DISCOURSE ANALYSIS OF SUYOT: A HANUNUO-MANGYAN FOLK NARRATIVE

YRRAH JANE S. EPO

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Researcher: Yrrah Jane S. Epo

Degree: Master of Arts in Linguistics

Advisor: Assistant Professor Thomas Tehan

Approval Date: 20 June 2014

Institution: Payap University, Chiang Mai, Thailand

The members of the thesis examination committee:

1. ____________________________ Committee Chair
   (Professor Somsonge Burusphat, Ph.D.)

2. ____________________________ Committee Member
   (Assistant Professor Thomas Tehan, Ph.D.)

3. ____________________________ Committee Member
   (Elissa Ikeda, Ph.D.)
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Praises, honor and glory to You alone!

Yrrah Jane S. Epo
ABSTRACT

This thesis is initial discourse analysis research of narratives in the Hanunuo language. This language is the mother-tongue of the Hanunuo-Mangyans, which is one of the eight tribes under the Mangyan people group in the island of Mindoro, Philippines.

The data used in this research is a local narrative type known as *suyot*. *Suyot* is one of the well-known folklore genres of Hanunuo-Mangyan people, which is a combination of legend, fable, and fairytale. It is also considered as the “oldest type of story” for the Hanunuo-Mangyan people (Postma 1977:46).

Specifically, this thesis analyzes the boundary and internal unity markers, surface and notional structure, etic salience scheme, and macrostructure of the *suyots*. Moreover, some discourse particles are also identified in the data and included in a tentative analysis.

Analysis of the data yields the following initial findings about the discourse features and structure of the Hanunuo, specifically, the *suyot*.

Seven boundary markers are found in the data: change of participants, change of place, change of time, exit of participants, grammatical marker, tail-head linkage, and summary statement. For internal unity, four markers are found: same participants, same place, same time, and lexical coherence. For the Peak markers the following surface markers are found: rhetorical underlining, shift from narrative-dialogue-drama, concentration of participants, incidence of onomatopoeia, and incidence of
particle. Moreover, a *suyot* can also be an episodic narrative in which the climax or
denouement of the story does not have special surface markings.

The surface structure found in the data are Title, Aperture, Stage, Pre-Peak episodes,
Peak episode, Post-Peak episodes, Closure, and Finis. Title, Aperture, and Finis
appear to be optional since they do not exist in all of the *suyots* in the data.

Seven etic bands are identified in the data: storyline band, background band, setting
band, flashback band, irrealis band, author intrusion/evaluation band, and cohesion
band. The storyline band is marked by punctiliar verbs identified by affixes, and basic
form verbs.

In relation to macroanalysis, the study shows that some supportive materials are
important in capturing the full gist of each *suyot* in addition to the storyline.

Finally, there are a number of discourse particles found in the data that reflect the
storyteller’s attitude towards the story and towards the listeners.
บทคัดย่อ

วิทยานิพนธ์ฉบับนี้เป็นการวิเคราะห์บริบทเรื่องเล่าในภาษาฮานุนุ-มังยัน ซึ่งเป็นหนึ่งในแปดชนเผ่าภายใต้กลุ่มมังยันในเกาะมินโดโร ประเทศฟิลิปปินส์ ชื่อเรื่องเล่าที่รู้จักกันในนามของซุยุต วรรณกรรมคติชนของคนฮานุนุ-มังยัน ซึ่งประกอบไปด้วยนิทานคติธรรม และเทพนิยาย โดยวรรณกรรมชิ้นนี้ได้รับการพิจารณาว่าเป็นเรื่องเล่าที่เก่าแก่ที่สุดของคนฮานุนุ-มังยัน (Postma 1977: 46)

งานวิจัยชิ้นนี้เป็นการวิเคราะห์บริบทในเรื่องของเรื่องเล่าทั้งที่ใช้ในการศึกษาสังคม และความเป็นเอกภาพในเรื่อง โครงสร้างภายนอก และโครงสร้างภายในของเรื่อง ลักษณะเด่นของการเล่าเรื่องแบบคนนอก และโครงสร้างภาคภูมิของเรื่อง ซุยุต นอกจากนี้ยังวิเคราะห์บริบทภายในเรื่อง ซึ่งถูกรวมไปในการวิเคราะห์เบื้องต้นด้วย

ผลการวิเคราะห์เบื้องต้นแสดงให้เห็นถึงลักษณะของบริบท และโครงสร้างเรื่องที่ซุยุตของชาวฮานุนุ-มังยัน มีดัชนีปริจิตรที่บ่งชี้เขตส่วนที่ 7 อย่างคือ 1) การเปลี่ยนผู้ร่วมเหตุการณ์ 2) การเปลี่ยนสถานที่ 3) การเปลี่ยนแปลงเวลา 4) การออกจากฉากของผู้ร่วมเหตุการณ์ 5) ตัวละครในทางไวยากรณ์ 6) ตัวเชื่อมต่อส่วนหัวและส่วนท้ายเรื่อง และ 7) ข้อความที่แสดงการสรุป ในส่วนของดัชนีปริจิตรที่บ่งชี้ความเป็นเอกภาพในเรื่องพบว่ามี 4 ส่วนหลั่นด้วยกันคือ 1) การใช้ผู้ร่วมเหตุการณ์คนเดียวกัน 2) การใช้สถานที่เดียวกัน 3) การใช้ชื่อของเวลาเดียวกัน และ 4) การใช้ความเชื่อมต่อของคำในส่วนของดัชนีปริจิตรที่บ่งชี้ดัชนีดังกล่าวในเรื่องพบว่าใช้โครงสร้างภายนอก
1) การใช้วาทศิลป์
2) การเปลี่ยนจากการเล่าไปสู่บทสนทนาและบทละคร การให้ความสนใจที่ผู้ร่วมเหตุการณ์ การใช้คำเด่นเชิงอรรถเฉพาะ และการใช้อณาค า ยังไปกว่านั้นยังพบว่าชุดดุจเกี่ยวกับเรื่อง หรือตอนจบที่ไม่มีดัชนีปริจักษ์ที่ชัดเจน
โครงสร้างภายนอกของเรื่องที่พิเศษด้วย

โครงสร้างภายนอกของเรื่องที่พบในข้อมูลได้แก่ การเริ่มหัวข้อเรื่อง การจบเรื่อง การเล่าเรื่อง การเริ่มเรื่อง การจบเรื่อง การเล่าเรื่อง การเริ่มเรื่อง การจบเรื่อง การเล่าเรื่อง การเริ่มเรื่อง การจบเรื่อง
สำหรับการเล่าเรื่องแบบคนนอกพบว่ามีกลวิธีดังนี้ คือ การเล่าเรื่อง การเล่าเรื่อง การเล่าเรื่อง การเล่าเรื่อง การเล่าเรื่อง การเล่าเรื่อง การเล่าเรื่อง การเล่าเรื่อง การเล่าเรื่อง การเล่าเรื่อง

ในการวิเคราะห์โครงสร้างมหภาคของเรื่อง การศึกษาพบว่ากลวิธีการสนับสนุนเป็นกลวิธีที่สำคัญมากต่อการจับแก่นเรื่องของเรื่องเล่าเรื่องในชุดดุจ เนื่องเนื่องจากการเล่าเรื่อง

ท้ายที่สุดพบว่ามีอนุภาคปริมาณมากในข้อมูลที่สะท้อนถึงทัศนคติของผู้เล่าเรื่องที่มีต่อเรื่อง และผู้ฟัง
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<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1P</td>
<td>First Person Plural</td>
</tr>
<tr>
<td>1PExc</td>
<td>First Person Plural Exclusive</td>
</tr>
<tr>
<td>1PInc</td>
<td>First Person Plural Inclusive</td>
</tr>
<tr>
<td>1S</td>
<td>First Person Singular</td>
</tr>
<tr>
<td>1SPoss</td>
<td>First Person Singular Possessive</td>
</tr>
<tr>
<td>2S</td>
<td>Second Person Singular</td>
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<td>2SPoss</td>
<td>Second Person Singular Possessive</td>
</tr>
<tr>
<td>3P</td>
<td>Third Person Plural</td>
</tr>
<tr>
<td>3PExc</td>
<td>Third Person Plural Exclusive</td>
</tr>
<tr>
<td>3S</td>
<td>Third Person Singular</td>
</tr>
<tr>
<td>3SPoss</td>
<td>Third Person Singular Possessive</td>
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<tr>
<td>A</td>
<td>Agent</td>
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<td>adj</td>
<td>Adjective</td>
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<td>adp</td>
<td>Adposition</td>
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<td>Adverb</td>
</tr>
<tr>
<td>art</td>
<td>Article</td>
</tr>
<tr>
<td>BM</td>
<td>Boundary Marker</td>
</tr>
<tr>
<td>clf</td>
<td>Classifier</td>
</tr>
<tr>
<td>CM</td>
<td>Case Marker</td>
</tr>
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<td>Cmd</td>
<td>Command</td>
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<td>CP</td>
<td>Connective Particle</td>
</tr>
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<td>Connective</td>
</tr>
<tr>
<td>EP1</td>
<td>Enclitic pronoun</td>
</tr>
<tr>
<td>EP</td>
<td>Emphatic Particle</td>
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<tr>
<td>interj</td>
<td>Interjection</td>
</tr>
<tr>
<td>IntP</td>
<td>Intensifier</td>
</tr>
<tr>
<td>IUM</td>
<td>Internal Unity Marker</td>
</tr>
<tr>
<td>lig</td>
<td>Ligature</td>
</tr>
<tr>
<td>MP</td>
<td>Monosyllabic PMP</td>
</tr>
<tr>
<td>N</td>
<td>Noun Agent</td>
</tr>
<tr>
<td>n</td>
<td>noun</td>
</tr>
<tr>
<td>OW (SW)</td>
<td>Objectified word (Subject word)</td>
</tr>
</tbody>
</table>
P       Pronoun (Subject word)
PersInd Person Indicator
PL      Plural Marker
PM1     Predicate modifier (any, except PMP)
PM      Peak Marker
PMP     Predicate modifying dependent particles (post position)
PN      Personal Pronoun
PP      Polysyllabic PMP
PR      Proclitic
pro     Pronoun
prt     Particle
PW      Predicate word
S       Sentence
SC      Sentence connective
SM      Subject modifier (any, except PR)
v       Verb
Chapter 1
Introduction

1.1 The Hanunuo-Mangyans
The night has completely wrapped the surroundings with darkness and only the flickering flame of the cooking fire was the source of light in the outdoor kitchen. A shadow of eagerness was painted on the faces of the people around the fire as the ‘head man’ was looking for a good spot to sit. Finally, he found a protruding mound and felt comfortable enough to sit there. He was now ready to tell a story, and everyone knew it would be a good one.

It was already three months since I arrived in the village of Kagankan, one of the interior areas in the southern part of Mindoro Island, where a Hanunuo-Mangyan settlement can be found. Some weeks previously, I had asked Kuya² Maligday, the head of the clan², to tell me a Hanunuo story. I explained to him that I would record it and would use it for my thesis data. A week or so after my request, I was sitting with his children and sisters around the cooking fire eager to listen to the story he was about to tell us.

Known for their “rich and extensive literature” (Dichoso 1968:194), Hanunuo-Mangyans love to gather around and listen to stories. They are one of the eight³ tribal groups on Mindoro Island collectively known as Mangyan.

This chapter gives a background of who the Hanunuo-Mangyans are and their language. It includes their language classification, geographical location, lifestyle, history and linguistic background. The language’s phonology and grammar sketch are also presented in this chapter. Moreover, this chapter presents the objectives of the research, the hypothesis, scope of the thesis and its limitations.

---

¹ *Kuya* means older brother. This is a proper word widely used among Filipinos to address the older males.
² Since he is the eldest son, he takes on the leadership in the clan (Rogel 1969:14).
³ Some researchers claim that there could be more than this number.
1.2 Classification of the Language

The Hanunuo language belongs to the Austronesian language family under the Malayo-Polynesian group in the Greater Central Philippines. Locally, it is under the South Mangyan group (See figure 1 below).

Figure 1 Hanunuo-Mangyan Linguistic Family Tree (adapted: Ethnologue 2013)

There are six Hanunuo dialects listed by the Ethnologue namely: Binli, Bulalakawnon, Gubatnon (Gubat, Sorsogonon), Kagankan, Waigan, and Wawan (Lewis et al., 2013).

In this paper, the word Hanunuo-Mangyan is used to refer to the people (in agreement with Miyamoto's argument⁴), and Hanunuo to refer to their language, as it is labeled in Ethnologue.

⁴ Miyamoto (1988:3) explains that, “[The] ethnolinguistic group was introduced to the anthropological world as “Hanunoo” by Gardner and Maliwanag [1939] and Conklin [1949]. Even though this designation has been commonly used in anthropology and linguistics, I hesitate to adopt it. This is because the people of this ethnolinguistic group never use the word hanunoto independently when referring to themselves. It is only an adjective that means ‘genuine’, ‘real’ or ‘true’. They sometimes refer to themselves as hanunoto manyan or manyan hanunoto (‘real’ Mangyans), so as to distinguish themselves from other mountain peoples of Mindoro. I consider it most acceptable to employ this designation and call them Hanunoo-Mangyan: for it coincides with the designation commonly used among anthropologist and linguists.” When I was in the village, I did only hear them refer to themselves as Mangyans and the other tribes refer themselves in the same way. So, using the more detailed term Hanunoo-Mangyan is really more helpful in scientific research in order to have the different tribal groups referred to accurately.
1.3 Population and Geographical Location

As of year 2000, the known total population of the Hanunuo-Mangyans is 13,000 (Lewis et al., 2013). This population is scattered in the mountainous region of the southeastern part of Mindoro Island, specifically, within the districts of Mansalay and Bulalacao, and also in some areas of San Jose (Miyamoto 1988:4). According to Conklin (1953:10), “the whole region is mountainous or hilly and is covered greatly by second-growth tropical forest or open cogon grass fields.” This was sixty years ago but even with the modern developments in some areas, the location could still be described the same way as it was – covered by second-growth forest or open cogon fields. The area pointed to by the arrow in the map below shows the location of the settlements of the Hanunuo-Mangyans on the island of Mindoro.

![Figure 2 Ethnographic Map of Mangyan Tribes in Mindoro](http://mangyan.org/content/mangyan-groups)
No clear information on the origin of the Mangyans is available, but it has been assumed that they arrived in Mindoro before the Spaniard colonization (Postma 1992:1). It was reported that the Mangyans\(^5\) once occupied the coastal areas of Mindoro until the Mohammedan pirates raided them, and Christian immigrants invaded their lands. On the intrusion of these outsiders the Mangyans were pushed into the hinterlands (Dichoso 1968:193).

1.4 Lifestyle

Every day, the Hanunoo-Mangyans spend their time on subsistence activities, especially on swidden\(^6\) farming (Rogel 1969). Their main sources of food are bananas and root crops.

In recent years, many changes have taken place in the lifestyle of the Hanunoo-Mangyan community. More and more youth have been receiving education in towns and cities, and having been exposed to the culture of the lowlanders, the younger generation has been adapting with the *damoung* ‘non-Mangyan’ culture. Each of the children of my host family has their own cell phone and the music that they play in their mp3 players are Tagalog and English songs famous among the lowlanders. Their clothing reflects the lowlander’s fashion too. They are not seen wearing the *ba-ag*\(^7\) or the *ramit*\(^8\) anymore, as their ancestors often did. One possible reason could be that they do not want to receive the unwanted ridicule of the lowlanders who usually look down on the Mangyans. The younger generation has also adapted more Tagalog words in their vocabulary, especially those who pursue education in the local government schools where Tagalog is the medium of instruction.

1.5 Phonology

There are three phonological write-ups of the Hanunuo language: Conklin’s (1953), Postma’s (1992) and Elly van der Linden’s which was edited by Hazel Page (1960). Postma’s (1992) brief phonology description of the Hanunuo language is a probable adaptation of Conklin’s phonological sketch, since Conklin is one of his references in his bibliography. Van der Linden (1960) also referred to Conklin’s sketch, but she gave a more detailed description of each of the sounds.

---

\(^5\) This includes some other Mangyan tribes, not just Hanunoo-Mangyans.
\(^6\) Swidden, more widely known as “slash-and-burn”, is an agricultural strategy that necessitates the slashing, cutting, felling, and burning of forested areas for the planting of impermanent garden plots or agricultural fields (Answers.com).
\(^7\)*Ba-ag*: loin cloth worn by men.
\(^8\)*Ramit*: indigo-dyed short skirt.
In this paper, the results of the three authors’ analysis are referred to and a synthesized phonological sketch is presented based on the agreement among the three authors.

There are a total of 16 phonemic consonants in Hanunuo phonology as shown in the table below.

**Table 1 Hanunuo Consonants (Adapted from Conklin, Postma & Van der Linden)**

<table>
<thead>
<tr>
<th></th>
<th>Bilabial</th>
<th>Alveolar</th>
<th>Palatal</th>
<th>Velar</th>
<th>Glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stops</strong></td>
<td>p</td>
<td>t</td>
<td></td>
<td>k</td>
<td></td>
</tr>
<tr>
<td><strong>Nasals</strong></td>
<td>b</td>
<td>d</td>
<td></td>
<td>g</td>
<td>?</td>
</tr>
<tr>
<td><strong>Fricatives</strong></td>
<td>m</td>
<td>s</td>
<td></td>
<td></td>
<td>h</td>
</tr>
<tr>
<td><strong>Trill</strong></td>
<td></td>
<td></td>
<td></td>
<td>r</td>
<td></td>
</tr>
<tr>
<td><strong>Lateral</strong></td>
<td>w</td>
<td>l</td>
<td></td>
<td>j</td>
<td></td>
</tr>
<tr>
<td><strong>Approximants</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

All consonants, except for ‘h’, occur in initial, medial, and final syllable positions. The ‘h’ phoneme occurs only in the syllable final position in reduplicated words\(^9\) like *duluhduluh* ‘stuttering’ (Conklin 1953:5). When ‘p’, ‘t’, and ‘k’ are in initial and medial positions, they are slightly aspirated.

On the other hand, there are only three vowels in the Hanunuo phonology as shown in the table below.

**Table 2 Hanunuo Vowels (adapted from Conklin, Postma, and Van der Linden)**

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Close</strong></td>
<td>i</td>
<td>u</td>
<td></td>
</tr>
<tr>
<td><strong>Open</strong></td>
<td></td>
<td>a</td>
<td></td>
</tr>
</tbody>
</table>

Van der Linden gives specific description of the vowels and their allophones as shown below (1960:3).

---

\(^9\) This is what Conklin says but Van der Linden’s transcription shows that ‘h’ does appear in a syllable final position in non-reduplicated words. However, in this research, the transcription agrees more with Conklin’s syllable description.
/a/  [a]  voiced low open front unrounded vocoid. Occurs in open syllables except when preceding nasals.

(1) Example:

halimbawa ‘example’

[ə]  voiced low open central unrounded vocoid. Occurs in closed syllables and in open syllables followed by nasals.

(2) Examples:

magah ‘pluralizer’
dapot ‘but’

/i/  [i]  voiced high close front unrounded vocoid. Occurs in open syllables and in final syllables closed by /h/.

(3) Examples:

kilat ‘lightning’
kamih ‘we’

[I]  voiced high open front unrounded vocoid. Occurs in closed syllables.

(4) Examples:

d’ ‘still’
saw’l ‘mistake’

[e]  voiced mid open front unrounded vocoid. Occurs with some speakers in a few words.

(5) Example:

permih ‘regularly’
ged ‘really’

/u/  [u]  voiced high close back rounded vocoid. Occurs in syllables which are not word-final.

(6) Example:

magbululagan ‘to separate one from the other’

---

10 It is not clear how Van der Linden is using the apostrophe in these Hanunoo words, making these two examples unclear. If Van der Linden means the word that I am familiar with, then it is pronounced as /dI/, which is not a closed syllable.
[o] voiced mid close back rounded vocoid. Occurs in syllables which are word final.

(7) Example:

bulhog ‘skin rash’

There are also four diphthongs found in the language: aj, aw, iw, uj.

Primary stress is always on either the ultima or penultima (Conklin 1953:5).

(8) Example:

paraʔuliʔan ‘home’

Secondary stress is only marked when “it is peculiar to the constituent prefix” (Conklin 1953:5).

(9) Example:

nag’pakaja’mu ‘too much; too many’

1.5.1 Syllable Structure

According to Conklin, about 90% plus of the Hanunuo words are disyllabic or derived from disyllabic stems. Around three-fourths of these stems follow the CVCVC formula (Conklin 1953:1, 1949:1).

(10) Example:

ʔi.nit ‘sun’
du.jan ‘hammock’
ʔa.tag ‘go’

The monosyllabic words, on the other hand, are either independent particles or are results of syncope and metathesis of disyllabic forms in literary or everyday Hanunuo (Conklin 1953:1, 1949:1).

(11) Example:

laŋ ‘only’
duj ‘Polite Particle’
1.5.2 Hanunuo Script

One remarkable thing about the Hanunuo-Mangyans is their own historic script which, using a knife, is written on bamboo lime containers, tubular tobacco boxes, scabbards of bolos, bamboo beams of houses, and musical instrument and bows. It is written from bottom to top and from left to right (Rogel 1969:16).

The script is syllabic and is related to the Indic-derived writing systems in Indonesia. There are a total of 17 basic syllables of different characters: 3 vowels and 14 consonants. A problem, though, with the writing system is that there is no symbol to indicate a final consonant (Postma 1992:2). Thus, Postma modified the writing system by adding the symbol \( \) called *pamudpod* ‘the-one-that-cuts-off’. The Mangyan writing system is shown in the figure below.

![Mangyan Syllabic Script](www.mangyan.org)

Figure 3 Mangyan Syllabic Script (www.mangyan.org)

The figure above shows a table that is split into half to fit side-by-side. The three-columned table on the right could be placed below the other. The first row of the first half of the table represents the row of vowels. Read from left to right, the
symbols represent the three vowels of the language: a, i, and u. The rows that follow, including the ones in the next table, represents the syllables arranged alphabetically. Each column follows on the vowel that is on the first row. For example, the symbols in the first column are: a, ba, ka, da, ga, ha, la, ma, na, ŋa, pa, ra sa, ta, wa, ja.

Although the script has been introduced in some schools, it is rarely used these days in the Hanuno-Mangyan community. They have now adapted the Latin Script on which the Philippine language orthography is based. The new orthography is referred to as the Hanunuo alphabet.

The data in this thesis is written in the International Phonetic Alphabet (IPA). Below is the table that shows the Hanunuo Alphabet with its IPA equivalent.

<table>
<thead>
<tr>
<th>Hanunuo Alphabet</th>
<th>IPA Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A a</td>
<td>a</td>
</tr>
<tr>
<td>B b</td>
<td>b</td>
</tr>
<tr>
<td>K k</td>
<td>k</td>
</tr>
<tr>
<td>D d</td>
<td>d</td>
</tr>
<tr>
<td>I i</td>
<td>i</td>
</tr>
<tr>
<td>G g</td>
<td>g</td>
</tr>
<tr>
<td>H h</td>
<td>h</td>
</tr>
<tr>
<td>L l</td>
<td>l</td>
</tr>
<tr>
<td>M m</td>
<td>m</td>
</tr>
<tr>
<td>N n</td>
<td>n</td>
</tr>
<tr>
<td>NG ng</td>
<td>ŋ</td>
</tr>
<tr>
<td>P p</td>
<td>p</td>
</tr>
<tr>
<td>R r</td>
<td>r</td>
</tr>
<tr>
<td>S s</td>
<td>s</td>
</tr>
<tr>
<td>T t</td>
<td>t</td>
</tr>
<tr>
<td>U u</td>
<td>u</td>
</tr>
<tr>
<td>W w</td>
<td>w</td>
</tr>
<tr>
<td>Y y</td>
<td>j</td>
</tr>
<tr>
<td>Glottal stop is not marked</td>
<td>?</td>
</tr>
</tbody>
</table>

### 1.6 Hanunuo Grammar Summary

There are only a few written resources found about the grammar of the Hanunuo language. The only published work available is Harold Conklin’s ‘A Brief Description of Hanunuo Morphology and Syntax’ (1949). Other than this, two unpublished manuscripts about Hanunuo grammar description were written by Elly Van der Linden (1959) and Ann B. Flory (1965) (a revision of Van der Linden’s grammar
sketch) were also utilized as a reference for this research. Conklin was an anthropologist known for his varied ethnologic research among the Hanunuo people, while Van der Linden and Flory were missionaries who lived among the tribe. They were the ones who helped translate the New Testament into the Hanunuo language.

The Hanunuo grammar summary described and utilized in this research is dependent on these three resources.

