to the relative importance of the clauses included in a given type of text. In narrative, for example, those clauses deemed most crucial to the storyline, “the line of sequential, punctiliar happenings”...are considered to be highest in saliency. Those clauses which do not add to the storyline and which give information to the lines of subsidiary development are considered less salient.

Different linguists use different terms to refer to the storyline and what is not on the storyline, i.e. non-storyline. Grimes (1975) uses events and non-events to refer to them, and Schöttelndreyer (1978) calls them backbone material and tributary material. However, they are referred to as storyline and non-storyline in the rest of this chapter.

According to Longacre (n.d.), the event-line (storyline) of a narrative discourse is foregrounded in varying ways (such as verbs high in the transitivity scale for Hopper and Thompson (1980), or use of sentence adverbs, etc.) in various languages. For example, in languages with tense-aspect systems, the event-line is likely to be marked by verbs in past tense or in the completive/perfective aspect. The suffix that signals storyline clauses in Jirel folk narratives is *-duk* ‘-Past Disjunct’¹⁹ (glossed as PD). After the suffix, the narrator uses a particle *-lo* ‘-Reported Information marker’ (glossed as RI) to show that the speaker is not responsible for the material in any

¹⁹ *-duk* is the basic form. Initial consonant ‘d’ assimilates to voiceless stops of stem-final p, t, k and becomes ‘t’= *-tuk*. *-duk* without any stem can also function as a separate verb word.

way²⁰. The suffix *-duk* ‘-Past Disjunct’ may occur at any place except in the surface structure *finis* of the narrative.

In Jirel the main verb in the storyline clause occurs in independent clauses and denotes an action, motion, speech acts, event proper, or cognitive event. An action is any punctiliar or sequential happening that advances the narrative, and in which subject is an agent or actor. Motion is a movement of participant(s) from one place to another. According to Longacre (1989:417), the subject is both agent and patient in motion verbs; when one goes somewhere he moves himself in that direction. A speech act is a speech of a participant(s) usually found in a conversation. An event proper is a happening which takes place without a plan or decision, and in which the subject is usually the patient. According to Longacre (*ibid.*), a cognitive event is a psychological or emotional event, “a moment of truth, falling in love, ‘swept by anger,’ and so forth”, in which the subject is the experiencer.

In these Jirel texts, events proper are indicated by such happenings as instantly getting killed, getting stuck to something and falling down, getting caught in a snare, etc. Similarly, cognitive events are indicated by such happenings as getting angry, plotting, becoming accustomed to something, etc. Table 14 presents a tentative

²⁰ Schöttelndreyer (1978:261) reports a similar feature in Sherpa, a related Tibeto-Burman language. The particle *-lo* ‘-Reported Information marker’ in Jirel is matched in Sherpa by *lwo* ‘reported speech, secondhand source’. Of course if a Jirel narrative was something that the speaker knew of directly, a different suffix would be used, e.g. *-sung* ‘-Past Disjunct’.

salience scheme for Jirel folk narratives. Terms within the table will be explained in the order they are shown on the table.

Primary storyline Band 1	-Past tense verb with suffix <i>-duk</i> ‘-Past Disjunct’ in independent clause
Secondary storyline Band 2	-Past tense verb with suffix <i>-cyakwa</i> ‘-Disc’ in independent clause
Background activities/events Band 3	-Prolonged, repetitive and gradual with verb suffixes <i>-nameki</i> , <i>-jin</i> , <i>-gin</i> , <i>-in</i> , <i>-ala-la</i>
Setting Band 4	-Existential verb <i>wot-akwa-lo⁴</i> ‘(there) was’ or ‘(there) were’ and stative verb <i>det-cyakwa-lo⁴</i> ‘(there) lived’ with a locative element, temporal and locative elements
Irrealis Band 5	-Negation, condition, suggestion, question and pretension
Evaluation Band 6 (author intrusion)	-Mainly moral, evaluative clause
Cohesion Band 7	-Adverbial clauses (mainly tail-head and summary-head linkage clauses or repetitive back-reference), relative clauses

Table 14. Tentative salience scheme for Jirel folk narratives

5.1 Primary storyline Band 1

The ranking of a verb or clause proceeds from the most salient to the most static elements. In Jirel folk narrative the most salient verb, which characterizes the storyline or backbone of the narrative, is suffixed by *-duk* ‘-Past Disjunct’. Negative marker prefixes demote a verb with *-duk* ‘-Past Disjunct’ to irrealis band 5. (See

section 5.5 for discussion of the irrealis band 5.) The suffix *-duk* ‘-Past Disjunct’ functions as a sequential marker that signals to the audience/reader the completion of the previous event and the beginning of a new one.