## 1.6.1 Morphology

Based on Conklin’s (1949:3-23) morphological analysis, Hanunuo words can be classified into two groups: “substance or full words” and “particles”. The full word class can be categorized into nouns, verbals, verbs and adjectives, while the particle class would correspond to pronouns, numerals, articles, prepositions, conjunctions, interjections, and adverbs.

Furthermore, the full words can be divided into “static” and “transient” words. Conklin, however, did not give a more detailed explanation to each of his classification of the Hanunuo words. Instead, he noted in his paper that “the alternant classes for both full words and particles comes much closer to the real character of Hanunuo speech and would be used exclusively in this paper [Conklin’s write-up on Hanunuo morphology and syntax] if time and space were available to fully explain its implications” (1949:3). He then proceeded to give examples of each category and brief definitions of each classification that he used in the grouping of the Hanunuo words. Thus, one could only define the categories that Conklin posited based on the examples and brief definitions that he gave.

Static words include free morphemes and specific static forms.

(12) **Examples of simple static morphemes:**

- *baul* ‘iron’,
- *bagaw* ‘word’, and
- *balaj* ‘house’.

(13) **Examples of specific static forms:**

- *malagti* ‘white’, and
- *karan-unun* ‘food’.
Based on the examples he gave above, static words are words that have only one definite meaning. Simple static morphemes are “base words” that have only one definite meaning while specific static forms are “derived words” that have only one definite meaning. In example 13 above, the base word for *malagti* is *lagti* ‘color white’, thus, prefix *ma-* + *lagti* means ‘white or being white’. In the same way, the base word for *karan-unun* is *kaun* ‘eat’ and when added with the infix –*ra-* and suffix –*un* its meaning becomes ‘food’.

Transient words, on the other hand, are represented by so-called verbs\(^{11}\), and abstract forms.

(14) Example of verb forms:

*rumas-ug* ‘one who arrives’, ‘coming’, ‘to come’, ‘will arrive’, etc.

(15) Example of abstract forms:

*paghayin* ‘sacrifice’, ‘offering (act of)’.

Thus, transient words are words that have more than one meaning. Verb forms are words that usually function as verb but are not limited to it. Just like the word *rumas-ug*, the meanings given above show that it could also be a noun, ‘one who arrives’. Moreover, abstract forms are words that have abstract meaning.

The particles, on the other hand, can be grouped into two kinds: primary and secondary. Primary particles consist mostly of “primitive” morphemes (mono- or di-syllabic) or the combination of the monosyllabic bound morphemes. These particles are not subject to derivational modification. Secondary particles consist of stems that can undergo derivation or closed words\(^{12}\) that are derived from primary particles (Conklin 1949:4).

(16) Examples of primary particles:

- *ji* ‘already’
- *waja* ‘still; yet’, and
- *niku* ‘by-me; my’.

---

\(^{11}\) Conklin (1949:4) explains that these words differ from the English verb class in that “their function is not restricted to predicates nor are all predicates formed from them”.

\(^{12}\) Conklin did not give any explanation of what he really meant with “closed words” but base on his example, these are words that cannot undergo derivation yet have undergone “combination”, that is it is a combination of two primary particles. (See the last two examples of example 16.)
(17) Secondary particles:

- *sab* ‘later’
- *duwa* ‘two’
- *udwaja* (*ud* ‘not’ + *waja* ‘yet’) ‘not yet’, and
- *udji* (*ud* ‘not’ + *ji* ‘already’) ‘consumed already’ ‘nothing already’.

See section 5.2 for more discussion of Hanunuo particles.

### 1.6.2 Morphological Processes

The morphological processes in the Hanunuo language listed by Conklin (1949:4-6) are sound reduplication, affixation, internal change, compounding, combinations of the four aforementioned processes, and zero modification. Conklin did not specifically state which word class these processes can be applied. Definitions of these processes are discussed below. Examples are found in Table 4.

Sound reduplication can be complete or partial. Iteration is complete sound reduplication where all the sounds of the root word are repeated. Repetition is a partial sound reduplication where the last syllable of the root word is reduplicated. Reduplication is another partial sound reduplication where the first one, two or three phonemes of the stem are repeated.

For affixation, there are four types of processes in the language: prefixation, infixation, suffixation, and the combination of the three previous affixation processes mentioned. Within the combination of the process of affixation, circumfixation is found, which is a “process whereby an affix made up of two separate parts surrounds and attaches to a root or stem” (SIL International, 2004).

Internal change is realized through a shift in stress to make a different word. Compounding, on the other hand, occurs when simple static substance words (nouns and adjectives) are combined. This combination would always result in a noun.

Moreover, two or more of the morphological processes listed above could be manifested together, as is common in many Filipino languages.

Finally, the stems could undergo none of these morphological processes which Conklin calls zero modification. There is no change in the word, but Conklin considers this as a process. He, however, did not give any further explanation about it.
Below is a table of the morphological processes discussed above with their examples.

**Table 4 Table of Morphological Processes and Their Examples**

<table>
<thead>
<tr>
<th>Morphological Processes</th>
<th>Examples</th>
</tr>
</thead>
</table>
| **Iteration**           | • *tanantanan* ‘all in all’ (*tan* ‘all’ but less inclusive + *tan* ‘all’)  
                          | • *ʔusaʔusa* ‘only one; alone’ (*ʔusa* ‘one’ + *ʔusa* ‘one’)  |
| **Repetition**          | • *ʔujaja* ‘lullaby’ (*ʔu* ‘falling asleep’ + *ja*)  |
| **Reduplication**       | • *lulubŋan* ‘burial place’ (*lu* + *lubuŋ* ‘grave’ + *-an*)  
                          | • *lalaʔun* ‘large’ (*la* + *laʔun* ‘big’)  |
| **Prefixation**         | • *majamu* ‘to be many’ (*ma*- + *jamu* ‘many’)  |
| **Infixation**          | • *rinmasʔug* ‘arrived’ (*rasʔug* ‘arrive’ + *-inm-* )  |
| **Suffixation**         | • *sabihun* ‘be said’ (*sabi* ‘say’ + *-un*)  |
| **Combination affixation** | • *magtararukan* ‘to dance (many)-much’ (*mag*- + *taruk* ‘dance’ + *-ra-* + *-an*)  |
| **Shift in stress**     | • *la’wud* ‘region along the sea coast; below’  
                          | • *lawud* ‘deepest part of the sea’  |
| **Compounding**         | • *timidʔamu* ‘type of a clam’ (*timid* ‘chin’ + *ʔamu* ‘monkey’)  |
| **Combination of any of the processes** | • *paratagtaguʔan* ‘hide and seek’ (prefixation *pa*- + infixation *–ra-* + reduplication *tag* + *taguʔ* ‘hide’ + suffixation *–an*)  |
| **Zero modification**   | • *ʔinit* ‘sun’  
                          | • *batu* ‘stone’  |

All of the processes mentioned above are utilized for word derivation; however, reduplication, prefixation, infixation, suffixation and zero modification are used for inflection. Moreover, except for personal pronouns, there are no obligatory inflectional categories. The reason is that although inflection occurs in the language, inflected grammatical functions could also be manifested by the use of particles and/or modified word order (Conklin 1949:7). Conklin (1949:10) presented a summary table of Eight Hanunuo Inflectional Categories.\(^\text{13}\) The table is shown below.

\(^{13}\) The chart is slightly modified by giving the names of the inflectional subcategories under the Number of Types column.
### Table 5 Conklin's Table of Eight Hanunuo Inflectional Categories

<table>
<thead>
<tr>
<th>Category</th>
<th>Number of Types</th>
<th>Word Class (optional instances are marked with *)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#</td>
<td>Label</td>
</tr>
<tr>
<td>#1. Number</td>
<td>2</td>
<td>Singular Plural</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Singular Dual Plural</td>
</tr>
<tr>
<td>#2. Person</td>
<td>3</td>
<td>1st Person 2nd person 3rd person</td>
</tr>
<tr>
<td>#3. Case</td>
<td>4</td>
<td>Nominative Genitive Dative Accusative</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Inclusive Exclusive</td>
</tr>
<tr>
<td>#4. Inclusion</td>
<td>3</td>
<td>Punctual Durative Repetitive</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Active Passive</td>
</tr>
<tr>
<td>#7. Mode</td>
<td>2</td>
<td>Indicative Imperative</td>
</tr>
<tr>
<td>#8. Comparison</td>
<td>4</td>
<td>Positive degree “Somewhat” degree Intensive-indefinite degree Intensive-definite degree</td>
</tr>
</tbody>
</table>

As shown in the table above, only personal pronouns, interrogative pronouns, adjectives, and verbs are inflected.

Although the language does not require inflections, there are a number of affixes found in the language. Van der Linden (1959) and Flory (1965) listed all the affixes that they found in the Hanunuo language along with the description of the affixes’ function. Below is a table of Hanunuo affixes.
<table>
<thead>
<tr>
<th>Affixes</th>
<th>Functions/Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>mag-</td>
<td>Makes a verbal form active in present and future. May be used as exhortation.</td>
</tr>
<tr>
<td>nag-</td>
<td>Denotes active voice past action.</td>
</tr>
<tr>
<td>-um-</td>
<td>Makes verb active and future tense.</td>
</tr>
<tr>
<td>magka- and nagka-</td>
<td>Have the same tenses with mag- and nag-. Implies state of becoming or being bothered with.</td>
</tr>
<tr>
<td>magpa- and nagpa-</td>
<td>Denotes same tenses as mag-, nag-, and -um- Implies causation in active voice</td>
</tr>
<tr>
<td>pag-...-un</td>
<td>According to order, denotes present tense, past tense, and future tense. Objective affixes having the topic as the recipient of the action.</td>
</tr>
<tr>
<td>pag -</td>
<td>The first one is imperative active voice and the second is imperative passive voice.</td>
</tr>
<tr>
<td>pag-...-un</td>
<td>Imperative passive voice</td>
</tr>
<tr>
<td>-a; -i; -un; -an</td>
<td>-un; -an used after consonant or glottal stop</td>
</tr>
<tr>
<td>maka- and naka-</td>
<td>maka- denotes present and future tense while naka- denotes past tense. These prefixes denote ability and condition. It is in an active voice.</td>
</tr>
<tr>
<td>-an</td>
<td>Denotes place. When in combination with other affixes it becomes referential where the topic is the beneficiary or location of the action. Pag-...-an denotes referential present tense (passive voice).</td>
</tr>
<tr>
<td>-inm-</td>
<td>Denotes active voice, past tense and aorist meaning.</td>
</tr>
<tr>
<td>mag-...-ra; -ri; -ru; -la; -li; -lu...-an (-han)</td>
<td>Denote group action and active verb forms.</td>
</tr>
<tr>
<td>ipag- ; i...-in-...; a...-an...</td>
<td>Present (ipag-), past (i...-in-...), and future tense (a-...-an...) instrumentals.</td>
</tr>
<tr>
<td>pag-ika; ikina; ika-</td>
<td>Present (pag-ika-), past (ikina-), and future tense (ika-) denoting 'reason for'.</td>
</tr>
<tr>
<td>ma; na-</td>
<td>ma- is for present and future while na- is for past Denotes ability in passive voice.</td>
</tr>
<tr>
<td>magpata; magpasa-</td>
<td>Referential affixes denoting action towards something.</td>
</tr>
<tr>
<td>magpaka; nagpaka-</td>
<td>Denotes superlative, intensive, repetition or continuance.</td>
</tr>
</tbody>
</table>

The descriptions above are paraphrased notes from Van der Linden (1959) and Flory’s (1965) manuscripts. The affixes found in my data which are shaded in the table above are: mag-; nag-; -um-; magka- and nagka-; maka and naka-; magpa- and nagpa-; na-; pag -; pag-... -un; -un; -in- ; -in-...-an; and -inm-. 
1.6.3 Syntax

Giving a descriptive outline of the Hanunuo syntax is rather challenging due to the fact that there are several possible ways of “saying the same thing” in the language. When shifting sentence stress, a more important constituent may be mentioned first in the sentence, “regardless of its function as a subject or predicate” (Conklin 1949:12).

For example *He was carrying a bow in his hand* may be stated as follows:

(18) bitbit nija ti baji

was-carried-in-the-hand by-him the bow

(19) kaj bitbit ti baji

his was-carried-in-the-hand the bow

(20) ti baji kaj bitbit

(21) ti baji bitbit nija

As shown above, in sentences 1 and 2 the predicate precedes the subject and in sentences 3 and 4 the placement of the constituents is inverted. The first two sentences are focused on the agent’s act of carrying something while the last two sentences are focused on the bow that was carried, having each of these constituents mentioned first in the sentences. However, even though so much freedom can be found in the formation of Hanunuo sentence structure, there is what Conklin calls as “favorite-sentence construction” which is the passive construction (1949:13). Using this type of construction, Conklin sketched a Summary Chart of Hanunuo Word Order (1949:19-23). From this chart, a sentence formula is drawn as shown below.

- Basic Clause Structure = Predicate + (Subject)

(22) Example:

D.47 narigus sija

took_a_bath 3S

v pro

*He took a bath.*

Although Conklin did not show optional constituents in his chart or discuss it, the data used in this thesis reveals that the subject of a clause is not required.
Example:

D.32 hinampak kunu

hit

[H] was hit [by the king].

The formula of a full sentence structure which is inferred from Conklin's chart is presented below. It is followed by the detailed representation of the structure of the predicate, subject and dependent sentence unit. Abbreviations are found in Table 7 below, as well as, in the Table of Abbreviation in the front matter of this thesis.

Table 7 Sentence Structure Key of Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>Sentence</td>
</tr>
<tr>
<td>SC</td>
<td>Sentence connective</td>
</tr>
<tr>
<td>PM1</td>
<td>Predicate modifier (any, except PMP)</td>
</tr>
<tr>
<td>PW</td>
<td>Predicate word</td>
</tr>
<tr>
<td>PMP</td>
<td>Predicate modifying dependent particles (post position)</td>
</tr>
<tr>
<td>MP</td>
<td>Monosyllabic PMP</td>
</tr>
<tr>
<td>PP</td>
<td>Polysyllabic PMP</td>
</tr>
<tr>
<td>A</td>
<td>Agent</td>
</tr>
<tr>
<td>EP1</td>
<td>Enclitic pronoun</td>
</tr>
<tr>
<td>N</td>
<td>Noun Agent</td>
</tr>
<tr>
<td>PR</td>
<td>Proclitic</td>
</tr>
<tr>
<td>PN</td>
<td>Personal Pronoun</td>
</tr>
<tr>
<td>SM</td>
<td>Subject modifier (any, except PR)</td>
</tr>
<tr>
<td>CP</td>
<td>Connective Particle</td>
</tr>
<tr>
<td>OW (SW)</td>
<td>Objectified word (Subject word)</td>
</tr>
<tr>
<td>P</td>
<td>Pronoun (Subject word)</td>
</tr>
</tbody>
</table>
- Full Sentence Structure = (SC) + Predicate + (Subject) + (Dependent Sentence)
  - Predicate Structure = (PM) + PW + (PMP) + (A) + (PM)
  - Subject Structure = PR + (SM) + (CP) + OW(SW) + (SM) + (P) + (SM or PM)
  - Dependent Sentence Structure = SC + Predicate + Subject

Detailed Sentence Formula:

\[ S = (SC) + [(PM1) + PW + (MP) + (PP) + (EP1) + (N) + PR + (PN) + (PM1)] + [PR + (SM) + (CP) + OW(SW) + (SM) + (P) + (SM or PM1)] + ([SC + Predicate + Subject]). \]

Example 24 closely reflects the detailed sentence formula above. The sentence’s main clause contains the predicate \textit{magbantaj} ‘looking’ and the subject \textit{pa?u?u} ‘turtle’ and is followed by a dependent clause which also consists predicate \textit{magkatabu} ‘getting consumed’ and subject \textit{burak sagin} ‘banana fruit’.

The sentence formula above reflects important syntactic relationships in the language. It must be noted, though, that since the sentence type reflected in this formula is the passive construction, the placement of the subject and predicate may vary in the other sentence construction types.

Moreover, Conklin was also able to make some generalizations about the sentence constructions that are commonly utilized by the native speakers.

<table>
<thead>
<tr>
<th>Predicate</th>
<th>Subject</th>
<th>Dependent</th>
</tr>
</thead>
<tbody>
<tr>
<td>oh until looking</td>
<td>PersInd Turtle</td>
<td>getting_consumed</td>
</tr>
<tr>
<td>prt adv</td>
<td>prt v</td>
<td>det n</td>
</tr>
<tr>
<td>ji</td>
<td>kaj</td>
<td>burak sagin</td>
</tr>
<tr>
<td>3SPoss fruit</td>
<td>banana</td>
<td>that</td>
</tr>
<tr>
<td>mod</td>
<td>pro</td>
<td>n</td>
</tr>
</tbody>
</table>

\textit{Oh, Turtle was only up to looking [at Old Monkey], the bananas were almost gone.}
Conklin's generalizations of the Hanunuo syntax are as follows (1949:13-15):

1. A full sentence usually consists of an open expression\(^{14}\) (predicate) containing a full word, followed by a straight object expression\(^{15}\) containing an objectified word or independent pronoun.

(25) Examples:

```
MC.29 aj nah lu ti balaj.
   oh was_shaken the house
   v          dem n
```

*The house was shaken.*

```
magkabajuŋ – bajuŋ si ja
  feeling_so_melancholic PersInd
  v                  det
```

*He was feeling very melancholic.*

2. There is no copula.

(26) Example:

```
D.2 Ḳinda kunu si duŋhawan pag binata? mar inu
  this it_is_said PersInd Dunghawan lig young_man handsome
  det  v         det n     expl n  adj
  gid...
  Int
  mod
```

*This young man, Dunghawan, (was said to be) very handsome...*

3. In actor-action-(object) situations, there is a choice, although, in general, the action-actor-object construction is basic. For passive constructions, the actor becomes an agent and the object is “objectified” to become the subject. While in active constructions, the usual word order is active verb-actor-object where the object is not “objectified” as in the passive construction.

---

\(^{14}\) Open expression is any word or phrase which cannot stand as complete subject of a sentence (Conklin 1949:13).

\(^{15}\) Object expression (not to be confused with the subject-object concept) is any word or phrase which can act syntactically as a complete subject, thereby including all the independent pronouns and excluding all particles (Conklin 1949:13).
(27) Examples:

Passive: (kaŋ) kinaʔun niku ti ?usa ka burak sagiŋ

<table>
<thead>
<tr>
<th>(Actor)</th>
<th>Action</th>
<th>(Actor)</th>
<th>(Object)</th>
</tr>
</thead>
<tbody>
<tr>
<td>was-eaten</td>
<td>by-me the</td>
<td>one Cp Clf banana</td>
<td></td>
</tr>
</tbody>
</table>

I ate banana.

Active: kinmaun ?aku ?usa ka burak sagiŋ

<table>
<thead>
<tr>
<th>Verb</th>
<th>Actor</th>
<th>Object</th>
</tr>
</thead>
<tbody>
<tr>
<td>ate I</td>
<td>one Cp Clf banana</td>
<td></td>
</tr>
</tbody>
</table>

I ate banana.

Both sentences above can be translated the same way. In the passive construction, niku ‘by-me’ has become the agent of eating the ?usa ka burak sagiŋ ‘one-piece-of banana’. While in the active construction, ?aku ‘I’ is the subject and ?usa ka burak sagiŋ ‘one-piece-of banana’ is the object.

4. In head-attribute construction, the attribute(s) may precede and/or follow the head. The connective particle pag/pagka is used when it precedes the head.

(28) Example:

PM.91 ...?aduk pagka ?amu? ... **may also be** ?amu? ?aduk

many ligature monkey
adj prt n

many monkeys

5. All names of movable, numerable entities are mass nouns and require the use of classifiers. The typical word order of a classifier phrase is cardinal numeral + ka (connective particle used with numerals) + classifier + mass noun. The first three elements are fixed but the noun can be placed at the beginning or the end of the phrase.
6. Paratactic and parenthetic expressions are very common. A paratactic expression is “the placing together of sentences, clauses, or phrases without conjunctive words” (Dictionary.com) while parenthetic expression “is an expression which is inserted into the flow of thought. It may be in the middle of a sentence or between sentences, but it does not deal directly with the topic at hand” (Englishplus.com). A parenthetic expression is very useful in the language since Hanunuo does not have an exact equivalent for relative pronouns. The particle *ti* can function like a relative pronoun which is optional.

(30) Examples:

D.10 **magkun kunu ti kapri kita**

\[
\begin{array}{llllll}
\text{magkun} & \text{kunu} & \text{ti} & \text{kapri} & \text{kita} \\
\text{said} & \text{it_is_said} & \text{the} & \text{Kapri (black_man-like Creature)} & \text{1Plnc} \\
v & \text{prt} & \text{dem n} & \text{pro} \\
\end{array}
\]

*magtukub maglaban kita.*

\[
\begin{array}{llllll}
\text{to_wrestle} & \text{fight} & \text{1Plnc} \\
v & v & \text{pro} \\
\end{array}
\]

*The kapri was said to respond, "Let's wrestle, let's have a fight.*

D.27 **ti kapri kabaj ?urinj?-urinjun**

\[
\begin{array}{llllllll}
\text{ti} & \text{kapri} & \text{kabaj} & \text{?urinj?-urinjun} \\
\text{the} & \text{Kapri (black_man-like Creature)} & \text{dark_skinned} & \text{1Plnc} \\
dem n & \text{prt} & \text{adj} \\
\end{array}
\]

**surugu?un hari?**

\[
\begin{array}{llllll}
\text{servant} & \text{king} & \text{1Plnc} \\
n & n & \\
\end{array}
\]

*The Kapri, (as you might have known) has a very dark skin, servant of the king.*
7. Postponed monosyllabic particles always precede disyllabic ones.

(31) Example:

D.60 pagka ?ati ji ma?an
when there already again
cordconn adv prt prt

*When already there again...*

In the example above, the monosyllabic particle *ji* ‘already’ precedes the disyllabic particle *ma?an* ‘again’.

8. Indirect objects are indicated merely by the addition of a proclitic, attributive, directional proposition and the objectified word.

(32) Example:

Sabihun nimu sa kajku nu hajga katunda
Be-told by-you to me if why that-way

*Tell me why (it’s) that way.*

In the example above, the indirect object is indicated by *sa kajku ‘to me’*. 

1.7 Objectives of the Research

The objectives in this study are to:

1. Describe *suyot* genre.
2. Identify the criteria of discourse unity and boundary used in these *suyot* texts.
3. Describe the surface and notional features of these *suyot* texts, giving emphasis on the Peak markings.
4. Propose an etic salience scheme of Hanunuo narratives.
5. Uncover the macrostructure of each *suyot* text.

In relation to the objectives, the research questions of this study are:

1. What are the distinct characteristics of a *suyot*?
2. What are the criteria of discourse unity and boundary found in *suyot* texts?
3. What are the characteristics of the surface and notional structure of suyot texts? How is Peak marked in suyot texts?

4. How many etic bands are there in Hanunuo narratives? What are the characteristics of the storyline band? What are the characteristics of the background information bands?

5. What is the macrostructure of each of the story in the suyot texts?

The hypothesis of this study is:

The analysis of the criteria of discourse unity and boundary, surface and notional structure, etic salience scheme and macrostructure of Suyot texts will reveal important patterns and characteristics of the discourse features and discourse structure of Hanunuo narratives.

1.8 Scope of the Thesis Research

The chosen typology utilized as data in this study is narrative. Among the three identified folktale genres of the Hanunuo-Mangyans namely suyot, sugidanon16, and tultulanon17 (Postma 1977:46), suyot was chosen as the focus of this study. The reason for this is because suyot is the most widely known among the three, making it easier to find storytellers. The data collection was done through participant observation, i.e. informal interview and audio recording. Discourse analysis theories related to unity and boundary criteria, surface and notional structure, etic salience scheme, macrostructure, and particles were utilized in the analysis of the collected data.

1.9 Limits of the Research

The data of this study is four Hanunuo-Mangyan folktales of the suyot genre. It was audio recorded in Hanunuo-Mangyan villages. Good suyot storytellers were identified by the local community as resource people in collecting the data that is used in this research.

16 A folktale acquired through Bisayan influences. (Postma 1977:46)
17 Tales dealing with reputed historical events. (Postma 1977:46)
1.10 Summary

This chapter has discussed the cultural and linguistic background of the Hanunuo-Mangyan people. The phonological and grammar sketch of the Hanunuo language were also described. Moreover, the objective, scope and limits of the research were also presented.
Chapter 2
Literature Review and Methodology

2.1 Introduction
Discourse analysis and the associated theories of linguistic studies were used for the analysis of the data of this research. The theories that are discussed in this chapter include criteria of boundaries, notional and surface structure, etic salience scheme, macrostructures, and methods in dealing with particles.