In Jirel, the primary storyline verbs which occur in independent clauses and verbs include action, motion, speech acts, events proper or cognitive events that move the story ahead. The verb that denotes any storyline describing any punctiliar or sequential happening is indicated by a past tense *-duk* ‘-Past Disjunct’, and the subject is agent of an action or event as in examples (1)-(3). As already mentioned above, the subject is both agent and patient in motion verbs. (See example 4.) The subject is respectively a patient (as in example 5) and an experiencer (as in examples 6-7) in event proper and cognitive event verbs. The subject may not be (as in example 3) or may be (as in example 4) overtly marked. The following examples, marked in bold, illustrate the primary storyline Band 1 clauses.

(1) “KALE” (S#38)

...*pasale-ki*³ *pan*³ *jo-kin*² *bin-duk-lo*⁴.
 ...shopkeeper-Ag betelnut make-Cons **give-PD-RI**

‘...(the) shopkeeper gave (a) prepared betelnut (to Kale).’

(2) “CAT” (S#5-6)

...*the*² *phe-bAri*⁴ *ru-kin*² ...*bar*² *kha-duk-lo*⁴.
 ...that mouse-all come_together-Cons...**talk do-PD-RI**

‘...gathering together the mice talked.’

(3) “JACKAL” (S#66)

...*the*² *hati*³ *gyumak-nangjyak*⁴ *gange*⁴ *so-duk-lo*⁴.
 ...that elephant's intestines-innards all **eat-PD-RI**

‘... (he) ate all the innards of the elephant.’

Examples (1)-(3) represent some examples of action verbs, in which (2) is a speech act. As seen in the examples, subjects are agents in all three examples although the subject is unmarked in example (3). The first and the third examples are two independent clauses at the peak episodes of the “KALE” and the “JACKAL” narratives and the second example is one of the clauses in the prepeak episodes of the “CAT” narrative.

(4) “JACKAL” (S#4)

...*khole*² *khole*⁴ *kha-in*⁴ *yul-jyik-tu*⁴ *lep-tuk-lo*¹.
 ...slowly slowly do-Cons village-one-at **arrive-PD-RI**

‘...arrived in a village (walking) slowly.’

(5) “DEER” (S#46)

...*the*² *khasyak*³ *torbak-la*³ *thep-tuk-lo*³.
 ...that deer snare-at **catch-PD-RI**

‘...the deer got caught in the snare.’

A motion verb is shown in (4) while, (5) reveals an event proper verb. Subjects in both of these examples are patients. In (4), the subject (the jackal) moves himself as he goes to the village. Similarly, in (5), the deer’s getting caught in a snare was not its plan or intention. Both clauses in these examples are from the prepeak episodes of these texts.

- (6) “KALE” (S#8)
 ...*rwa-te-jyik-la*⁴ *syedang*⁴ *la-duk-lo*⁴.
 ...friend-Attr-one-to **anger** **feel-PD-RI**

‘...one of (his) friends got angry (at him).’

- (7) “JACKAL” (S#21)
 ...*the*² *theru*² *chya*² *jum-la*⁴ *sap-la*² *kha*¹
 ...he there chicken catch-to eat-to **Compl**

*chyut-tuk-lo*¹.
develop_a_habit_of-PD-RI

‘...there he developed a habit of catching chickens to eat.’

Examples (6)-(7) show cognitive events, in which the subjects are experiencers. These events have more to do with psychological or emotional events than with physical actions or activities. (6) and (7) are sentences in the prepeak episodes of the narratives.

Quoting Longacre, Block (1994:83) says that the band 1 clause will make a tolerable abstract of the text. The excerpt below is two paragraphs of prepeak episodes of the “JACKAL” narrative, which shows all the clauses of the narrative, with the primary storyline clauses in bold:

36. Then one day when returning (to the village) the jackal again said, “Look, there is an eagle flying in the sky.” Pretending to be looking up, they **looked to the ground** as (they) were instructed (by the educated man). 37. Thinking that the people should be looking up, the jackal went about grabbing a chicken quickly, and **he ran away** on that day also. 38. The people could not snatch back (the chicken from him). 39-40. Although (they) could not snatch back (the chicken), seeing the jackal really carrying away the chicken, **(they) made a plan** to capture him saying, ‘See, this (jackal) was the one who was eating our chickens. Now we should not leave him unpunished.’