Discourse Analysis strives to study language text within their context that is, studying whole discourses instead of just elicited sentences. Two of the pioneers of Discourse Analysis, whose theories have greatly influence this research, are Dr. Robert E. Longacre and Dr. Teun Van Dijk.

Discourse Analysis according to Paltridge (2006:2) focuses on the analysis of language beyond the word, clause, phrase and sentence that is needed for successful communication. It utilizes a larger data set called a ‘text’ or a ‘discourse’, which is made up of sentences, as one whole unit for analysis. Within a coherent text, cohesive ties can be found which connect the sentences to each other allowing the hearer to “interpret [the text] within a single mental representation” (Dooley & Levinsohn 2001:27).

2.2 Data Collection
A text suitable for discourse analysis could be oral or written (Dooley & Levinsohn 2001:15-18; Paltridge 2006:2). Oral texts tend to have more repetition than written ones. They also deviate more often from the default orders of the clauses or sentences of a language. In relation to organization and preciseness, written texts tend to be more concise and precise (Dooley & Levinsohn 2001:15-17). However, a text can be like a combination of these two types of texts when an oral text is transcribed and then edited into a better written form. Transcribed and edited text is then what would be called as “edited text” which, according to Grimes, yields the most consistent analysis (1975:33).
Moreover, Levinsohn contends that the “well-formedness” of the data is also another important factor to consider; thus, he and Dooley suggested that the text should be produced by a person who has “a reputation for consistently producing the kind of discourse that other people want to listen to” (2007:13). In other words, the resource person should be a good speaker or a good writer. A text will be considered well-formed if it proves to be grammatically correct and acceptable to the native speakers of the language (Levinsohn 2007:13).

2.3 Text Classification and Selection

In every language and culture, texts can be classified into certain groupings. Each text type has a particular social or cultural purpose, around which clusters a characteristic combination of linguistic or textual properties (Dooley and Levinsohn 2001:7). A term commonly used for this is ‘genre’.

It is important to note that genre is culture specific (Dooley and Levinsohn 2001:7). Each culture will have its own genre classification of its texts. And in selecting data to use in a discourse analysis research project, one should make sure that his collected texts are of the same discourse typology (Longacre 1996:7).

Even though different cultures have different genre classification, Longacre has constructed a table of four etic discourse types which are, present in every language. As shown in the table below, these discourse types are narrative, procedural, expository and behavioral. These types are identified by the presence or absence of two primary features: Contingent Succession and Agent Orientation. Contingent Succession classifies text based on whether an event is dependent on a previous event, while Agent Orientation, as Longacre defines it, refers to orientation towards agents with at least a partial identity of agent reference running through the discourse (1996:9).

<table>
<thead>
<tr>
<th>Agent Orientation (AO)</th>
<th>+</th>
<th>−</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contingent succession (CS)</td>
<td>+</td>
<td>Narrative</td>
</tr>
<tr>
<td>−</td>
<td>Behavioral</td>
<td>Expository</td>
</tr>
</tbody>
</table>

Table 8 Etic Discourse Types (Longacre 1996:10)
As reflected in the table above, narratives (e.g., stories) are characterized by +CS and +AO, procedural (e.g., recipes) by +CS and -AO, behavioral (e.g., exhortation) by -CS and +AO, and expository (e.g., budgets) by -CS and -AO.

However, the classification above is still very broad. Therefore, two more parameters are added into the first two etic parameters. These are: projection and tension. Projection has to do with situation or action that is contemplated, enjoined, or anticipated, but not realized. Tension, on the other hand, has to do with whether a discourse reflects a struggle or polarization (Longacre 1996:9-10). With the projection parameter added, eight more discourse types are classified as shown in the expanded table below. The fourth parameter, tension, is not represented in the table.

**Table 9 Expanded Etic Discourse Types (Longacre 1996:10)**

<table>
<thead>
<tr>
<th>+ Agent Orientation</th>
<th>- Agent Orientation</th>
<th>Projection</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NARRATIVE</strong></td>
<td><strong>PROCEDURAL</strong></td>
<td></td>
</tr>
<tr>
<td>Prophecy</td>
<td>How-to-do-it</td>
<td>+ Projection (P)</td>
</tr>
<tr>
<td>Story</td>
<td>How-it-was-done</td>
<td>- Projection (P)</td>
</tr>
<tr>
<td><strong>BEHAVIORAL</strong></td>
<td><strong>EXPOSITORY</strong></td>
<td></td>
</tr>
<tr>
<td>Hortatory</td>
<td>Budget Proposal</td>
<td>+ Projection (P)</td>
</tr>
<tr>
<td>Promissory</td>
<td>Futuristic Essay</td>
<td></td>
</tr>
<tr>
<td>Eulogy</td>
<td>Scientific Paper</td>
<td>- Projection (P)</td>
</tr>
</tbody>
</table>

As shown in Table 9 above, eight more discourse types are added based on the presence or absence of projection: Prophecy is characterized by +AO, +CS, +P; How-to-do-it by -AO, +CS, +P; Story by +AO, +CS, -P; How-it-was-done by -AO, +CS, -P; Hortatory/Promissory by +AO, -CS, +P; Budget Proposal/Futuristic Essay by -AO, -CS, +P; Eulogy by +AO, -CS, -P; and Scientific Paper by -AO, -CS, -P.

---

18 Longacre, although he mentioned the other discourse types that are marked with plus or minus tension (episodic narrative has minus tension; climactic narrative has plus tension; theological treatise has plus tension) did not include this parameter in his table (1996:10).
Of the four major types of discourse, narrative is often chosen as a good place to start discourse analysis. Grimes (1975:33) states that narrative discourse is where the distinction among different types of information is most clearly displayed. However, it is also important to note that “discourses can be embedded in other discourses” (Dooley and Levinsohn 2001:9). Thus, a narrative might have one of the other three major discourse types in it, or itself be a part of another discourse type.

All of the texts chosen for this research are of narrative type. Specifically, the type of narrative collected as a data of this research is locally known as suyot. Suyot is one of the well-known folklore genres of the Hanunoo-Mangyans. It is a combination of legend19, fable20 and fairytale21. It is also considered as the “oldest type of story” (Postma 1977:46). It is a third person type narrative. As I have mentioned previously, each culture has their own genre classification but all of these classifications can be classified under any of the discourse types posited by Longacre. Suyot can be classified under narrative and specifically, under, the story subtype.

2.4 Thematic Boundaries

A discourse text is not just made up of sentences that are lined-up one after another to form a whole discourse text but is also comprised of groups of sentences that belong together. These groups of sentences form paragraphs (Levinsohn 2007). Moreover, these paragraphs can be grouped into sections, and sections build up larger units that combine to form a story. A thematic paragraph, according to Givon, is “the most immediately relevant level of discourse within which one can begin to discuss the complex process of continuity in discourse” (1983:7). Each paragraph inside a discourse text has elements in them that form them as a chunk and draw them apart from the other paragraphs.

Givon (1983:7) mentioned three major aspects of discourse continuity that could be found in a (thematic) narrative paragraph. These are:

- unity of time,
- unity of place and
- unity of action and participants.

---

19 An old story about famous people and events in the past. Legend is usually not true (Macmillandictionary.com).
20 A traditional story, usually about animals, that teaches a moral lesson (Macmillandictionary.com).
21 A story or explanation invented by someone in order to make a person believe on something that is not true (Macmillandictionary.com).
Barnwell (1980:237-40), proposed a longer list of elements that signal internal unity in a paragraph or larger section:

- same time
- same place
- same topic
- same participants
- parallel forms
- logical coherence
- lexical coherence

Parallel forms are determined by repeated use of a certain phrase or other form in a series of parallel structures. Logical coherence is determined when “one main statement is accompanied by one or more supporting propositions which are related to that main statement. Moreover, lexical coherence is signaled by repetition of certain word or phrase. It could be in identical form or with slight modification. (Barnwell 1980:240).

Furthermore, she also identified elements that signal boundaries between paragraphs and sections. These elements can be grouped into two: surface structure boundary markers and notional structure boundary markers.

- grammatical markers
- change in place
- change of time
- change of participants
- topic sentences or phrases
- summary or preview statements
- overlap clauses
- rhetorical questions
- direct address or vocative phrase
- use of certain tenses or adverbial markers
- odd clause types
- verbal signals
In relation to oral text, Levinsohn (2007:31) comments that it is common to find additional boundary features: a pause or break in timing, followed by a change in the pitch of the intonation contour. For example, the previous contour may have drifted downwards, whereas the new contour resumes a higher pitch range.

The internal unity signals listed by Givon and Barnwell are adapted as criteria in determining the internal unity of the chunks in the data of this research. The list of boundary signals that Barnwell proposed are also taken as criteria to determine the boundaries of the chunks in the data.

### 2.5 Surface and Notional Structure

Using the criteria of internal unity and boundaries listed above, a discourse text is divided into chunks, which are labeled as “episodes” in this research.

A text, especially a narrative text, having a contingent succession feature, employs sequential events inside it to build up the story. These series of events have structures that could be described as the surface and notional levels. Longacre (1996:8), the innovator of this framework, defines notional structure as “[the thing that] relate[s] more clearly to the overall purpose of the discourse”, which he also attributes as the plot of the narrative text. The plot is like a skeleton of the story. It holds all the events within the story together. By just reading the plot, one can know the gist of the whole narrative. Surface structure, on the other hand, deals with the discourse text’s formal characteristics which include the linguistic features of the text like the syntax and lexicon.

Longacre, furthermore, claims that “notional structures are etic and heuristic devices to uncover emic structures in given languages” (1996:34) as what is reflected in surface structures.

The features Longacre proposed that might be found in a surface structure of a narrative text are: Title, Aperture, Stage, Prepeak Episode(s), Peak Episode, Postpeak Episode(s), Closure, and Finis. The notional structure of a narrative text, on the other hand, comprises: Exposition, Developing Conflict, Inciting Moment, Climax, Denouement, Final Suspense, and Conclusion. He emphasized, though, that “notional structure is not necessarily in one-to-one correspondence with surface

---

22 During the transcription of the data of this research, some of the additional boundary features mentioned by Levinsohn were also referred to. However, these oral markers were not discussed in this research anymore as I find it a subject for further investigation.
Longacre provides possible correlations between the surface structure and notional structure as shown in the table below.

Table 10 Possible Correlations of Surface and Notional Structure

<table>
<thead>
<tr>
<th>Surface Structure</th>
<th>Title</th>
<th>Aperture</th>
<th>Stage</th>
<th>Pre-Peak Episodes</th>
<th>Peak Episode</th>
<th>Peak’ Episode</th>
<th>Postpeak Episode</th>
<th>Closure</th>
<th>Finis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>Exposition</td>
<td>Inciting Moment; Developing Conflict</td>
<td>Climax</td>
<td>Denouement</td>
<td>Final Suspense</td>
<td>Conclusion</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(adapted from Longacre (1996:36))

2.5.1 Peak

It is posited by Longacre and Levinsohn that the Peak can be a reference of the organization of episodes in the story (1978:105). Peak is like the focal point in a narrative. It typically correlates with the Climax or the Denouement of the story. As Longacre puts it, Peak “is essentially a zone of turbulence” in a text (1996:38). This is where distortion happens, and unexpected change takes place.

Longacre listed surface markers that could signal Peak in a narrative (1996:38-48). These are outlined by Bruce Terry (2003) in his website as follows:

1. Rhetorical underlining
   - repetition
   - paraphrase

2. Concentration of Participants (many on stage at once)

3. Heightened Vividness
   - shift in nominal/verbal balance
   - shift in tense
   - shift in person and/or number
   - shift from narrative to quoted speech to dialogue to drama

4. Change of Pace
   - shift in length of units (clauses, sentences, paragraphs, embedded discourses)
   - shift in types of verbs (e.g. finite to participles)
   - shift in number of conjunctions
• shift to slow motion (increase in background verbage; also in modern movies)

5. Change of Vantage Point and/or Orientation
   • shift in narrator
   • shift in usual sentence topic

6. Incidence of Particles and Onomatopoeia
   • loss of characteristic particles
   • introduction of new particles
   • introduction of onomatopoeia
   • shift in function of particles

However, not all narratives have these Peak markings. These narratives without Peaks are what Longacre calls “episodic narratives”, in which the Climax or the Denouement of a story is not marked on the surface structure (1996:37).

These elements of surface structure, notional structure, and Peak markers are used in this research to analyze the functions of the sections identified in the data.

2.6 Storyline and Salience Scheme
Storyline (which may also be called event line, time line, and narrative main line) holds a story together for the audience to process. It determines the flow of the story based on the successive events that constitute it. It is the foreground information of a narrative text (Dooley & Levinsohn 2001:81). Grimes (1975:35) identifies two kinds of information in a narrative text which he calls: event and non-event information. The ‘event’ information is the foreground and the ‘non-event’ the background. An event is an action or happening which extends the basic structure of the mental representation (Dooley & Levinsohn 2001:81, Grimes 1975). Basically, it is a happening in the story that occurs in a particular time and place. In most cases, it is in a temporal sequence with other events (Dooley & Levinsohn 2000:42). The non-events, on the other hand, can be analyzed to include the following: participant orientation, setting, explanation, evaluation, discourse irrealis, and performative information. Participant orientation gives introduction or description of the participants, as well as, reintroduces them. The setting signals the time, place, or the situation where the event happens. Explanation gives clarification to what is
happening within any event of the story. Evaluation expresses how the speaker feels towards the story which could be done in a direct or indirect way. Discourse irrealis mentions what does not happen, or what could possibly happen as a way of highlighting what is happening. And performative information is about how the text is produced by the speaker (Dooley & Levinsohn 2001:81-83, Grimes 1975:51-71).

Moreover, foreground and background (event and non-event) information have linguistic correlates. Foreground correlates with high transitivity constructions while background with low transitivity ones (Dooley & Levinsohn 2001:79).

Longacre synthesized Grimes’ classification of the events and nonevents information and Hopper & Thompson’s parameter of scalar transitivity into his Etic Salience Scheme (1996:23). This scheme helps determine the distinctive features of foreground and background information of a narrative. He proposes 9 etic Bands which are organized into a hierarchical representation. The figure below shows the Etic Salience Scheme.

<table>
<thead>
<tr>
<th>Band</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1’</td>
<td>Pivotal Storyline</td>
</tr>
<tr>
<td>1</td>
<td>Primary Storyline</td>
</tr>
<tr>
<td>2</td>
<td>Secondary Storyline</td>
</tr>
<tr>
<td>3</td>
<td>Routine</td>
</tr>
<tr>
<td>4</td>
<td>Background actions/events</td>
</tr>
<tr>
<td>5</td>
<td>Background activity</td>
</tr>
<tr>
<td>6</td>
<td>Setting</td>
</tr>
<tr>
<td>7</td>
<td>Irrealis</td>
</tr>
<tr>
<td>8</td>
<td>Evaluations</td>
</tr>
<tr>
<td>9</td>
<td>Cohesive and thematic</td>
</tr>
<tr>
<td>-</td>
<td>*Flashback – can be under 2, 4, or 5</td>
</tr>
</tbody>
</table>

**Figure 4 Longacre's Etic Salience Scheme for Narrative Discourse (1996:28)**

The order of the bands in the hierarchy reflects the salience of each band to the storyline of the narrative text. Salience refers to the prominence of the events in the story. Those that are on the top have high saliency than those below them.

Somsonge (1991), in her study of the Thai narratives, sorted out the background bands first to uncover the storyline band.
Others who have used the Etic Salience Scheme approach in Payap University include: Minh Thi Tuyet Pham (2006), Daniel Arisawa (2006), Amber Morris (2008), and David Greninger (2009).

In this research, Longacre’s Etic Salience Band is applied on the data incorporating Somsonge’s technique of sorting out the background bands first in order to uncover the storyline band.

2.7 Macrostructure

Tuen A. Van Dijk with Walter Kintsch (van Dijk and Kintsch 1978) have developed the concept of macrostructures in order to reveal the overall semantic content of a discourse text. A set of rules is proposed which, when applied to a discourse text, unfolds the most important component of the text. Longacre states that “macrostructure analysis attempts to make explicit how the overall plan and global purpose of a story exercise a selective control on the incidents that are included and the relative elaboration of detail that characterize the presentation of each incident” (1989:42). Somsonge, quoting from Van Dijk, states that the linearly ordered sentences in a text has a global and abstract structure that controls the arrangement of these sentences (1991:15). This shows that the macrostructure of a text, other than it is the “overall plan” of the text, also determines which information can be included in the details of the text, and how these details are organized and presented in the text. It has also been pointed out that studying both the “whole” and the “parts” is of great importance in fully understanding the text (Longacre 1989:42).

Macrostructures can be constructed by rules called ‘macrorules’. These rules are developed by Van Dijk and Kinstch, starting out with four rules but then later on reduced to three. These three are: Deletion, Generalization and Construction. These rules are presented in details in Table 11 below.
Table 11 Macrorules of Van Dijk and Kintsch (1983:190)

<table>
<thead>
<tr>
<th>Macrorule #1</th>
<th>DELETION</th>
<th>Delete each proposition in a sequence that is not an interpretation condition (e.g., a presupposition) for another proposition in the sequence.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Macrorule #2</td>
<td>GENERALIZATION</td>
<td>Substitute the sequence of proposition a proposition that is entailed by each of the proposition in the sequence.</td>
</tr>
<tr>
<td>Macrorule #3</td>
<td>CONSTRUCTION</td>
<td>Replace the sequence of propositions with a proposition that is entailed by the joint set of the propositions of the sequence.</td>
</tr>
</tbody>
</table>

No macrorule applies when a proposition can be itself a macroproposition, and this is called the Zero rule for convenience.

The process of macrostructure analysis is, as Longacre puts it, “necessarily circular” (1989:42). The application of the macrorules can be done repeatedly on a text until it has completely shrunk down into its very gist (Louwerse & Graesser 2006:4). Even though a macrostructure is condensed greatly from the original discourse text, it still is a “coherent whole” by itself (Van Dijk & Kintsch 1983:52).

Somsonge adapted Van Dijk's macrorules in analyzing the macrostructure of the Thai narratives and applied Longacre's suggestion that instead of applying the macrorules in an unrestricted text, one starts with the storyline (1991:17). The storyline is already an abstract similar to a macrostructure in itself but still needs to be completely refined. The clauses in the storyline are the macropropositions on which the macrorules are recursively applied until “the most general macrostructure of the text” is distinguished (Somsonge 1991:17-18).

However, Greninger's analysis of the Sherpa texts' macrostructures has shown that the background information is also important in the formulation of the macrostructures. The result in his study shows that “although the storyline is the most used information type for constructing second-level macropropositions of the Sherpa texts, supportive material is employed more often than storyline material” (Greninger 2009:134).

In this research, important background information is utilized with the storyline as macropropositions, synthesizing Somsonge and Greninger's approach.
2.8 Additional Methodology

The steps applied in this research are based on the literature reviewed earlier in this chapter.

2.8.1 Data Collection

As stated in the introductory chapter, the goal of this research is to discover discourse patterns in a folk narrative genre of the Hanunuo-Mangyans called suyot.

After choosing the type of data I wanted to use for my thesis, I looked for the best available people who could produce the data for me. I stayed in the Hanunuo-Mangyan village when I was collecting my data, so I was able to ask the locals if they could point me to those who could become a language resource person for me. Not everyone could tell this kind of story and, in fact, there are not many people still alive who could deliver a suyot anymore these days. However, I was led to two people who were known to be good suyot storytellers in the community. One was Maligday Lawaan, who was my host in the village and a known leader among the Hanunuo Christian community, and the second one was Angelina Mines, who was known for her literary skills.

*Kuya* Maligday is 53 years old. He lives with his family in Kagankan, Mansalay, Mindoro Oriental. He is a known leader among the Mangyan people, especially among the Christian tribal community. He was able to finish elementary education and is fluent in Tagalog, the national language of the Philippines. He was chosen by the Hanunuo Christian community to be one of the four translators of the Hanunuo Bible translation (Old Testament) project that has been going on for three years as of 2013.

The suyot were collected from *Kuya* Maligday in the evening before dinner. We were at the cooking area, which was at the back of the ‘main house’, out in the open. With his children and nephew, we were sitting on the ground near the cooking fire where *Kuya* Maligday’s sister was cooking. Some members of the family, including *Kuya* Maligday’s parents and sisters were at the ‘main house’ listening with us. There

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23 *Kuya* means older brother. This is a proper word widely used among Filipinos to address older males.

24 *Mangyan* is the collective term used for the 8 indigenous people groups found in the island of Mindoro, Philippines. The term covers Alangan, Buhid, Hanunoo, Iraya, Tadyawan, Tawbuid Oriental, Tawbuid Occidental, and Ratagnon.

25 *Kuya* Maligday’s clan lives close to each other. They had a ‘main house’ where the cooking area is, and where most of the daily activities take place.
was eagerness among his children and nephew who were always excited to hear stories from him. However, knowing that it was recorded, they were cautious not to make any sound even at the funny part of the stories. Kuya Maligday told us two suyots that night: *Si Dungawan* ‘Dunghawan’, and *Si Palyus ag si Amu* ‘Palyus and Monkey’.

*Ate* Angelina is 42 years old. She lives in Lamak 1, Manaul, Mindoro Oriental with her husband and children. She didn’t finish elementary education, but she is literate and a fluent speaker of Tagalog as well. She is even one of the few Hanunuos who could still read and write the Hanunuo script (*see section 1.6*), and who could sing *ambahan*27. Just like Kuya Maligday, she is also one of the Christian leaders in the Mangyan community.

During my trips to *Ate* Angelina’s place, I was accompanied by Beth Lawaan, Kuya Maligday’s daughter. Our first trip was to schedule for the best time with her to collect suyot. On the day of the data collection, it was just me, Beth and her. It was in the afternoon at her family’s little shed near their ‘main house’. I was able to gather two suyots from her on that day: *Si Amu ag si Buaya* ‘Monkey and Crocodile’, and *Si Pauu ag si Kamayan* ‘Turtle and Old Monkey’.

### 2.8.2 Data Preparation

After I collected the data, I transcribed the collected narratives using the Express Scribe 28 program. Because the language is close to my mother tongue, Cebuano, and two other languages that I know (Tagalog and Hiligaynon), I already have enough knowledge to understand the stories. However there were still words that are not familiar to me, so during the first transcription, I had blanks and question marks in my transcription. I then had my language assistant, Beth Lawaan, check my transcription. Having a degree in Filipino Education, Beth has good skills in writing. In fact, just like her father, she is also a part of the Bible Translation project in their language. I gave her instructions on how to use the Express Scribe program. When she was able to learn it, she listened to all the recordings while reading through my transcription. Those that I left blank, she filled in, and those that she found wrongly transcribed, she corrected. She also changed some sentence cuts in my transcription.

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26 *Ate* means older sister. This is a proper word widely used among Filipinos to address the older females.

27 *Ambahan* is one of the Hanunoo poetic folk songs.

28 Express Scribe v5.06. NHC Software. Australia. Copyright (c) 1990-2007.
After this, I transferred the data into a Word\textsuperscript{29} file and gave it back to her for editing. I then compared her finished product with the original transcription to produce the final texts for the research.

I made a copy of the edited texts and had the sentences of each \textit{suyot} numbered. I put space under every sentence and asked Beth to translate the stories into Tagalog and instructed her to write it in the space under each sentence. Her translation into Tagalog is the basis for my translation in English.

I transcribed the edited data again using the IPA and pasted it into Fieldworks Language Explore\textsuperscript{30} (FLEX) program for interlinearization.

### 2.9 Particles

As mentioned in Section 1.6.1 Hanunuo words can be classified into two groups: full words and particles. Apparently, a great percentage of the Hanunuo vocabulary can be considered particles –all the words except those that fall under the categories of nouns, adjectives, verbals, and verbs.

According to Grimes, the function of particles in most languages “seems to be related to gluing the parts of discourses together” (1975:93). More definitions of a particle are: “it does not belong to one of the main classes of words, it is invariable in form, and has typically grammatical or pragmatic meaning” (SIL International 2004e). Basically, one can say that a particle is any word in a language that is not yet defined.

Tehan mentions that particles can contribute to the overall “texture” of the discourse in the area of progress, prominence, coherence and cohesion of a text (2014:2). Longacre mentions the term “texture of a discourse” referring especially to “cohesion and coherence” of the discourse’s “linear development” (1989:17). Furthermore, he mentions that texture consists of “strands of information of varying relevance crossed by features that mark passages of special significance” (1996:4). Particles also indicate: style, register, genre, sociolinguistic features, evidence, attitude, personality, context, etc. (Tehan 2014:2).