41. Then **the jackal came** the next day as well. 42. Arriving when (he) said as usual again, “Look, there is an eagle flying in the sky again.” By the time he said so without looking (in the sky) **all of them quickly caught him**. 43. Catching and tying (him) up **(they) took him away** dragging along. 44. When (he) was being dragged along a rocky and unlevelled place and hurting (he) said, “Oh, how comfortable (I am) feeling.” 45. And when (he) was being dragged along a plain ground, (he) was not hurt anymore. 46. And (at that time he) said, “Oh it’s hurting, it’s hurting, I am going to die.” 47. When (he) said so, **the people took (him) away** dragging along only on a plain ground saying, “(We) should treat him as hard as possible.”

The following is the same excerpt without non-storyline elements, in which the (primary) storyline in its barest form is revealed:

36. **(They) looked to the ground...37. he ran away... 38, 39-40 (they) made a plan...41. the jackal came... 42. all of them quickly caught him...43. (they) took him away...44, 45, 46, 47. the people took (him) away...**

By reducing the text to the (primary) storyline clauses and comparing it to the narrative, an audience/reader still understands the important actions/events of the narrative. The remainder of this chapter will describe non-storyline elements of the narratives analyzed for this thesis.

5.2 Secondary storyline Band 2

Longacre (1996:27) says, “The secondary storyline may encode happenings of lesser importance . . . Clauses on the secondary storyline report happenings that, as it were, fill in the *chinks* between those which are reported on the primary storyline.”

In Jirel, the secondary storyline verbs occur in independent clauses which are signaled by the verb suffix *-cyakwa*²¹ ‘-Disc’. The verbs in this band include action, motion, speech acts, and cognitive event. This band is placed after the primary storyline band 1 because it provides lesser information or adds minor detail to the primary storyline telling what happens between the main events. For example, when a speaker uses verbs with the suffix *-cyakwa* ‘-Disc’ along with the suffix *-lo* ‘-RI’ (rather than with the suffix *-duk* ‘-Past Disjunct’) s/he disclaims responsibility for what s/he says. *-cyakwa* ‘-Disc’ is even more remote timewise than *-duk* ‘-Past Disjunct’ and even less probability if the action or event really took place. However, the speaker’s use of *-cyakwa* ‘-Disc’ suffix without any particle refers to an inference or evidentiality. By the use of verbs with this suffix *-cyakwa* ‘-Disc’, the narrator de-emphasizes any actions/events he describes, although the best English translation of these verbs seems to be the same as the verbs in the primary storyline band 1. Verbs with this suffix are intermediate in salience between the background band 3 and the primary storyline band 1. This can be said mainly because 1) there is a complete absence of verbs with this suffix at the peak of a narrative (if it was important to propel the story the narrator should have used at least a few verbs at the peak with this suffix), 2) an abstract of the narrative can easily be obtained without including clauses with this suffix and 3) clauses with this suffix are seldom found beyond the surface structure peak

²¹ Throughout this thesis *-cyakwa* is glossed as ‘-Disc’. A future study is required on the use of this suffix.

episode(s). Clauses with this suffix are normally found in the surface structure setting and the prepeak episodes. To find clauses with this suffix beyond the peak is very rare. The only example of this verb used beyond the peak in all four Jirel texts is “JACKAL” S#83, where the stative verb *det-cyakwa-lo*⁴ ‘remained’ or ‘kept quiet’ describes a static event as it tells of the resin-child’s not responding to the jackal’s command (to give the piece of bread to the jackal).

Examples (8)-(10), in bold, present examples of the secondary storyline band 2.

(8) “KALE” (S#2)

...*si-n*⁴ ***phurti***³ *khit-cyakwa-lo*⁴.
 ...say-Cons **bragging** **do-Disc-RI**

‘...(he) boasted saying...’

(9) “CAT” (S#21)

...*mik*¹ *chum-jum*³ *kha-la*⁴ *det-cyakwa-lo*⁴.
 ...eye close-pretend do-Cons **stay-Disc-RI**

‘...(it) sat pretending (its) eyes were closed.’

(10) “JACKAL” (S#46)

“...*nga*² *syap*¹ *kha-sung*⁴,” *sir-cyakwa-lo*⁴.
 ‘...I about_to_die do-PD,’ **say-Disc-RI**

‘...(he) said...‘I am going to die.’

Example (8) is a clause from the surface structure setting of the “KALE” narrative. The verb *phurti*³ *khit-cyakwa-lo*⁴ ‘(he) boasted’ in this clause is not on the storyline but merely gives information about one of the participants’, Kale’s, normal activity. In other words, Kale’s boasting is not a crucial event (though it sounds like an event

when translated in English) in the narrative, it simply describes his nature or character. The clauses in (9) and (10) are from the prepeak episodes of the “CAT” and the “JACKAL” narratives. The verb *det-cyakwa-lo*⁴ ‘(it) sat’ in example (9) tells of what else happened between the cat’s not keeping its promise and the mice’s making another plan to escape from the cat’s attack. In example (10), the verb *sir-cyakwa-lo*⁴ ‘(he) said’ is used to tell what else happened during the main event, dragging the jackal to a crossroads. The jackal’s words have no effect on the main event, which is the villagers’ taking him to a crossroads.