It is then important to identify particles in a language and study their functions in discourse analysis. Some linguists, like Linda Jones (1992), Joseph Cooke (1989), and Thomas Tehan (2014), give suggestions on how to deal with particles in a

\textsuperscript{29} Microsoft Word 2010 v.14.0.7106.5003. Redmond, Washington.

\textsuperscript{30} Field Language Explorer v7.2.6. Copyright 2003-2012. SIL International.
language. For this research, Tehan’s method is adapted. A condensed list of his methods is as follows:

1. First, interlinearize texts from several genres.
2. Prepare an exhaustive list of particles (certain or suspected).
3. Periodically return to all the texts, as one learns the language and its structure better, and apply more descriptive names to particles.
4. Refine the labels according to their function.
5. As the information is accumulating, sort the particles into genre, register, style, context, etc. lists.
6. Determine the scope of effect of a particle.
7. Determine where particles must, may and cannot appear by interviewing mother-tongue speakers and experimenting with phrase, clause, sentence and discourse syntax.
8. Continually look for generalizations as you proceed with grammatical and discourse analysis, employing insights of linguistically aware mother-tongue speakers.

2.9.1 Data Analysis
When all the texts were ready for analysis, selected methodologies of discourse analysis were applied to the interlinearized texts.

The initial step was to determine the phrases and clauses in the texts. After this was the charting of the texts using a modified chart that Levinsohn (2007:17-18) suggested which separates the main clause from the pre-nuclear and post-nuclear constituents. Boundaries were then determined using internal unity criteria and boundary markers.

Once the boundaries were determined, an analysis of surface and notional structure of the data was performed. After this, a proposed etic salience scheme was constructed. When the storylines of the texts were identified, macrorules were applied to uncover a macrostructure of the sayots. Particles where also identified, analyzed, and given initial description of their function.
2.10 Overview of the Suyots
This section gives an overview of the four suyots utilized as data in this research.

The stories collected as data for this research, as mentioned in section 2.8.1, are Si Dunghawan ‘Dunghawan’, Si Palyus ag si Amu ‘Palyus and Monkey, Si Amu ag si Buaya ‘Monkey and Crocodile’, and Si Pauu ag Si Kamayan ‘Turtle and Old Monkey’. Below are overviews of each suyot.

The story of Dunghawan\(^{31}\) is about a smart and handsome guy who, because of his desire to gain more knowledge about the world, goes on a lone journey. Along the way, he meets Kapri\(^{32}\), a servant of the king, who challenges him to fight. The condition is, whoever wins will skin the one who will be defeated. Dunghawan agrees hesitantly but defeats Kapri. He then skins Kapri, just as how they came to agree before they started to fight. Dunghawan then makes Kapri’s skin his ‘clothes’ and goes back to the house of the king replacing Kapri who was the king’s servant. Since he is donning Kapri’s skin, the king does not realize that he is not Kapri. However, it turns out that the youngest daughter of the king catches Dunghawan bathing in the river without Kapri’s skin, thus revealing his true identity to her. The youngest daughter then falls in love with Dunghawan. She, however, did not tell her family about Dunghawan’s secret. One day, Dunghawan goes back to the river and the youngest daughter followed him again. The girl then reaches out for Kapri’s skin and Dunghawan has to go home without it. All the while, he thinks that the king is surely going to kill him. However, opposite to the consequence of death that he expects when the king discovers his identity, the king is so please to know who he really is and asks him to marry his daughter. At this very same moment of revelation, the king suddenly dies and Dunghawan replaces him.

The story of Dunghawan has a total of 90 sentences with 190 clauses.

The story of Palyus and Monkey is about a crafty man, Palyus, and the monkeys. One day, Palyus meets a monkey who wants to swing on his hammock. With the condition of putting thorny rattan nodes first in the monkey’s butt and nose, he allows the monkey to swing on his hammock. The monkey agrees but because of this, the monkey dies and Palyus takes makes him his special dish. He then sets aside the monkey’s intestine and goes to the river where he cleans the intestine and weaves it. Later on, another monkey appears and asks him what kind of intestine he is weaving. Palyus does not tell the

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\(^{31}\) Dunghawan is one of the famous suyot characters. There are many other suyots in which he is the main actor.

\(^{32}\) Kapri is a mythical black, human-like creature well-known not only among the Hanunoo-Mangyans, but among many Filipinos.
monkey the truth but instead plays a trick on him which makes him laugh. The monkey then sees Palyus’ black teeth and desires to have his teeth blackened too. With this, Palyus plots a trick on the monkey including his whole clan. He tells the monkey that the reason why he has black teeth is because his parents smoked him, and if the monkey wants to have his teeth blackened too, he should come and meet him on the 8th day bringing the rest of his clan. Palyus then assures the monkey that he would make their teeth black. When the eight day arrives, many monkeys come to Palyus’ house. He then leads them to his father’s farm where he asks the monkeys to hang-on to the poles so that he can smoke them. The monkeys willingly climb on the poles and Palyus lights a fire in the farm burning all the monkeys. However, Palyus realizes that there is one mother monkey carrying her baby who did not go into the center of the farm where the monkeys are smoked. The monkey then sees the horrible death of the other monkeys. Because of this, the mother monkey swears that all the monkeys will never trust man anymore, thus, monkeys live in the forests and are elusive.

The story of Palyus and Monkey shows a mixture of a fable and a legend, which is a natural characteristic of a suyot. The whole story has a total of 105 sentences with 227 clauses.

The story of Monkey and Crocodile is about Monkey escaping from Crocodile who wants to eat his liver. Monkey goes to the beach in behalf of his son to look for oysters and meets Crocodile. Crocodile then tells him that he wants his tasty liver. However, crafty Monkey escapes from Crocodile by telling him the he did not bring his liver with him. He then suggests that if he really wants to have his liver, they should just meet again on the 8th day to which gullible Crocodile agrees with. On the eight day, the two meet again and Crocodile brings his family with him. Monkey then tells Crocodile that he would count them first but then he sees the biggest Crocodile causing him to run away and escape. Crocodile then chases Monkey into his house and up to the hills. After sometime, Crocodile gets tired and tries to trick Monkey by pretending to be dead. However, Monkey is smart enough to recognize that he is just faking and is able to escape. Crocodile chases him again up to the other hill but, by this time, Crocodile dies from exhaustion.

Monkey and Crocodile story is the shortest among the four suyots. It has a total of 50 sentences and with 85 clauses.

The last suyot is the story of Turtle and Old Monkey. The story starts with Turtle and Old Monkey meeting on the road. Turtle is bringing a banana tree. When Old Monkey knows
that Turtle is going to plant the tree, he asks a part of it too from Turtle. Without any hesitation, Turtle gives Old Monkey the other end of the tree. Later on, Turtle’s banana grows and bears fruit but Old Monkey’s dies. Soon, the banana fruits ripen and Turtle realizes he could not climb it. Therefore, he asks help from Old Monkey to climb it. Old Monkey willingly agrees to climb the tree but when he reaches the top he did not give Turtle any fruit causing Turtle to be very sad. An Ant sees Turtle and volunteers to bite Old Monkey’s butt as revenge. However, it still did not make Old Monkey come down.

Turtle then expresses his sadness through an ambahan. When Old Monkey hears Turtle’s ambahan, he then comes down and asks Monkey if he has an ambahan for himself too. Turtle then instructs Old Monkey to put thorny rattan nodes in his butt before he sings his ambahan and Old Monkey obeys him. Old Monkey did not realize that by doing so, it would lead to his demise. After Old Monkey dies, Turtle cooks him and serves him to Balugbau, who happens to be Old Monkey’s son. When Balugbau realizes that Turtle feeds him his father, he chases Turtle and tries to cook him. However, Turtle is clever and escapes from Balugbau. Balugbau catches him again, and again Turtle escapes. The cycle of ‘catch and chase’ keeps going until Turtle escapes to the pond where Balugbau could not go into. Realizing this, Balugbau brings other animals into the pond to dry it up.

Unfortunately, the Sawi bird chirps causing the urine of the animals to gush out, filling the pond again. Moreover, the water buffalo, which is one of the animals that Balugbau has brought to the pond, steps on Turtle’s shell which causes his hooves to crack.

Once again, this story is a mixture of fable and a legend. The story has a total of 108 sentences and 200 clauses.

### 2.11 Summary

This chapter has discussed the Discourse Analysis processes utilized in analyzing the data of this research which include: Barnwell’s criteria of internal unity and boundary, Dooley and Levinsohn’s concepts, Longacre’s theory of Notional and Surface Structure, as well as, his Etic Salience Scheme, Van Dijk’s theory of macrostructures, Somsonge and Greninger’s adaptation of the macrorules and Tehan’s methods on handling particles. This chapter has also discussed the methodology used in the research. Moreover, the overview of the four suyots was presented in this chapter.
Chapter 3
Boundaries, Internal Unity, and Surface and Notional Structure

3.1 Introduction
This chapter identifies and describes the elements that mark boundaries and internal unity in the corpus. The surface and notional structure of each story in the data are also presented here.

The method used is as follows. Each text was first tentatively divided into bigger segments i.e. grouping of sentences. After that, Barnwell’s (1980:237-240) criteria of discourse boundaries and internal unity were adapted to determine more clearly defined units within the suyots. (See section 2.4 for the discussion of boundary and internal unity signals.)

After the segmentation of each suyot, Longacre’s (1996:36) concepts of surface and notional structure were applied on the segmented stories. (See the table of the surface and notional structure in section 2.5.)

Each segment found in each text was examined for any evidence that would show their correspondence with the suyot’s surface and notional structure. The Peak in every suyot was also determined using Longacre’s list of Peak surface structure markings and other special markings found in the data (1996:38-48). (See section 2.5.1 for a detailed discussion of Peak markings.)

This chapter ends with the summary of all the findings of the analysis.

3.2 Monkey and Crocodile
This story was elicited from Ate Angelina. It has a total of 493 words, 50 sentences, and 85 clauses. It is found in Appendix A.

Table 12 shows the profile of the surface and notional structure segmentation of Monkey and Crocodile story. Details of the table are discussed after the table.
### Table 12: Surface and Notional Structure Segment of Monkey and Crocodile Story

<table>
<thead>
<tr>
<th>Surface Structure</th>
<th>Notional Structure</th>
<th>Surface Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td></td>
<td><em>Si Amu ag si Buaya ‘Monkey and Crocodile’</em></td>
</tr>
<tr>
<td>Stage</td>
<td>S#1 – 3</td>
<td>Expository</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>BM</strong>&lt;sup&gt;33&lt;/sup&gt;:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Introduction of participants (<em>Amu ‘Monkey’, son of Monkey = present</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(<em>Buaya ‘Crocodile’ = absent</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New place (<em>Monkey’s house</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>IUM</strong>&lt;sup&gt;34&lt;/sup&gt;:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same participant (<em>Monkey, son of Monkey</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same place (<em>Monkey’s house</em>)</td>
</tr>
<tr>
<td>Episode 1</td>
<td>S#4-14</td>
<td>Inciting Moment</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>BM</strong>:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of place (<em>dagat ‘seashore’</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New participant (<em>Crocodile</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tail-Head linkage (<em>MC.3 &amp; MC.4</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Summary statement (<em>MC.14</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>IUM</strong>:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same place</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same participant</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lexical coherence (<em>tasty liver</em>)</td>
</tr>
<tr>
<td>Episode 2</td>
<td>S#15-23</td>
<td>Developing Conflict</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>BM</strong>:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grammatical marker (<em>pagka</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of time (<em>8th day</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New participants (<em>Crocodile’s clan</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>IUM</strong>:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same participants</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same place</td>
</tr>
<tr>
<td>Episode 3</td>
<td>S#24-30</td>
<td>Developing Conflict</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>BM</strong>:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grammatical marker (<em>pagka</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tail-Head Linkage (<em>MC.23 &amp; MC.24</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of place (<em>Monkey’s house</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>IUM</strong>:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same participants</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same place</td>
</tr>
<tr>
<td>Episode 4</td>
<td>S#31-34</td>
<td>Developing Conflict</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>BM</strong>:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grammatical marker (<em>pagka</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of place (<em>tree top</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of activity (<em>spider hunting</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tail-Head linkage (<em>MC.30 &amp; MC.31</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>IUM</strong>:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same place</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same participant</td>
</tr>
</tbody>
</table>

<sup>33</sup> BM: Boundary Marker  
<sup>34</sup> IUM: Internal Unity Marker
As reflected by the table above, the story has 9 segments, reflecting a surface structure of the Title, Stage, six Episodes and the Closure. Furthermore, the story has been analyzed as containing no Peak. The Monkey and Crocodile text is an episodic narrative. *(See section 2.5.1.)*

The title given by the storyteller of the *suyot* was *Si Amu ag si Buaya* ‘Monkey and Crocodile’. It gives the listeners a preview of the main participants of the story.

The narrator then sets the stage (S#1 – 3) of the story. However, unlike the typical way of starting a story, which is through descriptive clauses, she started out the story with the dialogue of the two monkeys – father and son. The dialogue gives an overview to the listeners of how the story will turn out. It mentions, *Buaya* ‘Crocodile’, another character in the story who is about to enter into the upcoming episode, as well as, the seashore which is one of the locations where some scenes in the story is about to take place. Not only that, the dialogue between the father and the son gives the listeners a hint that the other character, *Buaya*, is the antagonist in the story.

The next segment (S#4-14) is Episode 1. The episode is bounded by a change of location which is at the *dagat*[^35] ‘seashore’ and a new participant, *Buaya*, who was mentioned in the stage and now, enters into the scene. Moreover, there is a tail-head

[^35]: *Dagat* literally means ‘sea’ but as we can see in the story, the narrator actually refers to the seashore, thus, I’m glossing this as ‘seashore’.
linkage that separates this segment from the previous segment in MC.3 and MC.4 as shown below:

(33)  MC.3 ṭaku ji laŋ ti maŋatag
1S already only the be going
pro mod adv dem v

I'll go there myself."

MC.4  ati ji ṇani si ṭamu?
there already EP PersInd Monkey
adv mod prt det n

Off did Monkey go.

Amu declares that he himself will go to the seashore in S#3 which is the last sentence of the previous segment and then episode 1 started out in S#4 that Amu went to the seashore. The segment ends with a summary statement that is marked by the adverbial phrase sijun ginan ‘from there...’ or ‘from that time’.

(34)MC.14  sijun ginan nuli ji maʔan si ṭamu?
there from went_home already again PersInd monkey
adv adp v mod adv det n

sa kaj balaj
Loc 3SPoss house
prep pro n

From there, Monkey went back to his home again.

The internal unity markers found that keep this whole unit together are: same place, same participants, and lexical coherence. The proof of lexical coherence is the repetition of the noun phrase ataj marabu ‘tasty liver’ which occurs 3 times within the segment.

Though Amu is in a scary situation in this segment, he does not seem so affected at all with the possible danger that he is facing. He even voluntarily goes into the place. This segment, instead, correlates with the Inciting Moment in the notional structure. Amu’s deal with Buaya to see him again on the eighth day with his liver keeps the story going.
The next segment (S#15-23) is Episode 2, which correlates with Developing Conflict in the notional structure.

This segment is bounded by the grammatical marker *pagka*, which can be a temporal marker as it may be translated as ‘when’. There is also a change of time, and new participants, of which the biggest crocodile is the highlight (MC.20). The exit of *Amu* from the scene in sentence MC.23 marks the end boundary of the segment too.

The next four Episodes can be divided into two types of cycles. The first cycle which occurs in Episode 3 and 4 is ‘escape – discovery – chase’ while the second cycle which occurs in Episode 5 and 6 is ‘escape – trickery – chase’.

Episodes 3 and 4 start with *Amu’s* escape from his predator, *Buaya*. However, *Buaya* then discovers his hiding place, and the two start on a chase again.

In Episodes 5 and 6, *Amu* still escapes from *Buaya*; however, by this time *Buaya* finds a new tactic, which is tricking *Amu* by pretending that he is already dead. But, since *Amu* is shrewder than *Buaya*, he gets away from him. Then the chase starts again.

All of these four episodes have the grammatical marker *pagka* and change of location as boundaries. Episodes 3 to 5 have tail-head linkage (MC.23 and MC.24; MC.30 and MC.31; MC.34 and MC.35) and episode 6 has summary statement in MC.49.

For the internal unity markers of the episodes, same place and same participants are found in all four episodes.

The lack of surface structure Peak was discussed at the beginning of this section after Table 11. Episode 6 corresponds to proposed Climax which is, specifically, in MC.47 and MC.48. During this time, *Buaya* was, for a long time, not moving anymore. *Amu*, wanting to make sure if *Buaya* is dead, pulls *Buaya’s* tail repeatedly to make sure that he is already dead. *Amu’s* act of coming too close to *Buaya* is a dangerous move and this gives a thrill to the hearers knowing the risk that *Amu* is taking.

The Closure is found in S#50. Here, *Amu* confirms that *Buaya* is really dead already. The story does not have a Finis. The story, in fact, ends very quickly.
The boundary markers utilized in this story are: change of time (2 times), change of place (6 times), new participant/exit of participants (3 times), grammatical marker (5 times), tail-head linkage (5 times), and summary statement (2 times).

On the other hand, the internal unity markers found within each segment in the story are: same time (1 time), same participants (7 times), same place (7 times), and lexical coherence (4 times).

### 3.3 Turtle and Old Monkey

The Turtle and Old Monkey story was elicited from *Ate* Angelina. It has a total of 1,008 words, 108 sentences, and 200 clauses. The whole text can be found in Appendix B. The segments of the story are as shown in Table 13 below.

#### Table 13 Surface and Notional Structure of Turtle and Old Monkey Story

<table>
<thead>
<tr>
<th>Surface Structure</th>
<th>Notional Structure</th>
<th>Surface Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Si Pauu ag si Kamayan 'Turtle and Old Monkey'</td>
<td></td>
</tr>
<tr>
<td>Stage 1 S#1 – 12</td>
<td>Expository</td>
<td>BM: Exit of participants</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Summary statement (TM.12)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>IUM: Same participant</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same time</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lexical coherence (banana)</td>
</tr>
<tr>
<td>Stage 2 S#13 - 18</td>
<td>Expository</td>
<td>BM: Change of time (8th day)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Exit of participants</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grammatical marker (pagka)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Summary statement (TM.18)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>IUM: Same place</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same participant</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same topic (the condition of the banana tree)</td>
</tr>
</tbody>
</table>

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36 I included the “exit of participant” in this count.
<table>
<thead>
<tr>
<th>Surface Structure</th>
<th>Notional Structure</th>
<th>Surface Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Episode 1</td>
<td>S#19 - 30</td>
<td>BM: Grammatical marker (<em>pagka</em>)&lt;br&gt;Change of time (<em>long after the 8th day</em>)&lt;br&gt;Change of place (<em>Old Monkey’s house</em>)&lt;br&gt;IUM:&lt;br&gt;Same participants&lt;br&gt;Lexical Coherence (<em>banana fruit, climbing of the banana tree</em>)</td>
</tr>
<tr>
<td></td>
<td>Inciting Moment</td>
<td></td>
</tr>
<tr>
<td>Episode 2</td>
<td>S#31-47</td>
<td>BM: Grammatical marker (<em>pagka</em>)&lt;br&gt;Tail-Head Linkage (<em>TM.30 &amp; TM.31</em>)&lt;br&gt;Change of place (<em>Turtle’s front yard</em>)&lt;br&gt;New Participant (<em>Ant</em>)&lt;br&gt;IUM:&lt;br&gt;Same participants&lt;br&gt;Same place&lt;br&gt;Lexical coherence (<em>the banana fruit getting consumed, not being given [banana fruit]</em>)</td>
</tr>
<tr>
<td></td>
<td>Developing Conflict</td>
<td></td>
</tr>
<tr>
<td>Peak</td>
<td>S#48 - 62</td>
<td>BM: Exit of a participant (<em>Ant’s absence</em>)&lt;br&gt;New props (<em>10 thorny bamboo nodes; ambahan</em>)&lt;br&gt;IUM:&lt;br&gt;Same place&lt;br&gt;Same participants&lt;br&gt;Lexical coherence (<em>ambahan</em>)&lt;br&gt;PM:&lt;br&gt;Peculiar features (<em>embedded ambahan, embedded detailed instruction</em>)</td>
</tr>
<tr>
<td></td>
<td>Climax</td>
<td></td>
</tr>
<tr>
<td>Closure</td>
<td>S#63</td>
<td>Conclusion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Conclusion</td>
</tr>
</tbody>
</table>

**Part 2**

<p>| Episode 3         | S#64 - 80          | BM: Change of place (<em>Turtle’s kitchen</em>)&lt;br&gt;New participant (<em>Balugbau</em>)&lt;br&gt;IUM:&lt;br&gt;Same place&lt;br&gt;Same participants |
|                   | Inciting Moment; Developing Conflict | |
| Episode 4         | S#81 - 91          | BM: Grammatical marker (<em>pagka</em>)&lt;br&gt;Summary-head linkage (<em>TM.81</em>)&lt;br&gt;IUM:&lt;br&gt;Same time&lt;br&gt;Same participants |</p>
<table>
<thead>
<tr>
<th>Surface Structure</th>
<th>Notional Structure</th>
<th>Surface Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peak</td>
<td>S#92-106</td>
<td>BM: Grammatical marker (<em>pagka</em>)&lt;br&gt;Change of place (<em>pond</em>)&lt;br&gt;New participants (<em>cows, horses, water buffaloes, Sawi bird</em>)&lt;br&gt;IUM: Same time&lt;br&gt;Same participants&lt;br&gt;PM: Concentration of participants&lt;br&gt;Onomatopoeia</td>
</tr>
<tr>
<td>Closure</td>
<td>S#107-108</td>
<td>Conclusion</td>
</tr>
</tbody>
</table>

As shown in the table above, the *suyot* has two parts and is divided into 11 segments: Title, two Stage segments, two first part Pre-Peak Episodes and two second part Pre-Peak Episodes, two Peaks, and two Closures.

The first part is the story of *Pauu* and *Kamayan* and the second part is the story of *Pauu* and *Kamayan*’s son, *Balugbau*. Both parts have a Peak, and the first part does have a Closure but is still hinged with the second part of the story (*More explanation is given below*).

The title that the narrator gives to the story is *Si Pauu ag si Kamayan* ‘Turtle and Old Monkey’ which again, just like her first story, tells the listeners who the main characters of the story are.

The stage of the story has two segments and both contain a dialogue, instead of descriptive clauses, that gives an overview of how the story will turn out.

The first two main characters in the story, *Pauu* ‘Turtle’ and *Kamayan* ‘Old Monkey’, enter in the first part of the stage (S#1 – 12) with the main prop, which is the banana tree. Turtle and Old Monkey meet and find themselves dividing Turtle’s banana tree. Though not made explicit in the story, Turtle must have gotten the lower part of the tree which has the root while Old Monkey gets the upper part\(^{37}\). Their conversation reveals the place where the two would plant their share of the banana which also gives a hint of who is wiser between the two.

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\(^{37}\) The Turtle and Monkey and the Banana tree story is a common story among the Filipinos which was written by the national hero, Jose Rizal. However, this version of the Hanunoo Mangyan has twists that Jose Rizal’s version does not have. It would be interesting to know if the Mangyans learned this story from the outsiders and modified it.
In the second part of the stage (S#13 – 18), Pauu and Kamayan met again to update about the condition of the banana that they have planted.

One new boundary marker found in these two stage segments is participants exiting from the scene. This is different from change of participants since in the next segment these same participants come into the new scene. They exited from the scene for some time to mark a boundary from the next scene.

Segment (S#48 – 62) is the Peak of the first part of the story. There is now a change of focus here which is the ambahan\(^\text{38}\) instead of the banana, and there are also new props, which are the 10 thorny bamboo nodes. Moreover, Tugasaw is now gone from the scene. All of these are the boundary markers of the segment.

The Peak is marked by two peculiar features, which are embedded ambahan and embedded detailed instruction. Pauu expresses his deep sadness through reciting an ambahan (TM.49-53) which surprisingly causes Kamayan to come down from the tree. Kamayan is so mesmerized by the ambahan that he, too, wants one for himself. Willingly, Pauu gives a detailed instruction to Kamayan in TM. 57-59, which is to insert 10 thorny bamboo nodes in his butt before he recites his ambahan. The following two sentences, TM.60-61, is where the Climax of the story is. Kamayan did just as what Pauu instructed him to do. He did not realize that it will lead him to his demise.

S#63 marks the Closure of the first part of the story where the narrator states that Pauu has successfully taken revenge against Kamayan. The story seems to have ended already, but this is actually just the first part.