In these limited Jirel sample texts no routine or script predictable aspects (the third band in Longacre’s nine etic salience-band) was found. Similarly, there is not enough data to prove the existence of a flashback band; there are only two dependent clauses, “JACKAL” S#36 and “DEER” S#69, which could possibly be in the flashback band. These clauses respectively read *lap-kin*¹ *jyak-pa*² *cyok-rang*¹ *kha-in*⁴ ‘as (they) were instructed (by the educated man)’ and *khadak-ki*³ *sa-ba-te*² *cyok-rang*¹ *kha-in*⁴ ‘as it was instructed by the crow’. These clauses are neither sequential nor are they on the storyline. They merely take the audience/reader back to the event that has already taken place sometime ago.

5.3 Background activities/events Band 3

Block (1994:84) says, “Any activities that are non-punctiliar, those that are repetitive, on-going, prolonged, and gradual, are included in the category of backgrounded activities.”

In his nine etic salience scheme-bands of a narrative, Longacre (1996:28) makes two distinct background bands, namely, “Backgrounded actions/event” and “Backgrounded activity (durative)”. Since there is no major distinction between these two bands in the Jirel texts, these two bands are combined background activities/events band 3. This band is placed below the secondary storyline, as the contents of this band are even less important than one described in band 2. The background activities/events provide new information as the story develops. The activities/events may be prolonged, repetitive, and gradual which are indicated by suffixes such as *-jin* ‘-when’, *-nameki* ‘-after’, *-n -gin*, *-in*, *-ala/-la*²². Sometimes the suffixes may have alternate forms as *-jini*, *-gini* and *-namei*.

Prolonged activities continue for a long time or longer than expected, and they are denoted by the clauses that have durative verbs/adverbs. The following examples, marked in bold, illustrate the prolonged activities in the texts.

²² Depending on the context, *-n*, *-in*, *-gin* may express a continuous or consecutive action verbal suffix and *-ala/-la* may indicate a consecutive or infinite verb suffixes. A detailed analysis of these morphemes still needs to be done.

(11) “KALE” (S#11)

...bakabak² gundurok-tang⁴ senTang-ka⁴
...continually dried_vegetables-and mash-E

se-in² wot-a⁴ thong-duk-lo³.
eat-Cont be-Bf see-PD-RI

‘...(he) saw (Kale) eating dried vegetables and mash (ordinary food) continually.’

(12) “DEER” (S#36)

...gu-kin⁴ ta-kin¹ det-tuk-lo⁴.
...wait-Cont look-Cont stay-PD-RI

‘...(he) waited, watching.’

As it is clear from the examples, Kale’s continuous eating and the waiting of the owner of the paddy field were non-punctiliar or prolonged activities.

Repetitive activities consist either of reduplication of the action verb or repetition of the action or event itself. In examples below, marked in bold, the first example represents the repetition of the action, and the second example illustrates the reduplication of the action verb.

(13) “CAT” (S#8)

...jin-gin² se-in² jin-gin² se-in² kha-duk-lo⁴.
...catch-Cont eat-Cont catch-Cont eat-Cont do-PD-RI

‘...(the cat) kept on catching the mice, and eating (them).’

(14) “JACKAL” (S#64)

theme⁴ chyong-gin³ chyong-gin³ Do-jin⁴ the² kipcyang-cen³...
 then **run-Cont run-Cont** go-when that jackal-E...

‘Then as the jackal was running away...’

Gradual activities are denoted by adverbs that could be translated ‘more and more’, ‘slowly slowly’ and ‘one by one’. The following examples, marked in bold, mark the gradual activities/events in texts.

(15) “CAT” (S#4)

...*rere*² *rere*⁴ *kha-in*⁴ *jum-gin*⁴ *sap-la*²...
 ...**one_by_one** **one_by_one** **do-Cons** catch-Cons eat-to...

‘...(the cat started) catching the mice, and eating (them) one by one...’

(16) “JACKAL” (S#3)

...*jun*² *jun*² *gut-kin*² *Dwap-la*² *syu-duk-lo*⁴.
 ...**more more to_become_thin-Cons** **to_go-to** start-PD-RI

‘...(he) started to become more and more thin.’

5.4 Setting Band 4

The setting band is still further removed from the (primary) storyline than are the secondary storyline and the background activities/events band. Elements in this band add clarity to the text providing information on when and where an action or event takes place. It also introduces participants and props and general description. According to Longacre (1989:418), uses of *be*, *have*, and similar verbs in existential/locational clauses, relational clauses, and in equative clauses occur in this band.

In Jirel, the setting band is indicated by the clauses which carry an existential verb such as *wot-akwa-lo*⁴ ‘(there) was’ or ‘(there) were’, a stative verb like *det-cyakwa-lo*⁴ ‘(there) lived’ with a locative element such as *yul-jyik-tu*⁴ ‘in a certain village’ or

*ThouN-jyik-tu*³ ‘in a certain place’, and mainly occur in the surface structure stage or setting²³. The following, indicated in bold, are some examples of setting in the texts.

(17) “KALE” (S#1)

...*yul-jyik-tu*⁴ ...*khyoo*³ *phija-jyik*⁴ *wot-akwa-lo*⁴.
 ...**village-one-at**...male child-one **be-past-RI**

‘...(there) was a boy...in a certain village.’

(18) “CAT” (S#2)

...*the*² *khamba*³ *nyingba-te-du*³ *phe*⁴ *bagal*⁴ *thupro-i*³
 ...**that house old-Attr-at** mouse flock many-E
*det-a*⁴ *wot-akwa-lo*⁴.
 live-Bf **be-past-RI**

‘...(a) group of mice were living in that old house.’

Examples (17)-(18) introduce participants with locative elements *yul-jyik-tu*⁴ ‘in a certain village’ and *the*² *khamba*³ *nyingba-te-du*³ ‘in that old house’. These clauses also have existential verbs *wot-akwa-lo*⁴ ‘(there) was’ or ‘(there) were’.

(19) “DEER” (S#1)

...*chyangma-jyik-tu*⁴ *kipcyang-jyik*³, *khasyak-jyik-tang*³ *khadak-jyik*³
 ...**forest-one-at** jackal-one deer-one-and crow-one
*det-cyakwa-lo*⁴.
 live-Disc-RI

‘...a jackal, a deer and a crow lived in a certain forest.’

²³ Depending on the context, the verb *det-cyakwa-lo*⁴ may be glossed as ‘lived’ or ‘stayed’ or ‘remained’ or ‘kept quiet’. When it occurs in the setting, it means ‘(there) lived’. It should be also noted that the verb *det-cyakwa-lo*⁴ in other places is preceded by either a consecutive or a continuous verb.

In example (19), the clause also introduces participants with the locative element *chyangma-jyik-tu*⁴ ‘in a certain forest’ but it has a stative verb *det-cyakwa-lo*⁴ ‘(there) lived’. When *det-cyakwa-lo*⁴ ‘(there) lived’ occurs with a locative it is not a band 2 element, but it functions as a stative and assign to band 4.

5.5 Irrealis Band 5

The elements of the bands which have been discussed so far belong to the text world, while the irrealis “is not part of the text world but suggests possible alternative reconstruction of that world.” Longacre (1989:418)

Grimes (1975:64-70) describes similar features but using a different term, *collateral*. According to Longacre (n.d.) collateral is what might have, should have, or could have happened; i.e., this category includes events which don’t get off the ground. Such possible/hypothetical ‘events’ imply an alternative world from the world that is the framework of the story. This is why the irrealis band is further removed from the storyline and all other preceding bands.

Somsonge (1991:115) mentions that question, negation, conditional, wish, etc. are some significant features that describe irrealis in Thai narratives. Although Thai and Jirel are not closely related languages, most of these features were also found in Jirel narratives. In Jirel, irrealis is indicated by those clauses which express negation, condition, suggestion, question and pretension. These elements, except for the

negation, which is expressed by the prefix *ma*²⁴ ‘Neg-’, are indicated by suffixes like *-sin* ‘Conditional verbal suffix, glossed as Cond’, *-jum* ‘Pretension verbal suffix, glossed as ‘Prt’, *-i* ‘Suggestion suffix, glossed as Hort’, *-cye/-te* ‘Question suffix, glossed as Q’, etc. The use of these suffixes in a clause tells the audience/reader that the action or event in the verb phrase did not and will not occur or has not occurred yet. Note that in “CAT” S#35-36, a verb *sir-* ‘say’ or ‘think’ with *-jin* ‘-when’ is placed within this band because the meaning of *sir-jin*⁴ here is ‘attempt to’, which makes it irrealis. The following, marked in bold, are examples of clauses that mark irrealis respectively through negation, suggestion and condition in the Jirel texts being studied.