The transition to the second part of the story is quick. The next segment starts out directly with an Inciting Moment. Right at the beginning of the second part of the story, TM. 64-65, Pauu butchers Kamayan and another participant is introduced in the story, Balugbau, who is the son of Old Monkey. This is the major twist that the well-known Filipino Turtle and Monkey story written by Jose Rizal does not have.

The whole segment consists of sentences TM.64-80. Another story starts about Pauu and Balugbau. A portion of this segment also correlates with a Developing Conflict in the story. The conflict starts to develop in TM.71 when Turtle reveals to Balugbau that he is actually eating his father. Because of this, Balugbau chases Turtle swearing

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\(^{38}\) A song poem that has meter and rhyme. It is usually sung in a style and tune that varies with the person delivering it and is recited without musical accompaniment. It has 7 syllables per line with the final syllable of every line rhyming with all the others (Postma 1977:39).
to roast him in the fire. As what is expected, slow Turtle is caught. However, he finds an escape by tricking Balugbau who is as dumb as his father.

The two segments that follow repeat the cycle in the previous episode: Turtle does a mean thing to Balugbau – Balugbau learns that he is tricked by Turtle – he chases and catches Turtle.

However, the last repeated cycle diverts from what is expected to happen where Balugbau is not able to catch Pauu anymore. This is where the Peak of the second part of the story is.

The Peak markers found in this segment are: concentration of participants (Pauu, Balugbau, cows, horses, water buffaloes, and Sawi bird all in one location), and onomatopoeia which is the sound of the Sawi bird “kabutbuti, kabutbuti, kabutbuti”.

The Closure of the story is an unusual ending. Although the narrator sums the story up that Balugbau did not catch Turtle anymore, the final focus is on how the hoof of the water buffalo cracks as a consequence of stepping on Turtle’s shell.

The boundary markers utilized in this story are: change of time (3 times), change of place (6 times), new participant (7 times), grammatical marker (6 times), tail-head linkage (5 times), summary statement (4 times), and exit of participants (2 times).

On the other hand, the internal unity markers found within each segment in the story are: same time (2 times), same participants (9 times), same place (4 times), and lexical coherence (6 times).

3.4 Dunghawan
The story of Dunghawan was elicited from Kuya Maligday. It has a total of 1,043 words, 90 sentences, and 190 clauses. See Appendix C for the full story.
Table 14 Surface and Notional Structure of the Story of Dunghawan

<table>
<thead>
<tr>
<th>Surface Structure</th>
<th>Notional Structure</th>
<th>Surface Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aperture</td>
<td>S#1</td>
<td><em>maj ?usa waja ka tultulanun tungkul ɲani ... 'there is one more story about...'</em></td>
</tr>
<tr>
<td>Stage</td>
<td>S#2 – 4</td>
<td></td>
</tr>
<tr>
<td>Expository</td>
<td>BM: Introduction of participant (<em>Dunghawan</em>) Summary statement (<em>D.4</em>) IUM: Same time Same participant</td>
<td></td>
</tr>
<tr>
<td>Episode 1</td>
<td>S#5 - 18</td>
<td></td>
</tr>
<tr>
<td>Inciting Moment;</td>
<td>BM: Grammatical marker (<em>pagka</em>) Tail-head linkage (<em>D.4 &amp; D.5</em>) New Participant (<em>Kapri</em>) Change of place (<em>away from home</em>) IUM: Same place Same participant</td>
<td></td>
</tr>
<tr>
<td>Developing Conflict</td>
<td>BM: Grammatical marker (<em>pagka</em>) Change of time (<em>palis ti init 'around 2PM'</em>) IUM: Same participants Same time Same place PM: Concentration of participants Change of pace</td>
<td></td>
</tr>
<tr>
<td>Episode 2</td>
<td>S#19 - 24</td>
<td></td>
</tr>
<tr>
<td>Climax</td>
<td>BM: Grammatical marker (<em>pagka</em>) Change of time (<em>palis ti init 'around 2PM'</em>) IUM: Same participants Same time Same place PM: Concentration of participants Change of pace</td>
<td></td>
</tr>
<tr>
<td>Closure</td>
<td>S#25 - 29</td>
<td></td>
</tr>
<tr>
<td>Conclusion</td>
<td>BM: Grammatical marker (<em>nu kabitay 'just like how'</em>) Summary statement (<em>D.29</em>) IUM: Same participant</td>
<td></td>
</tr>
</tbody>
</table>

**Part 2**

<p>| Episode 3         | S#30 - 33          |                 |
| Developing Conflict | BM: Grammatical marker (<em>pagka</em>) Change of place (<em>king's house</em>) New participant (<em>hari 'king'</em>) IUM: Same place Same participants |</p>
<table>
<thead>
<tr>
<th>Surface Structure</th>
<th>Notional Structure</th>
<th>Surface Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Episode 4</td>
<td>S#34-40</td>
<td>Developing Conflict</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BM:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of time</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Exit of a participant</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New props (<em>kaju</em> ‘firewood’)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>IUM:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same activity</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same participants</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lexical coherence (<em>firewood</em>)</td>
</tr>
<tr>
<td>Episode 5</td>
<td>S#41-59</td>
<td>Developing Conflict</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BM:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grammatical marker (<em>pagka</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of place (<em>river</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Introduction of new participants (<em>daughters of the king</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>IUM:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same place</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same participants</td>
</tr>
<tr>
<td>Episode 6</td>
<td>S#60-67</td>
<td>Developing Conflict</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BM:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of place (<em>back to the house</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grammatical marker (<em>pagka</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New of participants (<em>the other daughters of the king</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>IUM:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same participants</td>
</tr>
<tr>
<td>Peak</td>
<td>S#81-88</td>
<td>Climax</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BM:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of place (<em>king’s front yard</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of participants (<em>King, daughters, Dunghawan</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grammatical marker (<em>pagka</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tail-Head linkage (<em>D.81 &amp; D.82</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>IUM:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same time</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same participants</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PM:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Shift from narrative-dialogue-drama</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Concentration of participants (not explicit)</td>
</tr>
<tr>
<td>Closure</td>
<td>S#89</td>
<td>Conclusion</td>
</tr>
<tr>
<td>Finis</td>
<td>S#90</td>
<td>Summary</td>
</tr>
</tbody>
</table>

Based on the table above, the story has a total of 13 surface segments which include: Aperture, Stage, seven Pre-Peak episodes, a Peak, two Closures, and a Finis.
This story, again, has two parts within. The first part sets the stage with a mini-narrative for the second part.

There was no title given by the narrator so the title given to this story is my suggestion and stands outside the text. However, the title I have given to the story is extracted from the Aperture of the story.

The story is opened with an Aperture (S#1) maj ṭusa waja ka tultulanun tunkul ᵈani sa kan dunghawan... ‘there is one more story about Dunghawan...’. This phrase is not only a common story opener among the Hanunuo-Mangyans but also in my language, Cebuano. There is a possibility that this formulaic phrase is also common among the other languages in the Philippines.

The story then moves on to the Stage (S#2 – 4) which introduces the main character of the story who is Dunghawan. In the Stage segment, Dunghawan’s plan is also revealed.

Episode 1 (S#5 – 18) moves into another place and has another participant, Kapri, come into the scene. This episode correlates with the Inciting Moment and Development Conflict where Kapri challenges Dunghawan to a wrestling match with the condition that whoever wins will skin the one who gets defeated. Though hesitant at first, Dunghawan accepted the challenge.

Episode 2 (S#19 – 24) then follows. Climax is also found in this segment which is in S#19-20. Dunghawan feels hopeless at this point but decides to encourage himself. Eventually, Kapri felt tired and Dunghawan was able to defeat him. However, this Climax has no special marking in the Surface Structure.

Episode 2 is then followed by the Closure (S#25 – 29) of the first part of the story. It is an explanation of what Dunghawan did and the purpose of it after he defeated Kapri.

The two episodes, Episode 3 (S#30 – 33) and Episode 4 (S#34-40), that follow have the same cycle – ‘accomplished task – inquiry – hit’. Dunghawan accomplishes a task and asks the king where the place to put things into is. Since the king does not know that it was not really Kapri talking to him, he hits Dunghawan in irritation for not knowing what he should have already known.

Both of these two episodes correlates with Developing Conflict in the notional structure, the king expects that Kapri should know everything in the house but since
it is actually now Dunghawan dressed in Kapri's skin who replaces Kapri, he is
disoriented inside the king's house.

The next three episodes; Episode 5 (S#41 – 59), Episode 6 (S#60 – 67), and Episode
7 (S#68 – 81), all correlate with Developing Conflict of the second part of the story.
In these episodes, a new character, youngest daughter of the king, enters into the
story and plays the important part of discovering Dunghawan's secret. By the time
she knows that Kapri is actually Dunghawan, a very handsome man, she falls in love
with him. Her father and her sisters are starting to get irritated with her for staying
close with Dunghawan but she did not say anything about the truth.

Finally, the Peak episode is found in S#81-88. The Peak markers found in this
segment are:

1. Shift from narrative – dialogue – drama
2. Concentration of participants – although this is not explicitly presented, it is
   inferred that when Dunghawan returns back to the king’s house, all of the
   king’s daughters are there too.

This segment correlates with the Climax of the second part of the story. It occurs in
S#82-87 where Dunghawan meets the king. He is expecting to be killed by the king,
but the king responds the other way. He, instead, asks him to marry his daughter.

The story ends with a one-sentence Closure (S#89) which concludes that
Dunghawan becomes the king, and a Finis imaw di kang tultulanun ‘this is my story.’

The boundary markers utilized in this story are: change of time (3 times), new
participant (5 times), grammatical marker (8 times), change of place (6 times), tail-
head linkage (3 times), summary statement (4 times), and exit of participants (1
time).

On the other hand, the internal unity markers found within each segment in the
story are: same time (4 times), same participants (10 times), same place (4 times),
and lexical coherence (2 times).

3.5 Palyus and Monkey
This story was elicited from Kuya Maligday. It has a total of 1,040 words, 105
sentences, and 227 clauses. See Appendix D for the full story.
The segments of the story are presented in the table below.

Table 15 Surface and Notional Structure Table of the Story of Palyus and Monkey

<table>
<thead>
<tr>
<th>Surface Structure</th>
<th>Notional Structure</th>
<th>Surface Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aperture</td>
<td>S#1 -2</td>
<td>Formulaic Phrase</td>
</tr>
</tbody>
</table>
|                   |                    | ?inda kaŋ tultulanun tuŋkul ŋani... ‘this is my story about...’  
|                   |                    | Sa ati katpung pag udas... ‘long time ago’ |
| Stage             | S#2 - 3            | Expository      |
|                   |                    | Introduction of the participant |
| Episode 1         | S#4 - 15           | Inciting Moment |
|                   |                    | BM:             |
|                   |                    | Change of time (abwat ti init ‘noon time’) |
|                   |                    | New participant (Amu ‘Monkey’) |
|                   |                    | Grammatical marker (pagka)  
|                   |                    | IUM:             |
|                   |                    | Same time  
|                   |                    | Same participants  
|                   |                    | Same place  
|                   |                    | Lexical coherence (hammock) |
| Part 2            |                    |                 |
| Episode 2         | S#16 - 23          | Inciting Moment |
|                   |                    | BM:             |
|                   |                    | Grammatical marker (pagka)  
|                   |                    | Summary-head linkage (PM.18-19 & PM.20)  
|                   |                    | IUM:             |
|                   |                    | Same time  
|                   |                    | Same participant  
|                   |                    | Same place  
|                   |                    | Lexical coherence (puna ‘intestine’) |
| Episode 3         | S#24 - 44          | Developing Conflict |
|                   |                    | BM:             |
|                   |                    | Change of place (river)  
|                   |                    | Grammatical marker (pagka)  
|                   |                    | Tail-Head linkage (PM.23 & PM.24)  
|                   |                    | New participant (another Amu)  
|                   |                    | IUM:             |
|                   |                    | Same place  
|                   |                    | Same participants  
<p>|                   |                    | Lexical coherence (intestine) |</p>
<table>
<thead>
<tr>
<th>Surface Structure</th>
<th>Notional Structure</th>
<th>Surface Markings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Episode 4</td>
<td>Developing Conflict</td>
<td>BM: Grammatical marker (<em>pagka</em>)&lt;br&gt;Tail-Head linkage (<em>PM.44 &amp; PM.45</em>)&lt;br&gt;IUM: Same participants&lt;br&gt;Lexical coherence (<em>intestine</em>)</td>
</tr>
<tr>
<td>S#45 – 58</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Episode 5</td>
<td>Developing Conflict</td>
<td>BM: Grammatical marker (<em>pagka</em>)&lt;br&gt;IUM: Same participants&lt;br&gt;Lexical coherence (<em>black teeth, intestine</em>)</td>
</tr>
<tr>
<td>S#59 - 78</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stage</td>
<td>Expository</td>
<td>Introduction of new participants&lt;br&gt;BM: Grammatical marker (<em>pagka</em>)&lt;br&gt;Tail-Head linkage (<em>PM.78 &amp; PM.79</em>)&lt;br&gt;New participants (<em>group of monkeys</em>)&lt;br&gt;Change of place (<em>Palyus’ house</em>)&lt;br&gt;Change of time (<em>8th day</em>)&lt;br&gt;IUM: Same participants&lt;br&gt;Same place&lt;br&gt;Same time</td>
</tr>
<tr>
<td>S#79 - 84</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peak</td>
<td>Climax</td>
<td>BM: Grammatical marker (<em>pagka</em>)&lt;br&gt;Change of time (<em>palis ti init ‘around 2 PM</em>)&lt;br&gt;Change of place (<em>at the swidden</em>)&lt;br&gt;IUM: Same participants&lt;br&gt;Same place&lt;br&gt;Same time&lt;br&gt;PM: Occurrence of particle (<em>pagka ‘ligature’)</em>)&lt;br&gt;Concentration of participants</td>
</tr>
<tr>
<td>S#85 - 96</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surface Structure</td>
<td>Notional Structure</td>
<td>Surface Markings</td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Episode 6</td>
<td>Final Suspense</td>
<td>BM: Grammatical marker (<em>pagka</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of time</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New participants (<em>mother monkey with baby</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>IUM: Same participants</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same place</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same time</td>
</tr>
<tr>
<td>Closure</td>
<td>Conclusion</td>
<td>Summary and explanation</td>
</tr>
<tr>
<td>S#102 - 104</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Finis</td>
<td>S#105</td>
<td><em>Imaw lang kay tultulanun.</em> 'This only is my story.'</td>
</tr>
</tbody>
</table>

The story has a total of 12 surface segments: Aperture, two Stage episodes, five Pre-Peak episodes, Peak, a Post-Peak episode, Conclusion, and a Finis.

This story, just like the other two previous stories, has two parts.

There was no Title given to the story. The storyteller, just like his first story, opened it with an Aperture. The title that I have given to this story is, again, extracted from the Aperture of the story.

The story has two Apertures in two succeeding sentences (S#1 and 2).

(35) **PM.1** ḷinda kaŋ tultulanun tuŋkul ṣani sa kanda ni this 1SPoss story about EP of 3PExc PersInd det pro n prep prt prep pro det paljus ni ṭamu? Palyus PersInd Monkey n adp n

*This is my story about Palyus and Monkey.*

(36) **PM.2** sa ṭatí katpuŋ pag ṭudas si paljus sa balaj Loc there lig time PersInd Palyus Loc house adp adv adv prt n adp n adp n magpamataw ṭunman sijun kaj ṭama hagan kaj watching over not;none there 3SPoss father until 3SPoss v prt adv pro n conn pro
Long time ago, Palyus was watching over their house; his parents weren’t there.

The highlighted portions in the examples above are two formulaic phrases in Hanunuo narratives. One may suggest that PM.1 in example 32 is the Title of the story. However, I still labeled example 35 as an Aperture for the reason that the Title that the Hanunuo-Mangyans would usually give to their stories are made up of phrases and not sentences. PM.1 above is a full sentence introducing who the main participants of the story are.

After the Stage (S#2 – 3) is set, the story moves directly into the Episode 1 (S#4 – 15) of the first part of the story which correlates with the first Inciting Moment. Palyus meets Amu, kills him and takes his intestines.

The next episode, Episode 2 (S#16 – 23) again correlates with the with Inciting Moment as Palyus decides to go to the river to weave Amu’s intestine while Episode 3 (S#24 – 43) corresponds with Developing Conflict where Amu, a new participant, meets Palyus in the river and sees him weaving intestines. He then becomes curious with what kind of intestine Palyus is weaving but Amu does not tell him.

Moving on, Episode 4 (S#44 – 58) and Episode 5 (S#59 – 78) repeat the cycle found in Episode 3 which is ‘Amu guesses – Palyus denies – Amu leaves – Palyus confesses – Amu comes back’. However, there is a diversion of focus at the end of Episode 5. The focus shifts from the intestine to Palyus’ black teeth.

The story then halts a bit after Episode 5 where a descriptive Stage segment (S#79 – 84) is inserted. Here, new participants, a group of monkeys, enter into the scene and an overview of the upcoming events is laid out.

After this, the story moves into the Peak episode (S#85 – 95). The Peak markers found are incidence of particles, and concentration of participants.

One thing that stands out in the Peak segment is the usage of pagka particle. A discussion of pagka particle is presented in Chapter 5, however, the particle pagka that stands out here is not the one that is discussed in detail in Chapter 5 but the homonym of it which functions as a ligature. Nowhere in the story is pagka ligature used but only in this segment, which is notably used thrice just within the segment.
This ligature links an adjective that modifies a noun in a noun phrase. However, the usage of the *pagka* ligature is not commonly used in the language, based on its rare occurrence in the data. Usually, when a noun is modified, the ligature *pag* is used. The usage of the ligature *pagka* then denotes special marking in the Surface Structure of the story. The sentences below show where the ligature *pagka* occurs in the segment.

(37) PM.86 sa daka? pagka buklid niku ?ama ?ati kita
Loc big lig farm 1SPoss father there 1Plnc
adp adj prp n pro n adv prp

*We’ll go to my father’s big farm...*"

(38) PM.87b ?adukan gid pagka ?amu?
so_many Int lig monkey
adj mod prp n

*...there were so many Monkey.*

(39) PM.91c ?aduk pagka ?amu?
many lig monkey
adj prp n

*So many monkeys.*

The usage of the *pagka* ligature, although it would still need more examples to be proven true, seems to also act as an intensifier. The storyteller seems to highlight that there are really so many monkeys; thus, the very big farm of Palyus’ father is needed so that all the monkeys will be accommodated in one space. This then makes it easier for Palyus to burn all the monkeys.

After the Peak comes the Post Peak episode (S#96 – 101) which correlates with the Final Suspense of the story. It is followed by a Closure (S#102 – 104), which is an explanation of why the monkeys have become wild and untamed. Finally, the story ended with a Finis (S#105).

The boundary markers utilized in this story are: change of time (4 times), new participant (4 times), grammatical marker (8 times), change of place (4 times), and tail-head linkage (4 times).

---

39 It is possible that *pag* is a shortened variation of *pagka*. If this proves to be true, the choice of the storyteller to use the full word *pagka* does mark a special marking on this segment.
On the other hand, the internal unity markers found within each segment in the story are: same time (5 times), same participants (8 times), same place (6 times), and lexical coherence (4 times).

3.6 Summary
This chapter presented the Surface and Notional Structure of each suyot, as well as, the boundary, internal unity and Peak markers found in the data. A table of summary of the surface structure markers is presented below.
Table 16 Number of Occurrences of Boundary, Internal Unity, and Peak Markers

<table>
<thead>
<tr>
<th></th>
<th>Monkey and Crocodile</th>
<th>Turtle and Monkey</th>
<th>Dunghawan</th>
<th>Palyus and Monkey</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BM:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change of participants/props</td>
<td>2</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>15</td>
</tr>
<tr>
<td>Exit of participant</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Change of place</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>4</td>
<td>22</td>
</tr>
<tr>
<td>Change of time</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td>Grammatical Marker (<em>pagka</em>)</td>
<td>5</td>
<td>6</td>
<td>8</td>
<td>8</td>
<td>27</td>
</tr>
<tr>
<td>Tail/Summary-Head linkage</td>
<td>5</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>15</td>
</tr>
<tr>
<td>Summary Statement</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td><strong>IUM:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Same participants</td>
<td>7</td>
<td>9</td>
<td>10</td>
<td>8</td>
<td>34</td>
</tr>
<tr>
<td>Same place</td>
<td>7</td>
<td>4</td>
<td>4</td>
<td>6</td>
<td>21</td>
</tr>
<tr>
<td>Same time</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>Lexical Coherence</td>
<td>4</td>
<td>6</td>
<td>2</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td><strong>PM:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhetorical underlining (embedding of <em>ambahan</em>)</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Concentration of participants</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Onomatopoeia</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Shift from Narrative-Dialogue-Drama</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Incidence of particle</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
The table above shows the total number of occurrences of the boundary, internal unity, and Peak markers found in the data.

As for the boundary markers, there are seven boundary markers utilized in the data namely; change of participants/ props, exit of participants, change of place, change of time, grammatical marker, tail-head linkage, and summary statement. Grammatical marker such as pagka ‘when; as soon as’ shows to be the most used boundary marker among the six, which is used 27 times in the data.

For internal unity markers, there are four markers found: same participants, same place, same time and lexical coherence. Same participant is the internal unity marker that has the highest occurrence within the data. It is utilized 34 times in the data as an internal unity marker.

Finally, for the Peak markers, there are five surface markers found: rhetorical underlining, shift from narrative-dialogue-drama, concentration of participants, incidence onomatopoeia, and incidence of particle. Concentration of participants has the highest number of occurrence in the data which is utilized thrice.

On the other hand, one distinct finding in the segmentation of the suyots is that out of the four suyots used in the data, three suyots have two parts.

One of the four stories, the story of Monkey and Crocodile, is an episodic narrative having no special Peak markings on the Surface Structure.

Moreover, the Surface Structure found in the data are Title, Aperture, Stage, Pre-Peak episodes, Peak episode, Post-Peak episodes, Closure, and Finis. Title, Aperture, and Finis are optional since they do not exist in all of the suyots.

For the notional structure, Denouement is not identified in the data. The Peak of the suyots usually occurs at the end of the story. It seems that suyots tend to end “abruptly” in a sense that a Denouement or a Final Suspense is not employed after the Peak anymore. The data shows that suyot tend to end with a Climax.
4.1 Etic Salience Bands

There is more than one approach that can be utilized in identifying, analyzing and discussing the foreground and background information of a text. One typical approach determines the storyline first and then the background information. Another option is the “peeling off approach” -- classify the background information first in order to reveal the storyline of a text -- following Somsonge's analysis and discussion (Somsonge 1991).

In this research, Somsonge's approach is preferred more than the other. However, unlike Somsonge's approach, I did not order my discussion from the least salient band in sorting out the background information (i.e. starting with cohesion band, then evaluation band, irrealis band, and so on). I extracted the background information in order of my discovery, based on what kind of background information was first recognized in the texts.

There are a total of 7 salience bands that were identified in the data. These bands are: Band 1 Storyline, Band 2 Background, Band 3 Setting, Band 4 Flashback, Band 5 Irrealis, Band 6 Evaluation, and Band 7 Cohesion as shown in the table below. The markers for each band are included; they will be discussed in subsequent pages.
Table 17 Proposed Salience Scheme for the Hanunuo Narrative Called *Suyot*

<table>
<thead>
<tr>
<th>Bands</th>
<th>Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band 1 Storyline</td>
<td>• punctilier verbs marked with the affixes na-, naka-, nag-, in-...-an/-in, -in-...-an, napa-, and -inm- in independent clauses</td>
</tr>
<tr>
<td></td>
<td>• basic verb form</td>
</tr>
<tr>
<td>Band 2 Background</td>
<td>• continuous and ongoing activities marked by the verbal affixes mag-, magka-, ma-...-an, mapaka-, nanga-, and pag-...-un</td>
</tr>
<tr>
<td>Activities</td>
<td>• habitual and repetitive activities marked by reduplicated verbs</td>
</tr>
<tr>
<td>Band 3 Setting</td>
<td>• adjectival clause</td>
</tr>
<tr>
<td></td>
<td>• locative clause</td>
</tr>
<tr>
<td></td>
<td>• existential clause marked with <em>maj</em> ‘there is’</td>
</tr>
<tr>
<td></td>
<td>• verbalized/derived predicates</td>
</tr>
<tr>
<td>Band 4 Flashback</td>
<td>• adverb <em>kis-ʔab</em> ‘a while ago’</td>
</tr>
<tr>
<td>Band 5 Irrealis</td>
<td>• negation marked by negative particles <em>unman</em> ‘no; not’, <em>ud</em> ‘not’, <em>balaw</em> ‘not’, <em>udwaj/a</em> ‘not yet’, <em>udji</em> ‘not already’, <em>daju</em> ‘could not’ and <em>uman</em> ‘not’</td>
</tr>
<tr>
<td></td>
<td>• futures marked by affixes <em>ma</em>-, <em>um</em>-</td>
</tr>
<tr>
<td></td>
<td>• quotations</td>
</tr>
<tr>
<td>Band 6 Author Intrusion</td>
<td>• author’s evaluation</td>
</tr>
<tr>
<td>Evaluation</td>
<td>• author’s explanation and clarification</td>
</tr>
<tr>
<td>Band 7 Cohesion</td>
<td>• adverbial clauses - tail-head linkage, summary-head linkage</td>
</tr>
<tr>
<td></td>
<td>• repeated clause</td>
</tr>
</tbody>
</table>

Collateral information, such as quotations are assigned to Band 5.

I will first discuss the background information, from Band 2 -7, and then move on to foreground information, Band 1.
4.1.1 Background Information Bands

There are five bands that belong to the background information, each one progressively more removed from Band 1. Longacre calls this information as “supportive material” (1996:21) while Somsonge calls them “nonstoryline” (1991:71). This information refers to “all material other than the mainline of development in a discourse”. The list of this information is presented below with examples.

4.1.1.1 Band 2 Background Activities

The background band consists of continuous and ongoing activities marked by the verbal affixes mag-, magka-, ma-…-an, magpaka-, nanga-, and pag-…-un. Habitual and repetitive activities marked by reduplicated verbs also belong in the background band. Lastly, subordinated event clauses are demoted to background activities. Examples of these are given below. For the definitions and functions of the affixes, refer to Table 6 in section 1.6.2.

1. Continuous and ongoing activities

(40) **mag-** makes a verbal form active in present and future. It may also be used to signal exhortation.

<table>
<thead>
<tr>
<th>PM.4</th>
<th>pagka</th>
<th>?abwat ji</th>
<th>ti</th>
<th>?init</th>
<th>magduŋug</th>
<th>si</th>
<th>paljus</th>
</tr>
</thead>
<tbody>
<tr>
<td>prt</td>
<td>adj</td>
<td>adj art</td>
<td>n</td>
<td>v</td>
<td>adp n</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

majo magragatik

there is clicking sound

**When the sun was already up, Palyus was hearing a clicking sound.**

The word *magduŋug* ‘hearing’ is constructed from the prefix *mag-* and the verb *duŋug* ‘hear’.

(41) **magka-** implies state of becoming or being bothered with.
The young lady was already falling so in love with the young man who was Dungawan.

The word *magka?ibug* ‘desiring’ is constructed from the prefix *magka-* and the verb *?ibug* ‘desire’.

(42) ma-...-an – denotes ability in passive voice.

The word *ma?anudan* ‘floating’ is constructed from the circumfix *ma-*...-an and the verb *?anud* ‘float’.

(43) magpaka- denotes superlative, intensive, repetition or continuance.

The word *magpakatiŋtiŋ* ‘hitting surfaces’ is constructed from the prefix *magpaka-* plus the verb *tiŋtiŋ* ‘to hit a surface’.

(44) pag-...-un – present tense objective affix that denotes the topic as the recipient of the action.
MC.26 **pagsunsunun** ni buʔaja kaj lakawan ni following PersonInd Crocodile 3SPoss path PersonInd
v adp n pro n adp

ʔamuʔ ?atabug sa kaj balaj .
Monkey go Loc 3SPoss house
n v adp pro n

*Buaya was following* Monkey's path towards his house.

The word *pagsunsunun* ‘following’ is constructed from the circumfix *pag*-…-*un* and the verb *sunsun* ‘follow’.

2. Habitual and repetitive activities

(45) PM.96 si paljus di baj ?inda **magpalibut-libut** sa sanput PersInd Palyus prt prt this circling_around Loc circled
adp n art v adp v
gamasun swidden
n
*Now Palyus was roving around* the swidden...

The word *magpalibut-libut* ‘circling around’ is constructed from the prefix *magpa-* and the verb *libut* ‘circle around’. The root word *libut* then undergoes iteration.

(46) MC.48 **paghugut-hugutun** ni ?amuʔ kaj ?ikug pulled_repeatedly PersonInd Monkey 3SPoss tail
v adp n pro n
ni buʔaja .
PersonInd Crocodile
adp n

*Monkey was pulling* Crocodile's tail repeatedly.

The word *paghuguthugutun* ‘pull repeatedly’ is constructed from the circumfix *pag*-…-*un* and the verb *hugut* ‘pull’. The root word *hugut* then undergoes reduplication making the verb a repetitive action.

More examples of Band 2 clauses can be found in sentences D.63, MC.20, PM.27, and TM.31a.
4.1.1.2 Band 3 Setting

This band contains clauses that lay out the setting and introduce the characters of the *suyot*. It gives the description of “the spatial, temporal, and situational context of the story”. The setting band includes: adjectival predicates, locative clauses, existential clauses, and verbalized predicates.

1. Adjectival predicate or predicate adjective refers to an adjective used to predicate an attribute of the subject (SIL International 2004a).

   (47) D.2 Ɂinda kunu si duŋhawān pag binata? marinu
          this as_it_is_said PersInd Dunghawan lig young_man beautiful
          art prt adp n prt n adj

   D.2a Ɂag masuluŋ diman kaj ?ugali? sa kaj ?atubāŋan
         and happy also 3SPoss behaviour Loc 3SPoss in_front
         conn adj prt pro n adp pro adv

         nija maŋa ?ama
         3S PL father
         pro prt n

   *This young man, Dunghawan, was said to be very handsome and had a very favorable behavior in the eyes of his parents.*

   Clauses D2 and D.2a both give a description of Dunghawan’s character, who is the main participant of the story.

2. A locative clause is a clause headed by a locative predicate, “one that has location as a part of its meaning (Dryer 2001:13).

   (48) D.61 kan duŋhawān kunu kaj ?uli7an
           CM Dunghawan as_it_is_said 3SPoss place_to_stay
           prt n prt pro n

           ?ati di ?aj sa lawud dapug
           there (not visible) prt oh Loc below cooking_area
           adv prt adp n n

   *Dunghawan’s space (is said to be) at the cooking area...*
3. An existential clause is a clause that “expresses the real or imagined existence of an entity” (SIL International 2004c). In Hanunuo, it is marked with the existential particle \textit{maj} ‘there is’.

\begin{verbatim}
PM.97 pagka dugaj maj usa waja ka when long_time there_is one still; yet lig coordconn adv prt existmrkr quant mod prt 
\end{verbatim}

\begin{verbatim}
?ina?an ?amu? mother monkey 
\end{verbatim}

\textit{Later on, there was a mother monkey...}

4. Verbalized predicates are derived predicates taking on a verb function. These words adapt characteristics of verbs e.g., having tense or aspect, but they are not really real verbs.

\begin{verbatim}
PM.91d halus nagbiru ji sa karaw?an buklid almost becoming_black already in middle farm adv v prt prep adj n 
\end{verbatim}

\begin{verbatim}
sa gamasun in farm prep n 
\end{verbatim}

\textit{The middle of the farm was almost becoming black there in the swidden.}

\textit{Nagbiru} is a verbalized adjective. \textit{Biru} means black and when added with the prefix \textit{nag-} it would mean ‘becoming black’.

More examples of Band 3 can be found in D.42, PM.82, and TM.19.

\textbf{4.1.1.3 Band 4 Flashback}

Somsonge (1991:91) describes flashbacks as events or activities that are out of sequence. Clauses in this band refer back to events that have already happened. These events could have been related in the previous paragraphs in the story or are just implied.
The adverb kis-
ab ‘a while ago’ is utilized in the data to mark flashback.

(51) D.18 kan kapri prt kis – ?ab
CM Kapri (black_man – like_creature) awhile_ago
prt n
adv
dahil sija ?atag ñani sa danum ?aduk kaj dara
because 3S go EP Loc water many 3SPoss load
coordconn pro v prt adp n adj pro n
pasuk walu ka pasuk
bamboo_water_container eight lig bamboo_water_container
n quant prt n
kaj dara mana?as sija danum sinugu hari?
3SPoss load fetch 3S water was_commanded king
pro n v pro n v n

About Kapri a while ago (by the way), because he went to the
spring (water), he was carrying a lot of bamboo water container
with him. He was bringing eight bamboo water containers. He was
fetching water [which was] commanded by the king.

4.1.1.4 Band 5 Irrealis
Irrealis covers the events that could possibly have happened or not happened at the
time of speaking. This includes negation, questions, futures, imperatives, and
predictions (Somsonge 1991:83). Furthermore, collateral information such as
quotations is also included in this band.

Negation and futures are found in the data.

1. Negation is marked by negative particles unman ‘no; not’, ud ‘not’, balaw
‘not’, udwaj/a ‘not yet’, udji ‘not already’, daju ‘could not’ and uman ‘not’.
Examples are as shown below.

(52) D.67 ?unman maj pag-?iñajun kunu ti daraga
not; no there_is said_something as_it_is_said the young lady
prt prt v prt art n

The youngest daughter (was said to) have not said anything.
(53) TM.62 ʔanuŋ hintaj waja ḋaniʔusa laŋ ʔud
prt what yet EP one only not
adv prt prt adj prt prt

nakapadna? kaj ʔambahan
able_to_drop (to_utter) 3SPoss ambahan
v pro n

Old Monkey did not even get to recite his ambahan...

(54) D.62 sija balaw maʔamutan
3S not fellowship
pro prt v

He does not go near [the king's family].

(55) TM.33a si ʔamu? ʔudwaj di maglagpak tabug sa kanja
PersInd monkey not yet throw down go Loc 2SPoss
det n prt prt v v adp pro

Old Monkey did not yet throw down anything to him.

(56) MC.47 dapat dugaj ji ʔudji gid magtandug
but long_time already none_already Int move
conn adv prt prt v

si buʔaja
PersInd crocodile
adp n

However, [it's been] a long time already yet Crocodile was
already not moving.

(57) D.72 daju gid makaʔagwanta ʔati ti daraga hari?
cannot IntP to_be_able_to_take there the young_lady king
prt prt v adv art n n

The daughter's king could really not resist it...
2. Futures, on the other hand, are marked by the affixes ma-, and –um-.

The word *mamasjar* ‘will journey’ is constructed from the prefix ma- and the verb *pasjar* ‘stroll around’.

The word *bumiru* ‘will turn black’ is constructed from the infix –um- and the adjective *biru* ‘black’.

More examples for Band 5 can be found in PM.43, PM.56, and D.46a.

4.1.1.5 Band 6 Author Intrusion/Evaluation

This band, according to Grimes (1975:61), contains the narrator's evaluation, the opinions of any participant in a discourse, the speaker's evaluation of the culture within which he is speaking, and the discourse' aim in a form of a moral. Moreover, I would add one more kind of author intrusion which is the author's explanation or clarification which was found utilized in the data.

1. The narrator's evaluation found in the data includes the narrator's personal comment about the characters and the narrator's perception of the events that are taking place in the story. However, the narrator's perception of the
events is done implicitly through a particle which is given in an example below.

(61) D.27a ti kapri kabaj ?uriŋ — ?uriŋun the Kapri (black_man — likeCreature) dark_skinned
dem n prt adj

The Kapri, (as you must have known), has a very dark skin...

D.27a is a comment of the author about the color of the Kapri’s skin. The particle kabaj which can be translated as ‘as you might have known’ signals that the storyteller assumes that the listeners could have possibly known already that the color of a kapri’s skin is black.

On the other hand, the interjection expressed by the author in the first clause of sentence D.54 below, expresses the author’s feeling towards this event which is a feeling of suspense.

(62) D.54 agud agud agud interj interj interj

D.54a magbantaj kunu ti daraga watching it_is_said the young_lady v prt art n

D.54b pagrinu ma?aw pag kan-?akan so_handsome lig young_man adj prt art n

D.54c balaw ?aj ?uriŋ-?uriŋun not dark_colored

D.54d balaw ?aj basta-basta .

My, my, my... the king’s daughter was (said to be) watching, “What an, actually, handsome young man, not dark skinned at all—not ordinary”.
The author sees this event to be full of suspense as the king’s youngest daughter is discovering Dunghawan’s true identity in the clauses that follow in the sentence (D.54a – D.54d).

2. Author’s explanation and clarification occurs when the storyteller cuts through the flow of the story by giving explanation or clarification about what is happening. This happens when the storyteller wants to clarify who is referred to in the story, and when he explains the background or consequence of an event in the story.

(63) D.35 pagka kunu magligaw maʔan kaju si when it_is_said looking_for again wood PersInd coordconn prt v prt n det kapri Kapri (black_man-like_creation) n

D.35a dapatʔaj tida si duŋhawan diman ŋani balaw however that PersInd Dunghawan also EP not coordconn dem adp n prt prt prt si kapri PersInd Kapri (black_man-like_creation) prt n

D.35b kaj laŋ suluŋ sa kaj bilug bilaŋ diman 3SPoss only suit Loc 3SPoss body seems_like also pro prt n adp pro n adv prt si kapri PersInd Kapri (black_man-like_creation) det n

When Kapri was (said to) be looking for firewood, but that one was actually Dunghawan and not Kapri, the clothes he was wearing was just like Kapri’s.

The highlighted section in D.35, clauses D.35a and 35b, shows the narrator’s clarification of who is really referred to in the sentence and the explanation of it. The storyteller wants to make sure that the listeners know that the person in the story he is calling Kapri is actually Dunghawan. He felt like he needed to clarify it because he has still been calling the new servant as Kapri instead of Dunghawan, who is just wearing Kapri’s skin.
D.75a ʔaraju? di sa kan duŋhawan

D.75b ʔati di baj sa lawud pag magparigus

D.75c balaw sa kaj ʔarani balukas kapri

It happened that Kapri’s clothes was at the top of the rock far from Dunghawan, since Dunghawan was taking a bath down at the river, Kapri’s clothes was far from him.

D.75b shows the author’s intrusion by giving a background of the event. Although it may seem that the highlighted part seems to belong in Band 3, which is the Setting band, in the written text, when the storyteller told this orally he directly addressed this statement to his listeners. The highlighted part is the author’s clarification to the listeners that Dunghawan is taking a bath at the lower part of the river, giving a background of where he really is and a reason why Kapri’s skin is away from him.

PM.102 nakan tunda ginan ʔimaw ti dahilin nakan ʔani ti therefore that from prt the reason therefore EP the conn art adv art n conn prt art

ʔamul balaw marignuk sa tawu
Monkey not tame Loc person
n prt adj adp n
Finally, PM.102 – 104 is an explanation of the consequence of what Palyus did to the monkeys. This could be taken as the moral of the story. Moreover, this narrative can be considered as a “just-so story”. A just-so story “is an unverifiable and unfalsifiable narrative explanation for a cultural practice, a biological trait, or behavior of humans or other animals” (Wikipedia 2013). Furthermore, Jacobs mentioned that it is a “reverse-engineering narrative” explaining that “[one] begin[s] with a phenomenon and work[s] backwards in time until [one] hit[s] upon a possible explanation for its origin. Basing on these definitions, the story of Palyus and Monkey may also be considered as a just-so story.

More examples for Band 6 can be found in D.25-27, D30b, and D.48.

### 4.1.1.6 Band 7 Cohesion

This band contains clauses that connect the segments within the story together without reporting new information. Cohesive devices found in the data are adverbial clauses. Examples are given below.
MC.23 ʔanuŋ si ʔamuʔ nuli ji sa kaj balaj
— PersInd monkey went_home already Loc 3SPoss house
interj det n v prt adp pro n

My, Monkey already went back to his house.

MC.24 pagka ʔati sa kaj balaj si ʔamuʔ
when there Loc 3SPoss house PersInd monkey
coordconn adv adp pro n det n

When Monkey was already in his house...

MC.24 above is an adverbial phrase repeating the event stated in MC.23 which is Band 1 information. MC.24 is an adverbial clause that belongs to the cohesive band, the “head” of a tail-head linkage between MC.23 (Band 1) and MC.24 (Band 7).

Another use of adverbial clause is to connect back to an event that was mentioned before the storyteller's intrusion such as shown below.

(66) D.68 pagka kunu dugaj magpaʔalam maʔan
when it_is_said long_time asking_permission again
coordconn prt adv v adv

si dunðhawan
PersInd Dunghawan
det n

Later on, Dunghawan was (said to be) asking permission once again.

D.69 pat-aj kaj mag-ʔiŋaran hariʔ balaw si dunðhawan kaj
but 3SPoss naming king not PersInd Dunghawan 3SPoss
conn pro v n prt adp n pro

ŋaran si kapri di ʔani dahil kaj balukas baj
name PersInd black_man prt EP because 3SPoss wrap prt
n adp n prt conn pro n

kapri
black_man
n

However, the king calls [him] Kapri and not Dunghawan because his cloth is Kapri's.
When asking permission again...

D.68, which belongs to Band 2, is the first sentence in a new segment of the story. However, the storyteller inserts an explanation in D.69 which belongs to Band 6. In order to get back to the flow of the event in the story, he repeated in D.70 the statement in D.68 which makes clause D.70 a cohesive clause.

More examples for Band 7 can be found in TM.103, PM.16, MC.24, and MC.35

4.1.2 Foreground Information
Based on the previous discussion of the background information bands in the data, this section discusses the foreground information bands, i.e. the storyline.

4.1.2.1 Band 1 Storyline
This band consists of events that push the story forward. The verbs in the clauses of this band are punctiliar, sequential, dynamic, realis, narrative and substantive (Longacre 1996:25-27). The storyline verbs found in the data are marked with the affixes that signals completed actions. These affixes are: na-, naka-, nag-, in-...-an/-in, -in-...-an, napa-, and -inm-. (See Table 6 for the description of these affixes.) Moreover, basic verb form predicates also mark punctiliar events. Examples of these are provided below.

1. Verbal affixes that denotes punctiliarity.

   (67) na- past tense denoting ability in passive voice.

   MC.42 ?amuŋ nalagiw ji ma?an si ?amu?
   ran away already again PersInd monkey
   – interj v prt adv adp n

   Monkey ran away again.

The word nalagiw ‘ran’ is constructed from the prefix na- and verb lagiw ‘run’.
(68) **nag-** denotes active voice past action.

```
TM.2 nagsampak sida ni kamajan.
  met   3P PersInd Old Monkey
  v pro   adp n
```

*He and Old Monkey met.*

The word *nagsampak* ‘met’ is constructed from the prefix *nag-* and the verb *sampak* ‘meet’.

(69) **naka-** past tense denoting ability and condition. It also denotes active voice.

```
TM.107a bag-7u nakatata waja ti karabaw sa
  conn    v  mod art n   adp
  kaj giriw ni pa?u?u
  3SPoss shell PersInd Turtle
  pro n   adp n
```

...and the water buffalo stepped on Turtle’s shell.

The word *nakatata* ‘was able to step on’ is constructed from the prefix *naka-* and verb *tata* ‘step on’.

(70) **napa-** denotes causality.

```
TM.61 napalasik si kamajan
  v  adp n
```

*Old Monkey jumped* ...

The word *napalasik* ‘caused to jump’ is constructed from the prefix *napa-* and the verb *lasik* ‘jump’.

---

40 This affix is not included in Van der Linden’s list. The definition given here is based on how it functions in the data that I’ve collected.
(71) **-in-** - past tense objective affix that makes the topic as the recipient of the action.

MC.34 linagas ji maʔan ni buʔaja si ?amuʔa
chased already again PersInd crocodile PersInd monkey
v prt adv adp n prt n

hangan tugka sa ʔikawalu pag tagudtud
until until Loc 8th lig hill
conn prep adp adj prt n

*Crocodile chased Monkey again up to the 8th hill.*

The word *linagas* ‘chased’ is constructed from the infix –*in-* and the verb *lagas* ‘run after’.

(72) **in-...-an/-in-...-an** (The prefix *in-* is used when the root word of the verb starts with a vowel and it becomes an infix, *-in-*, when the root word of the verb starts with a consonant.)

a. TM.81a ʔiniputan ni paʔuʔu ti ?apuj.
pooped PersInd Turtle the fire
v adp n art n

...*Turtle pooped in the fire.*

The word *ʔiniputan* ‘pooped on’ is constructed from the prefix *in-* and the noun *ʔiput* ‘poop’. The rootword of this verb (orthographically) starts with a vowel, thus, the affix used here is the prefix *in-*.

b. PM.94 tinutdan ni paljus
lighted_up PersInd Palyus
v adp n

*Palyus started the fire...*

However, in PM.94 the word *tinutdan* ‘lighted up’ starts with a consonant, which is constructed from the infix –*in-* and the verb *tutud* ‘light up’, therefore, the infix –*in-* is used in this verb.
(73) –inm- - denotes active voice, past tense, and aorist meaning.

PM.44 linmawuj ji si ?amu?

passed by already PersInd monkey
v prt det n

Monkey passed by already...

The word linmawuj ‘passed by’ is constructed from the infix –inm- and the verb lawuj ‘to pass’.

2. Basic verb forms denoting punctiliarity.

(74) D.22 talu ni duñhawan ti kapri
defeat PersInd Dunghawan the Kapri (black_man-like_creature)
v adp n art n

Dunghawan defeated the kapri.

(75) MC.43 hintaj gid lagas ji ma?an si bu?aja
what IntP chase already again PersInd crocodile
adv prt v prt prt adp n

What else [could happen] but Crocodile chased after him again.

So far, there has been no adverb identified in the data that promote or demote clauses to different bands. It is possible that if there was more suyot text in the data, words that promote or demote bands can be found.

4.2 Summary

This chapter discussed the proposed Etic Salience Band of the suyots. There are a total of seven etic bands found in the data which are Storyline band, Background band, Setting band, Flashback band, Irrealis band, Author Intrusion/Evaluation band, and Cohesion band. Examples of the markers found under each band were also presented in this chapter.
Chapter 5
Macrostructure and Particles

5.1 Introduction
This chapter presents the macrostructures of each suyot that were extracted using Van Dijk’s macrorules. The macrostructure analysis complements the storyline and salience scheme analysis. Initially following and adapting Somsonge’s method in extracting macrostructure, the macrorules were applied on the storylines of the suyots instead of the whole text. However, the storyline left out some important information from the background information bands. This background information was added in the first level propositions. See discussion of the macrostructure background and the method used here in section 2.7.

In summary, the method applied here is as follows. Firstly, the macrorules were applied on the storyline of each suyot. However, it was recognized along the way that there was important information left out which belong in the background information. These important information were then determined, and the clauses that contain these information were added as macropropositions to be included in the macroanalysis. As Greninger mentions in the conclusion of his research that “it seems that supportive material was interpreted as macrorelevant (and thus used to construct macropropositions) when it was needed to adequately fill superstructural categories which would not be filled by storyline clauses alone” (2009:155). The following sections show the macrostructure analysis of the data.

5.1.1 Monkey and Crocodile
Table 18 below shows the storyline of the Monkey and Crocodile story as well as the background information that were utilized to provide the lacking information in the storyline. The third column is the English translation of the clauses which is what is also used for the first level macropropositions.
### Table 18 Monkey and Crocodile Storyline and Selected Background Information

<table>
<thead>
<tr>
<th>Storyline</th>
<th>Background Information</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>MC.5</td>
<td>Ɂati sa dagat magpakatiñtîn diman talaba si ʔamu?</td>
<td><em>There in the beach Monkey was hitting surfaces to look for oysters.</em></td>
</tr>
<tr>
<td>MC.6a</td>
<td>ʔaj ñanap si buʔaja</td>
<td><em>Crocodile was, indeed, there.</em></td>
</tr>
<tr>
<td>MC.8</td>
<td>magkaʔibug gid ʔaku kanmu ʔataj marabu</td>
<td><em>“I'm really craving for your tasty liver.”</em></td>
</tr>
<tr>
<td>MC.14</td>
<td>nuli ji maʔan si ʔamu? sa kaj balaj.</td>
<td><em>Monkey went back to his home again.</em></td>
</tr>
<tr>
<td>MC.15</td>
<td>pagka sa ʔikawalu ʔani pag siraŋʔati maʔan ʔani si ʔamu?</td>
<td><em>Indeed, on the 8th day, Monkey was there again.</em></td>
</tr>
<tr>
<td>MC.20b</td>
<td>ʔati wajdi maʔaw ti pinakadaka pag buʔaja</td>
<td><em>There actually was the biggest crocodile.</em></td>
</tr>
<tr>
<td>MC.21</td>
<td>naŋurit si ʔamu?</td>
<td><em>Monkey shrieked.</em></td>
</tr>
<tr>
<td>MC.21a</td>
<td>dinmajik [sija] sa kaju</td>
<td><em>[He] climbed up on the tree.</em></td>
</tr>
<tr>
<td>MC.23</td>
<td>si ʔamu? nuli ji sa kaj balaj.</td>
<td><em>Monkey already went back to his house.</em></td>
</tr>
<tr>
<td>MC.28a</td>
<td>nidna? sa kaj balaj ni ʔamu? si buʔaja</td>
<td><em>Crocodile reached Monkey’s house.</em></td>
</tr>
<tr>
<td>MC.28b</td>
<td>sinmulud sija sa balaj ni ʔamu?.</td>
<td><em>He went inside Monkey’s house.</em></td>
</tr>
<tr>
<td>MC.29</td>
<td>nahalu ti balaj</td>
<td><em>The house shook.</em></td>
</tr>
<tr>
<td>MC.30</td>
<td>naŋurit si ʔamu?</td>
<td><em>Monkey shrieked.</em></td>
</tr>
<tr>
<td>MC.30a</td>
<td>linmuwas sa kaj balaj</td>
<td><em>He went out from his house.</em></td>
</tr>
</tbody>
</table>
From 85 clauses, the story was reduced to 16 clauses (19%) in the storyline. Moreover, six clauses (7%) from the background information are added.