(20) “KALE” (S#43)

...ngoc-e-ki² chyang² sir-a⁴ **ma-thup-tuk-lo⁴**.
 ...shame-cm-Rsn nothing say-Bf **Neg-be_able_to-PD-RI**

‘...(he) could not say anything because (he) was ashamed of it.’

(21) “CAT” (S#34)

...thok-rang² **khi-i⁴** si-n⁴ Tunggo³ kha-duk-lo⁴.
 ...like_that-E **do-Hort** say-Cons decision do-PD-RI

‘...(they) decided to do what the old mouse said.’

²⁴ The prefix *ma-* ‘Neg-’ is taken as a basic form. It occurs generally in past tense and imperatives. In non-past tense and infinitives, the vowel of the prefix *ma-* assimilates to the stem vowel of the monosyllabic verb stem. Thus being realized as *ma-*, *me-*, *mi-*, *mo-*, *mu-*. For example, *ma-ta-bala*³ ‘not to see’ or ‘not to look’, *me-ter-o*¹ ‘not to give’.

(22) “CAT” (S#37)

...*the-ki*² *jum-la*⁴ *sar-sin-ong*² *sar-syit*² *si-n*⁴...
 ...he-Ag catch-Cons **eat-if E** eat-Hort say-Cons...

‘...disregarding whether or they would be eaten,...’

In the examples (20)-(22), the first example describes how Kale was unable to say anything after his friends ridiculed him seeing what he had vomited. In other words, this clause tells that the event did not take place. Similarly, in the second example, the group of mice made a decision suggesting to each other to tie a bell around the cat’s neck. But this action, the tying of a bell, has not occurred yet and the audience/reader does not yet know if it really will happen as they have suggested. Finally, the third example expresses a condition, the cat’s eating of mice, when the latter try to catch the cat in order to attach the bell around its neck.

5.6 Evaluation Band 6

Evaluation generally means a decision or judgment about something based on its good or bad feature or nature. According to Longacre (n.d.), evaluations are material in which the narrator surfaces to the extent that he makes value judgments on a participant, an action, a place, etc. Grimes (1976:63) states, “Evaluations bring the hearer more closely into the narration; they communicate information about feelings to him that goes beyond the bare cognitive structure of what happened or what deduction is to be made.”

Even though there are evaluative phrases like *audi*³ *choTtu-jyik*³ ‘very cunning’, *pap*¹ *bicar*⁴ ‘evil thinking’ in the texts, evaluations in Jirel are mainly indicated by 1) the use of moral as in example (23) and by 2) a evaluative clause as in example (24). When evaluation is marked either by an evaluative clause or a moral clause(s), a non-past verb form is used. Furthermore, such a clause may contain the conjunction *thogi*⁴ ‘therefore’ and an agent-marking phrase like *chye*³ *chye*³ *mi-teb-e-i*² ‘elderly people’ or *di*² *kat-e-ki*³ ‘this story’. Both texts with morals, “KALE” and “DEER” have both of these features. The “CAT” text has an explanation of why cats eat mice and the verb form is the same, but this text does not have the other features explicitly.

The example of a moral and the an evaluative clause cited below are from the “KALE” and the “DEER” texts respectively. Examples are in bold.

(23) “KALE” (S#46-47)

*thogi*⁴ *chye*³ *chye*³
 therefore elderly_people elderly_people
*mi-teb-e-i*² *cyi*¹ *si-te*⁴ *sa-sin*⁴ ***chye*³ *kha-la*⁴**
 man-those-cm-Ag what say-Q say-if **pride do-Cons**
*men-de*² *bat*² *kha-sin*⁴ *ki*¹ *DaNr*² *kha-sin*⁴ *dok-rang*²
 Neg, v.a.-cm talk do-if or lying do-if like_this-E
*ong-go*⁴. *su*¹ *cuk-te*¹ *in-daka*⁴ *si-n*⁴
 happen-NPD who what_type_of-Attr be-Q, Pot say-Cons
*nyima-i*² *dak*² *Thal-gio*², *si-n*⁴ *si-o*⁴.
 day-one surely reveal-NPD say-Cons say-NPD

‘Therefore, the elderly people say that, “This is what happens to the one who boasts or tells a lie. The truth will be revealed one day.”’

(24) “DEER” (S#15)

...kipcyang³ jAsto-rang² kha-la-ng⁴ choTTu³ ong-go⁴.
 ...jackal anyway-E do-Cons-E **cunning be-NPD**

‘...(the) jackal is cunning anyway.’