The non-storyline clauses that were added provide information about the participant that was left out (MC.6a &20b), the location (MC.5), and quoted speeches that connect and explain events in the storyline (MC.35b and MC.8).

The application of Van Dijk and Kintsch’s macrorules (see section 2.7) to the selected clauses is shown below in Table 19. The type of macrorule applied is inside parentheses, e.g. “(M2)”; “(M0)” indicates the ‘zero rule’. The lines that are stricken through indicate lower level propositions that are not carried through to the next level but are reflected as appropriate to each applied macrorule. The table contains three successive applications of the macrorules. The macrorules application is done three times until the macrostructure is extracted.
Table 19 Macrorules Application in Monkey and Crocodile Story

<table>
<thead>
<tr>
<th>Macrorules Application 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. There in the beach Monkey was hitting surfaces to look for oysters.</td>
</tr>
<tr>
<td>2. Crocodile was, indeed, there.</td>
</tr>
<tr>
<td>3. “I’m really craving for your tasty liver.”</td>
</tr>
<tr>
<td>➔ P1 Monkey was looking for oysters at the beach and he met Crocodile who wanted to eat his liver. (M2)</td>
</tr>
<tr>
<td>4. Monkey went back again to his house.</td>
</tr>
<tr>
<td>➔ P2 Monkey went back again to his house. (M0)</td>
</tr>
<tr>
<td>5. Indeed, on the 8th day, Monkey was there again.</td>
</tr>
<tr>
<td>6. There actually was the biggest crocodile.</td>
</tr>
<tr>
<td>7. Monkey jolted.</td>
</tr>
<tr>
<td>8. [He] climbed up on the tree.</td>
</tr>
<tr>
<td>9. Monkey already went to his home.</td>
</tr>
<tr>
<td>➔ P3 Monkey went back on the 8th day [to the beach] and when he saw the biggest crocodile, he escaped home. (M2)</td>
</tr>
<tr>
<td>10. Crocodile reached Monkey’s house.</td>
</tr>
<tr>
<td>11. He went inside Monkey’s house.</td>
</tr>
<tr>
<td>➔ P4 Crocodile reached Monkey's home and went inside. (M2)</td>
</tr>
<tr>
<td>12. The house shook.</td>
</tr>
<tr>
<td>14. He went out from his house</td>
</tr>
<tr>
<td>15. He went up on the tree top.</td>
</tr>
<tr>
<td>➔ P5 The house shook so Monkey ran outside and went up on a tree. (M2)</td>
</tr>
<tr>
<td>16. Crocodile chased Monkey again up to the 8th hill.</td>
</tr>
<tr>
<td>17. “Friend is already lying on the ground, with arms and feet wide open.”</td>
</tr>
<tr>
<td>➔ P6 Crocodile chased Monkey again up to the 8th hill and pretended to be dead. (M3)</td>
</tr>
<tr>
<td>18. Crocodile curled his hands and tail.</td>
</tr>
<tr>
<td>19. Monkey ran away again.</td>
</tr>
<tr>
<td>➔ P7 However, Crocodile curled his hands and tail so Monkey ran away again. (M2)</td>
</tr>
<tr>
<td>➔ P8 Crocodile chased [him] again.</td>
</tr>
<tr>
<td>21. Monkey looked back again towards Crocodile.</td>
</tr>
<tr>
<td>22. Crocodile was really dead.</td>
</tr>
<tr>
<td>➔ P9 Monkey realized that Crocodile was already dead. (M2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Macrorules Application 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1 Monkey was looking for oysters at the beach and he met Crocodile who wanted to eat his liver.</td>
</tr>
<tr>
<td>P2 Monkey went back again to his house.</td>
</tr>
<tr>
<td>P3 Monkey went back on the 8th day [to the beach] and when he saw the biggest crocodile, he escaped home.</td>
</tr>
<tr>
<td>➔ P1 Monkey escaped home twice from Crocodile who wanted to eat his liver. (M3)</td>
</tr>
</tbody>
</table>
Crocodile went inside Monkey’s house so Monkey ran away.

Crocodile chased Monkey again up to the 8th hill but [he could not catch him] so he pretended to be dead.

However, Crocodile curled his hands and tail so Monkey ran away again.

Crocodile chased [him] again.

Monkey realized that Crocodile was already dead.

Crocodile chased Monkey because he wanted to eat his liver but Crocodile died of chasing Monkey. (M2)

Macrorules Application 3

<table>
<thead>
<tr>
<th>Macrostructure</th>
<th>Macrorules Application 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1 Monkey escaped home twice from Crocodile who wanted to eat his liver.</td>
<td></td>
</tr>
<tr>
<td>P2 Crocodile went inside Monkey’s house so Monkey ran away.</td>
<td></td>
</tr>
<tr>
<td>P3 Crocodile chased Monkey again then pretended to be dead but Monkey saw him move so Monkey ran away again.</td>
<td></td>
</tr>
<tr>
<td>P4 Crocodile chased Monkey again until he died of chasing him.</td>
<td></td>
</tr>
</tbody>
</table>

The 22 clauses are reduced to 1 sentence with 3 clauses.

The macrostructure of Monkey and Crocodile Story is as shown below.

Table 20 Macrostructure of Monkey and Crocodile Story

<table>
<thead>
<tr>
<th>Macrostructure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crocodile chased Monkey because he wanted to eat his liver but Crocodile died of chasing Monkey.</td>
</tr>
</tbody>
</table>

As shown in the macrostructure above, one important bit of information, “he wanted to eat his liver” from supportive materials is retained. This information is inside a quoted speech, thus, it does not belong in the storyline. However, this information is very important because this is the reason why Crocodile is chasing Monkey. Without this information, the macrostructure would not fully capture the gist of the story.

Moreover, two of the three clauses in the macrostructure come from storyline.

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5.1.2 Turtle and Old Monkey

The Turtle and Old Monkey story has a total of 200 clauses and is reduced to 47 clauses (23%) in the storyline. There are 13 clauses (7%) from the background information that are added. (*See Appendix E for details.*)

The background information clauses that are added connect gaps of events in the storyline. They are also explanations that need to be incorporated in the storyline in order for the events to make sense.

The application of macrorules into the selected clauses of Turtle and Old Monkey story is as shown below. The macrorules are applied 3 times until the macrostructure is extracted.

**Table 21 Macrorules Application of the Story of Turtle and Old Monkey**

<table>
<thead>
<tr>
<th>Macrorules Application 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Turtle and Old Monkey met (M1)</td>
</tr>
<tr>
<td>2. Turtle gave Old Monkey the other half of the banana tree. (M0)</td>
</tr>
<tr>
<td>➔ P1 Turtle gave Old Monkey the other half of the banana tree.</td>
</tr>
<tr>
<td>3. From that time the two friends parted. (M1)</td>
</tr>
<tr>
<td>4. Turtle planted his banana in his front yard.</td>
</tr>
<tr>
<td>➔ P2 Turtle planted his banana in his front yard. (M0)</td>
</tr>
<tr>
<td>5. On the 8th day, the met again. (M1)</td>
</tr>
<tr>
<td>6. From that time Turtle and Old Monkey parted again. (M1)</td>
</tr>
<tr>
<td>7. In the long run Turtle met Ant.</td>
</tr>
<tr>
<td>8. Ant bit Old Monkey's butt.</td>
</tr>
<tr>
<td>➔ P3 Old Monkey climbed Turtle's banana but did not give Turtle any fruit so Ant went up and bit Old Monkey. (M2)</td>
</tr>
<tr>
<td>10. One banana fruit was accidentally thrown.</td>
</tr>
<tr>
<td>11. It fell on the ground.</td>
</tr>
<tr>
<td>12. Turtle rejoiced.</td>
</tr>
<tr>
<td>13. Even though he only got one he ate it.</td>
</tr>
<tr>
<td>➔ P4 A banana fruit fell on the ground so Turtle rejoiced and ate it. (M2)</td>
</tr>
<tr>
<td>14. Old Monkey climbed down.</td>
</tr>
<tr>
<td>15. He heard Turtle's beautiful ambahan.</td>
</tr>
<tr>
<td>➔ P5 Old Monkey heard Turtle's ambahan and so he climbed down. (M2)</td>
</tr>
<tr>
<td>16. Old Monkey pierced the thorny nodes in his butt.</td>
</tr>
<tr>
<td>17. Old Monkey shrieked.</td>
</tr>
<tr>
<td>18. Old Monkey died.</td>
</tr>
<tr>
<td>19. His butt was pierced.</td>
</tr>
<tr>
<td>➔ P6 Old Monkey agreed with Turtle's condition of piercing his butt with thorny nodes to learn his ambahan and he died. (M3)</td>
</tr>
<tr>
<td>20. Turtle finally got to revenge against Old Monkey.</td>
</tr>
<tr>
<td>➔ P7 Turtle finally got to revenge against Old Monkey. (M0)</td>
</tr>
<tr>
<td>21. Turtle butchered Old Monkey.</td>
</tr>
<tr>
<td>22. He put him inside the pot.</td>
</tr>
<tr>
<td>Macrorules Application 1</td>
</tr>
<tr>
<td>--------------------------</td>
</tr>
<tr>
<td>➡️ P8 Turtle cooked Old Monkey. (M2)</td>
</tr>
<tr>
<td>➡️ P9 He served it to Balugbau.</td>
</tr>
<tr>
<td>➡️ P9 He served it to Balugbau who ate it. (M2)</td>
</tr>
<tr>
<td>➡️ P9 Therefore, Balugbau chased Turtle.</td>
</tr>
<tr>
<td>➡️ P9 What else could happen but Pauu got caught.</td>
</tr>
<tr>
<td>➡️ P10 Balugbau chased Turtle and caught him. (M2)</td>
</tr>
<tr>
<td>➡️ P10 Turtle pooped on the fire.</td>
</tr>
<tr>
<td>➡️ P10 Then, he served it to Balugbau.</td>
</tr>
<tr>
<td>➡️ P10 Balugbau ate it.</td>
</tr>
<tr>
<td>➡️ P10 He served it to Balugbau who ate it. (M2)</td>
</tr>
<tr>
<td>➡️ P10 Therefore, Balugbau chased Turtle.</td>
</tr>
<tr>
<td>➡️ P10 What else could happen but Pauu got caught.</td>
</tr>
<tr>
<td>➡️ P10 Balugbau chased Turtle and caught him. (M2)</td>
</tr>
<tr>
<td>➡️ P11 Turtle escaped again. (M3)</td>
</tr>
<tr>
<td>➡️ P11 Balugbau did eat. (M1)</td>
</tr>
<tr>
<td>➡️ P11 Balugbau chased Turtle again.</td>
</tr>
<tr>
<td>➡️ P12 Balugbau chased and caught Turtle again. (M2)</td>
</tr>
<tr>
<td>➡️ P12 Again, Balugbau put a hole on the pot's cover. (M1)</td>
</tr>
<tr>
<td>➡️ P12 In the long run, Turtle climbed up again. (M1)</td>
</tr>
<tr>
<td>➡️ P12 He went out again through the hole. (M1)</td>
</tr>
<tr>
<td>➡️ P12 Turtle escaped again.</td>
</tr>
<tr>
<td>➡️ P12 Balugbau chased and caught Turtle again. (M2)</td>
</tr>
<tr>
<td>➡️ P12 And he ate what was inside the pot. (M1)</td>
</tr>
<tr>
<td>➡️ P12 Balugbau chased Turtle again.</td>
</tr>
<tr>
<td>➡️ P14 Balugbau chased Turtle again. (M0)</td>
</tr>
<tr>
<td>➡️ P14 Turtle ran away.</td>
</tr>
<tr>
<td>➡️ P15 Turtle ran away to the pond. (M2)</td>
</tr>
<tr>
<td>➡️ P15 Balugbau brought cow, horses and water buffaloes to dry up the pond.</td>
</tr>
<tr>
<td>➡️ P16 Balugbau brought animals to dry up the pond. (M2)</td>
</tr>
<tr>
<td>➡️ P16 The Sawi bird chirped making the animals urinate.</td>
</tr>
<tr>
<td>➡️ P17 The Sawi bird chirped making the animals urinate. (M0)</td>
</tr>
<tr>
<td>➡️ P17 And the water buffalo stepped on Turtle's shell.</td>
</tr>
<tr>
<td>➡️ P18 The water buffalo stepped on Turtle's shell and his foot cracked. (M2)</td>
</tr>
<tr>
<td>Macrorules Application 2</td>
</tr>
<tr>
<td>P1 Turtle gave Old Monkey [the other half of the banana tree]. (M1)</td>
</tr>
<tr>
<td>P2 Turtle planted his banana in his front yard. (M1)</td>
</tr>
<tr>
<td>P3 Old Monkey climbed Turtle's banana but did not give Turtle any fruit so Ant went up and bit Old Monkey.</td>
</tr>
<tr>
<td>P4 A banana fruit fell on the ground so Turtle rejoiced and ate it.</td>
</tr>
<tr>
<td>P5 Old Monkey heard Turtle's ambahan and so he climbed down.</td>
</tr>
<tr>
<td>P6 Old Monkey agreed with Turtle's condition of piercing his butt with thorny nodes to learn his ambahan and he died.</td>
</tr>
</tbody>
</table>
Turtle finally got to revenge against Old Monkey. (M2)

P2 Turtle cooked Old Monkey.

P3 He served it to Balugbau who ate it.

P4 P2 Turtle cooked Kamayan and served it to Balugbau. (M2)

P5 Balugbau chased Turtle and caught him.

P6 Turtle escaped again.

P7 Balugbau chased and caught Turtle again.

P8 Turtle escaped again.

P9 Balugbau chased Turtle again.

P10 Turtle ran away to the pond.

P11 Balugbau chased and caught Turtle for 3 times but on the third time Turtle escaped to the pond. (M2)

P12 Balugbau brought animals to dry up the pond.

P13 The Sawi bird chirped making the animals urinate.

P14 Balugbau brought animals to the pond to dry it up but the animals urinated. (M2)

P15 Balugbau brought animals to the pond to dry it up but the animals urinated.

P16 The water buffalo stepped on Turtle’s shell and his foot cracked. (M0)

P17 The water buffalo stepped on Pauu’s shell and his foot cracked. (M0)

The 60 first level macropropositions were reduced to four sentences with a total of 11 clauses as shown below.
Table 22 Macrostructure of Turtle and Old Monkey Story

<table>
<thead>
<tr>
<th>Macrostructure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old Monkey climbed Turtle’s banana but did not give Turtle any fruit, so Turtle took revenge on him and he died. Turtle made Balugbau eat his father, Old Monkey, and so Balugbau chased him but he escaped to the pond. Balugbau brought animals to the pond to dry it up but the animals urinated after hearing the sound of the Sawi bird. The water buffalo stepped on Turtle’s shell and his foot cracked.</td>
</tr>
</tbody>
</table>

Out of the 11 clauses in the extracted macrostructure, 8 clauses were from the storyline and three clauses were from the selected background information.

The three clauses from background information that were kept in the macrostructure were, again, important events in the story. The first two bits of background information clauses, “Old Monkey climbed Turtle’s banana but did not give Turtle any fruit” occur in one sentence which is the first sentence in the macrostructure. This sentence is actually the macrostructure of the first part of the story (See section 3.3 for the surface structure and boundary of the story.) The last bit of background information “the animals urinated” gives information about the effect when the animals heard the Sawi bird chirping. This event is, indeed, prominent in the story and correlates with the second Peak of the story. A non-native may not be able to connect with this event in the story since this requires some cultural knowledge. For the Hanunuo-Mangyans, the chirping of a Sawi bird sounds like “Kabutbuti, Kabutbuti, Kabutbuti…” which matches with the word in Hanunuo for ‘gushing out’, karabutbut (See sentences TM.104 and TM.105 in Appendix B.).

The macrostructure above seems to be too long; however, all four of these sentences capture the important events of the story. The first sentence, as mentioned above, is the macrostructure of the first part of the story. The second and third sentences are the macrostructure of the second part of the story, with the third sentence capturing the Peak correlating with the climax in the story. Finally, the last sentence, which is quite an unusual part of the story yet seems to be prominent, is the event in the last part of the story that gives an explanation as to why water buffaloes have ‘cracked feet’.

5.1.3 The Story of Dunghawan

The story of Dunghawan has a total of 190 clauses, reduced to 21 clauses (11%) in the storyline. Three clauses (2%) from the background information are added. (See Appendix F for more details.)
The first two background information clauses that are added, D.30 & D.46, provide information on location while D.89 is an important concluding event in the story.

The application of the macrorules on the selected clauses of the story of Dunghawan is shown in Table 23 below. The macrorules application was done only twice because a macrostructure covering the overall purpose of the story was already extracted after the second set of macrorules application.

Table 23 Macrorules Application in the Story of Dunghawan

<table>
<thead>
<tr>
<th>Macrorules Application 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Dunghawan met a guy.</td>
</tr>
<tr>
<td>2. They started to wrestle.</td>
</tr>
<tr>
<td>➔ P1 Dunghawan met a guy and wrestled with him. (M2)</td>
</tr>
<tr>
<td>3. The Kapri got tired.</td>
</tr>
<tr>
<td>4. Dunghawan defeated Kapri.</td>
</tr>
<tr>
<td>➔ P2 Kapri got tired and Dunghawan defeated him. (M2)</td>
</tr>
<tr>
<td>5. He skinned kapri.</td>
</tr>
<tr>
<td>6. The skin of the kapri is what Dunghawan wore.</td>
</tr>
<tr>
<td>➔ P3 He took Kapri’s skin and wore it. (M2)</td>
</tr>
<tr>
<td>7. When Dunghawan reached the king’s house.</td>
</tr>
<tr>
<td>8. He was hit by the king.</td>
</tr>
<tr>
<td>9. He put the bamboo water container in its place.</td>
</tr>
<tr>
<td>10. The king hit him again.</td>
</tr>
<tr>
<td>11. Dunghawan put the firewood in its place.</td>
</tr>
<tr>
<td>➔ P4 He went home to the king’s house to replace Kapri and since he did not know where to put things, the king hit him. (M2)</td>
</tr>
<tr>
<td>12. When [he] went there [in the river]</td>
</tr>
<tr>
<td>13. He removed Kapri’s clothes that he is wearing.</td>
</tr>
<tr>
<td>14. He took a bath.</td>
</tr>
<tr>
<td>15. The girl looked for him in the river.</td>
</tr>
<tr>
<td>➔ P5 He removed Kapri’s skin when he took a bath in the river and the youngest daughter of the king saw him there. (M2)</td>
</tr>
<tr>
<td>16. The girl went home again. (M1)</td>
</tr>
<tr>
<td>17. Dunghawan went back to the river again.</td>
</tr>
<tr>
<td>18. He took a bath.</td>
</tr>
<tr>
<td>19. The girl saw the very handsome man again.</td>
</tr>
<tr>
<td>➔ P6 Dunghawan took a bath in the river again and again the girl saw how handsome he is. (M2)</td>
</tr>
<tr>
<td>20. She reached for Kapri’s clothes using a stick.</td>
</tr>
<tr>
<td>21. The girl went home again.</td>
</tr>
<tr>
<td>➔ P7 She reached for Kapri’s clothes and went home. (M2)</td>
</tr>
<tr>
<td>22. The king just bit his pinky.</td>
</tr>
<tr>
<td>23. The king died.</td>
</tr>
<tr>
<td>24. Therefore, now, the king’s name is already Dunghawan.</td>
</tr>
<tr>
<td>➔ P9 The king died and Dunghawan replaced him. (M2)</td>
</tr>
</tbody>
</table>
Macrorules Application 2

<table>
<thead>
<tr>
<th>Macrostructure</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1 Dunghawan met a guy and wrestled with him.</td>
</tr>
<tr>
<td>P2 Kapri got tired and Dunghawan defeated him.</td>
</tr>
<tr>
<td>P3 He took Kapri’s skin and wore it.</td>
</tr>
<tr>
<td>➞ P1 Dunghawan defeated Kapri and took Kapri’s skin as his clothes. (M2)</td>
</tr>
<tr>
<td>P4 He went home to the king’s house to replace Kapri and since he did not know where to put things, the king hit him.</td>
</tr>
<tr>
<td>P5 He took a bath in the river and the youngest daughter of the king saw him there.</td>
</tr>
<tr>
<td>P6 Dunghawan took a bath in the river again and again the girl saw how handsome he is.</td>
</tr>
<tr>
<td>➞ P2 He went to the king’s house to replace Kapri but the youngest daughter of the king discovered his true identity. (M2)</td>
</tr>
<tr>
<td>P7 She reached for Kapri’s clothes and went home. (M1)</td>
</tr>
<tr>
<td>P8 The king died and Dunghawan replaced him.</td>
</tr>
<tr>
<td>➞ P3 The king died and Dunghawan replaced him. (M0)</td>
</tr>
</tbody>
</table>

The macrostructure of the story of Dunghawan is shown in Table 24 below.

Table 24 Macrostructure of the Story of Dunghawan

<table>
<thead>
<tr>
<th>Macrostructure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dunghawan defeated Kapri and took the Kapri’s skin as his clothes. He went to the king’s house to replace Kapri but the youngest daughter of the king discovered his true identity. The king died and Dunghawan replaced him.</td>
</tr>
</tbody>
</table>

The 24 clauses were reduced to three sentences with a total of six clauses. Out of the six clauses in the macrostructure, two clauses are from the background information. The remaining four clauses come from the storyline.

The two clauses from the background information are, “He (Dunghawan) went to the king’s house to replace Kapri”, and “Dunghawan replaced him (king)”. These two information were not included in the storyline because the storyteller used durative verb and descriptive clause when he told these information. The first clause marks the transition of the second part of the story. The location, “the king’s house”, mentioned in this clause is important because this is where most of the event in the second part of the story happens. The second bit of background information, on the other hand, is a very important event in the story having Dunghawan, the main character, take on the kingship of his master.

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5.1.4 Palyus and Monkey Story

The story of Palyus and Monkey has a total of 227 clauses; the story was reduced to 20 clauses (9%) in its storyline. Moreover, nine clauses (4%) were added from the background information. These clauses, the same way with the background clauses added in the other texts, connect the gap of the events in the storyline. (See Appendix G for details.)

The application of macrorules to the story is shown below in Table 25. The macrorules were applied three times before the macrostructure was extracted.