In the examples, the narrator teaches the audience/reader to be truthful in example (23) and in the second example (24), he tells of the cunning nature of a jackal. These examples exhort the Jirel audience/reader to be truthful and not to be cunning like the jackal.

5.7 Cohesion Band 7

The cohesion band is the lowest or final band in the Jirel salience scheme. Halliday and Hassan (1976:4) say, “Cohesion occurs where the INTERPRETATION of some element in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by resource to it.”

According to Block (1994:89), the cohesive band or thematic band is the “glue” that holds a text together and refers to the manner in which a language links each sentence to the next; the manner in which the action is kept moving (e.g. that which gives a text cohesion).

The cohesion band verbs occur in the proposed dependent clauses as adverbial clauses (mainly tail-head and summary-head linkage clauses or repetitive back-reference) and

occasionally relative clauses that signal cohesion on sentence, paragraph, and episode levels in Jirel. (See also sections 2.1 and 2.5 above.)

In Jirel, there are mainly two types of adverbial clauses that function as the cohesion band. (See also section 2.1 above.) They occur as preposed dependent clauses either repeating the main verb, 1) that denotes an action or event in the last sentence of the previous paragraph as a tail-head linkage, or 2) that sums up the main action or event of the preceding paragraph as summary-head linkage. The following, marked in bold, are some examples of adverbial clauses which function as cohesion bands in Jirel texts.

(25) “KALE” (S#17-18)

*theme*⁴ *jyen-teb-e-ki*⁴ ...*Thi-duk-lo*⁴. ***Thi-jin***⁴ *the-ki*² ...
 then other-those-cm-Ag...ask-PD-RI **ask-when** he-Ag...

‘Then the others asked... When (they) asked, he...’

(26) “CAT” (S#3-4)

...*berma-jyik*² *khyol-duk-lo*³. *theme*⁴ *theru*² *khyol-namei*¹ ...
 ...cat-one **arrive-PD-RI** **then** **there arrive-after**...

‘...a cat arrived (there). Arriving there...’

Examples (25) and (26) are examples of tail-head linkage clauses that show cohesion between one sentence to another in paragraphs through repetitive back-references.

(27) “JACKAL” (S#47-48)

...*Thut-kin*⁴ *kher-duk-lo*³. *theme*⁴ *kher-gin*³ ...
 ...drag-Cons take-PD-RI **then** **take-Cons**...

‘...took (him) away dragging... Then taking (him to a crossroads)...’

(28) “JACKAL” (S#61, S#64)

...chywa-duk-lo³. theme⁴ chyong-gin³ chyong-gin³ Do-jin⁴ ...
 ...run_away-PD-RI then run-Cont run-Cont go-when...

‘...ran away. Then as (the jackal) was running away,...’

In example (27), the tail-head linkage clause shows cohesion between one paragraph and another paragraph. While (28) is an example of a summary-head linkage clause which provides cohesion between one paragraph and another paragraph. It also provides cohesion between one episode and another. The adverbial clause, which has occurred as a preposed dependent clause in S#64, summarizes an action (running away of the jackal) that has already occurred in S#61 linking the ninth and tenth paragraphs as well as the fourth and the fifth episodes.

(29) “KALE” (S#34)

...the² jyap-la² tar¹ Do-kan-te-la⁴ ...
 ...that peep-Cons to_see go-Nom-Attr-to...

‘...the one who went to check...’

Example (29) functions as a relative clause which distinguishes one of Kale’s friends (‘the one who went to check’) from the rest (who are present there).

5.8 Promotion and demotion

As pointed out by Longacre (1996:25), any rank scheme “must allow for promotion and demotion from one band to another.” Summarizing Longacre, Somsonge (1991:116) says that promotions occur when “an element from a band of lower status can be made to function in a higher band” and demotions occur when “an element

from a band of higher status is demoted to function in a lower band.” Inglis (1997:9-10) also reports the functions of promotion and demotion in a Molbog text.

The promotion from a lower rank to a higher rank function in the Jirel rank scheme between bands 1, 2 and 5. In Jirel, the punctiliar adverb *acanak*³ ‘suddenly’ can promote an element of band 2 and 5 to the primary storyline, band 1. This can be seen in the following examples, in which elements in bold represent the promotion element.

(30) “KALE” (S#7)

...*si-n*⁴ ***acanak***³ *bicar*⁴ *khit-cyakwa-lo*⁴.
 ...say-Cons **suddenly** thinking do-Disc-RI

‘(his friends) suddenly thought...’

(31) “JACKAL” (S#45)

...***acanak***³ *chyang*² *suk*² *mi-k-ki-cyakwa-lo*⁴.
 ...**suddenly** nothing hurt Neg-cm-do-Disc-RI

‘...(he) was suddenly not hurt anymore.’

The examples (30)-(31) illustrate promotion of the lower band-elements to the primary storyline band 1, which is the highest rank on the Jirel verb/clause ranking scheme. The first example shows the promotion from the secondary storyline band 2 with verb suffix *-cyakwa* ‘-Disc’, and the second example illustrates the promotion from the irrealis band 5 with the prefix *mi-* ‘Neg-’.

Notice also in example (31) that the verb contains both a band 5 element *mi-* ‘Neg-’ and a band 2 element *-cyakwa* ‘-Disc’. A demotion can lower an element of a higher

band to a lower band element. In Jirel, demotion occurs through adding the negative marker prefix on the verb and through a cohesive repetition. The demotion from higher band to lower band elements function in the Jirel rank scheme between bands 1, 2, 5 and 7. In (31), the band 2 element *-cyakwa* ‘-Disc’ is demoted to band 5 irrealis because of *mi-* ‘Neg-’. At this point the band 5 is subject to the promotion to band 1 based on *acanak*³ ‘suddenly’ talked about above²⁵. For example, the clauses *Tunggo*³ *kha-duk-lo*⁴ ‘(They) decided’ (“CAT” S#34) and *yu-gin*³ *det-cyakwa-lo*⁴ ‘(The jackal) kept on going around’ (“DEER” S#29) can be respectively demoted to *Tunggo*³ *ma-kya-duk-lo*⁴ ‘(They) did not decide.’ and *yu-gin*³ *me-det-cyakwa-lo*⁴ ‘(The jackal) did not keep on going around.’ These are some examples of demotion from the higher bands 1 and 2 to the lower band 5. In the same way, the same clauses may be further demoted to cohesive band 7, by making them cohesive repetition clauses such as *Tunggo*³ *kha-namei*⁴ ‘After (they) made the decision’ and *yu-gin*³ *det-jin*⁴ ‘As (the jackal) kept on going around’²⁶.

5.9 Summary

In this chapter, storyline and non-storyline elements of a Jirel folk narratives are discussed in comparing the Jirel salience scheme with an etic salience scheme that

²⁵ Actually, whether it is band 2 following *-cyakwa* ‘-Disc’ or band 5 following *mi-* ‘Neg-’ is not that relevant here, because *acanak*³ ‘suddenly’ promotes both band 2 and band 5 to band 1. (See Longacre 1996:25.)

²⁶ For Thai narratives Somsong (1991:16) mentions that the elements in band 1 are usually demoted to cohesive band. She further states that it is also not unusual to find that the elements from bands 2, 3, and 4 also be demoted to cohesive band as an adverbial clause or a relative clause.

Longacre (1996:28) proposed for a narrative. As shown in Table 14, Longacre's nine-band etc salience scheme for a narrative (1996:28) can be summarized in only seven bands in Jirel. Storyline and non-storyline elements were ranked in different salience bands according to their saliency. Verbs in the primary storyline Band 1 are high in salience which denote action, motion, speech acts, event proper, and cognitive events. Non-storyline elements were discussed under Band 2-7 as secondary storyline, background activities/events, setting, irrealis, evaluation, and cohesion. Verbs in these bands are of low saliency.

Verbs describing activities of lesser importance are discussed under secondary storyline in the present analysis. Because of some significant features, the content of this band is included in the secondary storyline Band 2. The content of this band may be included in the background activities/events band 3. Elements even less important than ones discussed in band 2 are put in Band 3. As in the case of band 2, the materials of band 3 are not important to propel a narrative. The content of this band are expressed by those clauses which mark prolonged, repetitive and gradual activities/events. Band 4 takes expository and descriptive materials which tell of time, place and participants. Frequent use of existential and stative verbs are the significant features of this band. Irrealis is represented by Band 5, which consists of clauses having negatives, conditional, suggestion, etc. Evaluative materials are put in Band 6.

Morals and evaluative phrases and clauses (that speak of good or bad about a certain thing or a participant) are the contents of the evaluative Band 6.

Finally, cohesive materials were discussed in Band 7. Cohesion between clauses, sentences, paragraphs or episodes were marked by different adverbial clauses (mainly tail-head and summary-head linkage clauses or repetitive back-reference) and relative clauses. In the present Jirel texts, no example of routine/script predictable action sequences were found. Also, there is not enough data to determine whether the flashback band exists in the Jirel folk narratives.

The promotion and demotion from rank to rank also functions in the Jirel rank scheme in bands 1, 2, 5 and 7. Whether the system of promotion and demotion function for other bands than these remains for future study.