Table 25 Macrorules Application of Palyus and Monkey Story

<table>
<thead>
<tr>
<th>Macrorules Application 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Palyus looked at what was making a cracking sound. (M1)</td>
</tr>
<tr>
<td>2. Monkey indeed agreed.</td>
</tr>
<tr>
<td>3. Eight thorny rattan nodes in his butt and nose.</td>
</tr>
<tr>
<td>4. Monkey’s intestines tightened around the thorny rattan nodes.</td>
</tr>
<tr>
<td>5. Right when he swung back, Monkey died.</td>
</tr>
<tr>
<td>➔ P1 Because Monkey wanted to swing on Palyus’ hammock, he agreed to put thorny rattan nodes in his butt and nose which killed him. (M2)</td>
</tr>
<tr>
<td>6. Palyus ate the monkey.</td>
</tr>
<tr>
<td>➔ P2 Palyus ate the monkey (M0)</td>
</tr>
<tr>
<td>7. He put Monkey’s intestine in a coconut shell.</td>
</tr>
<tr>
<td>8. Palyus went to the river.</td>
</tr>
<tr>
<td>➔ P3 Palyus took Monkey’s intestine and brought it to the river. (M2)</td>
</tr>
<tr>
<td>11. He went upriver.</td>
</tr>
<tr>
<td>12. Palyus did say,</td>
</tr>
<tr>
<td>13. “Monkey’s intestines.”</td>
</tr>
<tr>
<td>14. Monkey instantly came back [to Palyus].</td>
</tr>
<tr>
<td>15. He went upriver again</td>
</tr>
<tr>
<td>16. Monkey came back again</td>
</tr>
<tr>
<td>➔ P4 Another monkey passed by and inquired what kind of intestine it was but Palyus played a trick on him. (M3)</td>
</tr>
<tr>
<td>17. Palyus laughed.</td>
</tr>
<tr>
<td>18. Monkey said,</td>
</tr>
<tr>
<td>19. “Your teeth are black.”</td>
</tr>
<tr>
<td>➔ P5 Palyus laughed and the Monkey saw his black teeth. (M2)</td>
</tr>
<tr>
<td>20. On the eight [day]</td>
</tr>
<tr>
<td>21. Here comes the group of monkeys</td>
</tr>
<tr>
<td>22. so that they could have their teeth blackened.</td>
</tr>
<tr>
<td>➔ P6 Many monkeys wanted to have their teeth blackened so they came to Palyus on the eight day. (M2)</td>
</tr>
<tr>
<td>23. The group of monkeys did go [to the swidden].</td>
</tr>
<tr>
<td>24. Palyus started the fire</td>
</tr>
<tr>
<td>25. He circled up the end of the swidden.</td>
</tr>
</tbody>
</table>
The monkeys were burnt in the swidden.

Many were roasted.

P7 Palyus started the fire around the swidden and the monkeys were burned and roasted. (M2)

Macrorules Application 2

P1 Because Monkey wanted to swing on Palyus' hammock, he agreed to put thorny rattan nodes in his butt which killed him.
P2 Palyus ate the monkey.
P3 Palyus took Monkey's intestine and brought it to the river.

P1 Monkey was killed and Palyus brought his intestine to the river. (M2)
P4 Another Amu passed by and inquired what kind of intestine it was but Palyus played a trick on him.
P5 Palyus laughed and the Monkey saw his black teeth.
P6 Many monkeys wanted to have their teeth blackened so they came to Palyus on the eight day.

P2 Palyus met another monkey who wanted to have the same black teeth as him and brought all the other monkeys with him to Palyus.

P7 Palyus started the fire around the swidden and the monkeys were burnt and roasted.

P3 Palyus started the fire around the swidden and the monkeys were burned and roasted. (M0)

Macrorules Application 3

P1 Monkey was killed and Palyus brought his intestine to the river.

P1 Monkey was killed and Palyus brought his intestine to the river. (M0)
P2 Palyus met another monkey who wanted to have the same black teeth as him and brought all the other monkeys with him to Palyus.
P3 Palyus started the fire around the swidden and the monkeys were burned and roasted.

P2 Palyus met more monkeys who wanted to have the same black teeth as him so he tricked them and burned them in the swidden. (M3)

The macrostructure is shown below.

Table 26 Macrostructure of Palyus and Monkey Story

<table>
<thead>
<tr>
<th>Macrostructure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monkey was killed and Palyus brought his intestine to the river. Palyus met more monkeys who wanted to have the same black teeth as him so he tricked them and burned them in the swidden.</td>
</tr>
</tbody>
</table>
From 29 clauses, the storyline was reduced to two sentences with a total of six clauses. Out of the 5 clauses, 1 clause was from the background information. This shows that the macrostructure consists of 25% storyline information.

The clause from the background information is a description of the monkeys’ desires, “wanting to have the same black teeth as Palyus,” which Palyus takes advantage of so that he could trick them.

### 5.1.5 Macroanalysis Conclusion

This section gives further discussion on the result of macroanalysis application on the data.

#### Table 27 Summary of Macroanalysis

<table>
<thead>
<tr>
<th>Title and Author</th>
<th>Total # of Storyline Clauses/Overall # of Clauses in the Story = (Percentage)</th>
<th>Total Number of Clauses in the Macrostructure (Storyline + Background Information)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monkey and Crocodile</td>
<td>16/85 (19%)</td>
<td>3 (2 SL + 1 BI)</td>
</tr>
<tr>
<td>(Angelina)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Turtle and Old Monkey</td>
<td>47/200 (24%)</td>
<td>11 (8 SL + 3 BI)</td>
</tr>
<tr>
<td>(Angelina)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dunghawan (Maligday)</td>
<td>21/190 (11%)</td>
<td>6 (4 SL + 2 BI)</td>
</tr>
<tr>
<td>Palyus and Monkey</td>
<td>20/227 (9%)</td>
<td>6 (5 SL + 1 BI)</td>
</tr>
<tr>
<td>(Maligday)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The table above shows the summary of macroanalysis. Looking into column three (SL means storyline and BI means background information) the total number of clauses in the macrostructure is shown as well as the amount of information that comes from the storyline information and background information. The table shows that storyline information still dominates the macrostructures of the stories. However, eventhough the percentage of the background information utilized in the macrostructures is low; a significant finding shows that these information is all of high importance, because without them, the macrostructures would not fully capture the overall meaning of the stories.
5.2 Hanunuo Particles
This section discusses particles in Hanunuo, specifically, those that are found in the collected data. Particles that function beyond sentence level, classified as discourse particles, are given more attention here. However, one significant non-discourse particle pagka ‘when/as soon as’ is also investigated in this section. (It is bolded under the list of Discourse Markers in Section 5.2.1.) These particles are described based on how they behave in the texts. It must be noted, however, that these are just initial descriptions. Further analysis is still needed in order to have a fully accurate description of these particles.

5.2.1 Non-discourse Particles
Conklin (1949:3) posited that Hanunuo words can be classified as “substance or full words” and “particles”. Pronouns, numerals, articles, prepositions, conjunctions, interjections, and adverbs are the word class categories that he classified as particles. Nouns, verbs and adjectives are classified as full words.

However, in classifying the particles that are obtained from the data of this study, Tehan’s (2013) more detailed classification of particles, which is based on Shopen and Schachter’s parts of speech systems, has been adapted. Thus, pronouns are not included in the list of particles below. Initially, the particles found in the data are assigned under two generic categories: non-discourse particles and discourse particles.

Most of the definitions below are adapted from Shachter & Shopen’s Parts of Speech Systems (2007:1-60).

Non-discourse particles include:

1. **Prepositions** are adpositions that occur before its complement (SIL International 2004).

2. **Interjections** are words that can constitute utterances in themselves, and that usually have no syntactic connection to any other words that may occur with them.

3. **Conjunctions** are words that are used to connect words, phrases, or clauses.

4. **Negators** are words which negate a sentence, clause, or other constituent.
5. *Verb auxiliaries* are words that express the tense, aspect, mood, voice, or polarity of the verb with which they are associated.

6. *Verbal particles* are a closed class of uninflected words that co-occur with certain verbs.

7. *Copulas* are words used to indicate the relation between a subject and predicate nominal or adjective.

8. *Existential markers* are words found in a distinct clause type, which marks a referent’s existence (SIL International 2004).

9. *Mood markers* are words that indicate the speaker’s attitude, or that solicit the hearer's attitude, toward the event or condition expressed by a sentence.

10. *Role Markers* (case markers, discourse markers, and other adpositions) are noun adjuncts that indicate the syntactic and/or semantic role of the noun phrase to which they belong, as well as, indicate discourse role of the associated noun phrase.

11. *Classifiers* are words which are required by the syntax of certain languages when a noun is also modified by a numeral.

12. *Quantifiers* consist of modifiers of nouns that indicate quantity or scope.


The list of non-discourse particles in Hanunuo found in the data is shown in the list below. Other particles are used in the language but are not used in this data. Note that #11 “Discourse Markers (DM)”, are not included in the next section, “Discourse Particles (DP)” because these two sets of particles differ from each other in a way that DMs “signal a sequential discourse relationship” (Norrick 2001:850) while DPs indicate the speaker's attitude, or how he structures his interactions with other participants in a conversation (Wikipedia 2013). Although these discourse particles and discourse markers are, most of the time, lumped together as one category, in this research DMs refer to particles that have relevant function within the text while DPs are particles that signals the storyteller’s attitude towards the story and with his listeners.

The language, as one might notice from this list, does not have any copula.
Table 28 List of Non-discourse Particles in Hanunuo

<table>
<thead>
<tr>
<th>Prepositions</th>
<th>Interjections</th>
</tr>
</thead>
<tbody>
<tr>
<td>tugka</td>
<td>?anti</td>
</tr>
<tr>
<td>para</td>
<td>?agud</td>
</tr>
<tr>
<td>tujkul</td>
<td>hu?</td>
</tr>
<tr>
<td>ginan</td>
<td>kalwaj</td>
</tr>
<tr>
<td>gin</td>
<td>salamat</td>
</tr>
<tr>
<td>?arani</td>
<td>?anuŋ</td>
</tr>
<tr>
<td>?aŋgan</td>
<td>bukan</td>
</tr>
<tr>
<td>Conjunctions</td>
<td></td>
</tr>
<tr>
<td>dahil</td>
<td>?aj</td>
</tr>
<tr>
<td>hampaj</td>
<td>?uwud</td>
</tr>
<tr>
<td>nakan</td>
<td>?aw</td>
</tr>
<tr>
<td>pat-aj</td>
<td></td>
</tr>
<tr>
<td>dapat ?aj</td>
<td></td>
</tr>
<tr>
<td>Verb Auxiliaries</td>
<td></td>
</tr>
<tr>
<td>mu</td>
<td>ji</td>
</tr>
<tr>
<td>kuntaj</td>
<td>diman</td>
</tr>
<tr>
<td>piru</td>
<td>ma?an</td>
</tr>
<tr>
<td>dapat</td>
<td>halus</td>
</tr>
<tr>
<td>?ag</td>
<td>waja</td>
</tr>
<tr>
<td>?ataj</td>
<td>?udji</td>
</tr>
<tr>
<td>bag-?u</td>
<td>?udwaja</td>
</tr>
<tr>
<td>laŋmadi</td>
<td>gid</td>
</tr>
<tr>
<td>ñuna</td>
<td>laŋ</td>
</tr>
<tr>
<td>Negators</td>
<td></td>
</tr>
<tr>
<td>ñunman</td>
<td>wajdi</td>
</tr>
<tr>
<td>ñud</td>
<td>dapu</td>
</tr>
<tr>
<td>ñuman</td>
<td>dap</td>
</tr>
<tr>
<td>ñanha</td>
<td>wadi</td>
</tr>
<tr>
<td>ñalaw</td>
<td></td>
</tr>
<tr>
<td>daju</td>
<td>na?antag</td>
</tr>
<tr>
<td>ñudwaj</td>
<td>ñatatajtabug</td>
</tr>
<tr>
<td>Verbal Particles</td>
<td></td>
</tr>
<tr>
<td>Copulas</td>
<td></td>
</tr>
<tr>
<td>(not found)</td>
<td>maj</td>
</tr>
</tbody>
</table>
Table 29 List of Non-discourse Particles in Hanunuo (cont.)

<table>
<thead>
<tr>
<th>Classifiers</th>
<th>Quantifiers</th>
</tr>
</thead>
<tbody>
<tr>
<td>sapad</td>
<td>mana</td>
</tr>
<tr>
<td>buŋbuŋ</td>
<td>tanan-tanan</td>
</tr>
<tr>
<td>kaban</td>
<td>?usa</td>
</tr>
<tr>
<td>bilug</td>
<td>sampulu</td>
</tr>
<tr>
<td>kata-ʔu</td>
<td>sijam</td>
</tr>
<tr>
<td>?atajtabug</td>
<td>sampulu maj duwa</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Discourse Markers</th>
<th>Articles</th>
</tr>
</thead>
<tbody>
<tr>
<td>?ati</td>
<td>there</td>
</tr>
<tr>
<td>?igu?</td>
<td>exactly</td>
</tr>
<tr>
<td>hintaj</td>
<td>what</td>
</tr>
<tr>
<td>taŋjuna</td>
<td>now</td>
</tr>
<tr>
<td>sjimpri</td>
<td>of course</td>
</tr>
<tr>
<td>kadugajan</td>
<td>in the long run</td>
</tr>
<tr>
<td>kaʔinda</td>
<td>now</td>
</tr>
<tr>
<td>katpuŋ</td>
<td>on the opposite side</td>
</tr>
<tr>
<td>pagka</td>
<td>when (as soon as)</td>
</tr>
<tr>
<td>si</td>
<td>Person Indicator</td>
</tr>
<tr>
<td>sa</td>
<td>to; of (Locative)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case Markers</th>
<th>Mood Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>kan</td>
<td>?aw</td>
</tr>
<tr>
<td>kaj</td>
<td>mana</td>
</tr>
<tr>
<td>ni</td>
<td>bilaj</td>
</tr>
<tr>
<td>si</td>
<td>Person Indicator</td>
</tr>
<tr>
<td>sa</td>
<td>to; of (Locative)</td>
</tr>
</tbody>
</table>

5.2.2 Discourse Particles

Discourse particles, on the other hand, are those that have “no direct semantic meaning in the context of a sentence, having rather a pragmatic function: it serves to indicate the speaker's attitude, or to structure their interactions with other participants in a conversation” (Wikipedia 2013). These particles are special features of a language.

Once the non-discourse particles are identified, nine of discourse particles have been identified in the data. These are: kabaj ‘might-have-known’, baj, kunu ‘it-is-said’, ta
‘moving on’, duy, ṣani, ṣaj, maʔaw, and ṣap. During my stay in the village, I heard the locals use these particles often in their daily conversation. However, for some of the particles, too few instances occur within the data to allow much confidence in the tentative generalization that are offered.

1. The particle kabaj ‘might_have_known’ is a non-final particle which expresses the speaker’s assumption that the listener already knows what he is talking about. It occurs 3 times in the corpus. Examples are shown below.

(76) D.27 ti kapri kabaj ṭuriŋ-ʔuriŋun
the Kapri (black_man-likeCreature) dark_skinned
art n prt adj
suruguʔun hariʔ
servant king
n n

The Kapri, (as you might have known), has a very dark skin, and is the servant of the king.

In D.27 above, the narrator of the story signals that he assumes that the listeners could have possibly known already that a kapri is dark-skinned.

(77) D.38 papaʔiŋanaŋa laŋ nu naʔan ti ligpitana̱ŋ kaju kawu
    to ask only if where the place_to_keep wood 2S
v   prt conj adv art n  n pro
kabaj taga-sitaj diman
    from_here also
prt   adj   prt

"You’re asking where to put the firewood, are you not, (as you might have known), from here?!"

On the other hand, D.38 above is a quoted speech of the king who expresses his anger. The particle kabaj signals the king’s expectation that Dunghawan (who is pretending to be Kapri, the king’s servant) should have been familiar inside their house already. The third particle is found in sentence D.83.

It should be noted that in the second example, one does not necessarily have to include the clause “as you might have known” in English. The question “are you not from here?!” plus the tone of voice is enough to signal the function of the particle.

The particle baj signals that the speaker is giving an explanation or background information. It occurs 8 times in the corpus.
It happened that Kapri's cloth was at the top of the rock far from Dunghawan, --Dunghawan was taking a bath down at the river, and Kapri's cloth was far from him.

In sentence D.75 above, after the narrator mentions that Kapri's cloth was far from Dunghawan. He gives background information about where Dunghawan is in the last two clauses, explaining why the cloth was away from him.

TM.92, on the other hand, is background information of where Turtle is.

2. The particle kunu ‘it_is_said’ is a hearsay particle. It occurs 36 times in the corpus.
This young man, Dungawan, was said to be very handsome and had a very favorable behavior in the eyes of his parents.

The particle kunu ‘it is said’ in D.2 above signals that the main participant of the story, Dungawan, is reportedly known to be handsome and is favored by his parents. Dungawan is, indeed, a famous suyot protagonist among the Hanunuo-Mangyan people. In fact, there are many more suyots in which Dungawan is the principal character of the story.

There were really so many of them in Palyus’ house so that, as it was said, they could have their teeth blackened.

In sentence PM.83 above, the narrator’s usage of kunu is based on what Palyus, the main participant in the story, says in the previous sentences about blackening the monkeys’ teeth. Here, the narrator’s ‘source of information’ is found within the text and not outside like the first example.

3. The particle ta, which can be glossed as ‘moving on’, is a particle that signals movement to the next event or that a next event in the sentence where the particle occurs is going to be performed. It occurs 9 times in the corpus.
(82) D.19  

tajjuna pagka  

ja  

paris ji  

ra  

o  

when  

already the sun  

thinking

MOVING ON, now, when the sun was almost out, Dunghawan was thinking that he might be defeated.

Sentence D.19 is an example of transition to the next event in the story.

(83) TM.60  

imaw  

jan  

ni kaj  

binwat ni  

kamajan  

hinudut

Moving on, that was, indeed, what Old Monkey did. He fitted the thorny node inside his butt.

Sentence TM.60 is an example in which the ta particle occurs in the sentence where the event mentioned in the previous sentence is performed.

4. The particle duj was identified by the mother tongue speakers that I interviewed as a politeness particle. However, this particle also seems to function as an intensifier. It occurs 13 times in the corpus.

(84) TM.36  

magkun sa  

kan pa?u?u balaji  

hajga duj  

kawu maruku?

[Ant] said to Turtle, "Why [politely] are you sad, friend?"

In TM.36 the particle duj signals politeness on Ant’s part, asking Turtle about his condition.
In TM.102, the particle *duj* is used by the narrator to emphasize that Monkey was not able to capture Turtle.

5. The particle *Ɂaj* is an emphatic particle if it occurs within an adjectival, noun, and verbal phrase. But if it occurs at the beginning of a sentence, it is an interjection. Thus, this word is also listed under the interjection section of the non-discourse markers. It occurs 72 times in the corpus (counting both emphatic particle and interjection).

(85)  TM.102  *Ɂaj* *ʔuman*  *duj*  *nakaʔbut*  *si*  *balugbaʔu*  *nalagiw*  
      –   –  *able_to_catch_up*  PersInd  *Balugbau*  *ran*  
      *prt*  *prt*  *prt*  *v*  *adp*  *n*  
      *si*  *paʔuʔu*  *ʔati*  *tag*  *sa*  *danum*  .  
      PersInd  Turtle  there  go  Loc  water  
      *adp*  *n*  *adv*  *v*  *adp*  *n*  

_Balugbau wasn’t *[really]* able to catch Turtle anymore. Turtle ran into the water._

(86)  D.54  *ʔagud*  *ʔagud*  *ʔagud*  magbantaj  kunu  *ti*  *daraga* 
      looking  it_is_said  the  young_lady  
      *interj*  *interj*  *interj*  *v*  *prt*  *art*  *n*  
      pagrinu  *maʔaw*  *pag*  kan-ʔakan  balaw  *Ɂaj*  *ʔuriŋ-ʔuriŋun*  
      so_handsome  actually  lig  young_man  not  dark_colored  
      *adj*  *prt*  *prt*  *n*  *prt*  *prt*  *adj*  
      balaw  *Ɂaj*  basta-basta  .  
      not  common  
      *prt*  *prt*  *adj*  

_My, my, my... the king’s daughter was said to be watching. “What an, actually, handsome young man, not *[indeed]* dark skinned at all – extraordinary *[indeed]*._

D.54 shows the particle *Ɂaj* within an adjectival phrase making Dungghawan’s real physical attribute prominent.
In TM.69, ʔaj occurred within a verbal phrase emphasizing that Pauu did not listen to what Balugbau said.

Finally, in TM.73, ʔaj occurred at the beginning of the sentence as an interjection expressing a surprise on Balugbau's part that he really is actually eating his father's hands and feet. The second ʔaj here occurs with a noun phrase. It must be noted that there is another emphasis particle, ɲani, after the second ʔaj particle in the sentence. Probably, this series of emphasis particle signals so much shocking emotion on Balugbau's part.

6. The particle maʔaw signals diversion from what was expected or what was supposed to be the norm. It could also signal that new information is being presented. It occurs 25 times in the corpus.
In D.18 above, the narrator signals diversion from the flow of his story by giving some background of the event.

Since Kapri, by the way, a while ago was on his way to fetch water, he’s got a lot of bamboo water container with him; he was bringing eight bamboo water container to fetch water which was commanded to him by the king.

In PM.5, Palyus seemed to expect something else than Monkey.

By the way, this king has nine very beautiful daughters.

Here in D.42, the narrator introduced new characters in the story.
7. The particle ŋap signals emphasis and confirmation. It occurs 3 times in the corpus.

(92) MC.49 ʔajʔanuŋ tigbak ji ŋap maʔaw si  buʔaja
   − − dead already − − Pers1Ind crocodile
   prt  interj  adj  prt  prt  adp  n

Oh my, Crocodile was really dead.

In MC.49, the particle signals emphasis and confirmation that Crocodile is really dead already.

Given the descriptions of the particles’ functions above, it must be noted that these are still proposed definitions based on how these particles behaved in the limited amount of data in the research. These discourse particles need to be subjected to a deeper examination and further study.

5.2.3 The Pagka Particle

This section devotes additional discussion to pagka, classified as a “discourse marker” in the list in section 5.2.1. This non-discourse particle shows a significant number of occurrences in the data and appears to carry a significant functional load in Hanunuo narratives.

The particle pagka, as reflected in section 5.2.1, can be translated as ‘when’ or ‘as soon as’.

Pagka occurred 64 times in the data, 61 times as a discourse marker and thrice as ligature. Van der Linden (Flory 1965:1) uses the term ligature to gloss particles in Hanunuo that link a constituent and a modifier. The pagka ligature is a homonym of the pagka discourse marker. An example is shown below.

(93) PM.86 sa daka? pagka buklid niku ?ama ?ati kita
   Loc  big  lig  farm 1SPoss father there 1Plnc
   adp  adj  prt  n  pro  n  adv  pro

We will go to my father's big farm.

The pagka particle in PM.86 acts as a ligature of the adjective daka ‘big’ and the noun buklid ‘farm’ forming the noun phrase daka pagka buklid ‘big farm’. The two other instances occurred in clauses PM.87b and PM.91c. (See Appendix D.)
For the purpose of this study, the rest of this section discusses the *pagka* discourse marker.

The *pagka* particle is typically a sentence-initial particle. (See Appendix H for the list of *pagka* occurrences.) It also always occurs before the constituent that it modifies.

After sorting out all the sentences where *pagka* occurs, the sentences were grouped based on the particle’s association with the other constituents in the sentence in which it occurred. Table 30 below shows all the the constituents found in the data that *pagka* associates with.

**Table 30 Pagka Associations**

<table>
<thead>
<tr>
<th>Pagka Associations</th>
<th>Number of Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pagka + dugaj ‘long time’</td>
<td>10</td>
</tr>
<tr>
<td>2. Pagka + ?ati ‘there’</td>
<td>26</td>
</tr>
<tr>
<td>3. Pagka + temporal phrase</td>
<td>6</td>
</tr>
<tr>
<td>4. Pagka + verbal/adjectival/existential clause</td>
<td>19</td>
</tr>
</tbody>
</table>

1. When *pagka* occurs with *dugaj* ‘long time’, it forms an adverbial phrase that can be translated as ‘later on’ as shown in the example below.

   (94) TM.93  pagka  dugaj  dinmajik  diman  sija  
  when   long_time  climbed  also  3S  
 coordconn  adv  v  adv  pro

   TM.93a  linmuwan  ma?an  sa  kaj  buslut  
  came_out  again  Loc  3SPoss  whole  
 v  adv  adp  pro  n

_Later on, he climbed up and went out again through the whole._

Other examples include: TM.35, TM.93, and PM.97. *(Refer to Appendix H for more examples.)*

2. When *pagka* occurs with *?ati* ‘there’, it forms an adverbial construction that can be literally translated as a clause similar to ‘when [BE] there’. This formulaic adverbial construction seems to give prominence to the fact that the character has really reached the location. I am labeling it as ‘formulaic’
because it seems to be the standard construction that is used when the story transitions to a different location and a new episode. Examples are shown below.

(95) PM.24  **pagka**  ?ati sa sapa?
**when**  there Loc river
coordconn  adv  adp  n

PM.24a  mag?-isip si paljus
thinking PersInd Palyus
v  adp  n

PM.24b  naʔan ŋuna katpuŋ
where  on_the_opposite_side
adv  prt  adv

*When he got to the river Palyus was thinking, "Where should I do it?***

(96) TM.81  **pagka**  ?ati si paʔuʔu sa basad ?apuj
**when**  there PersInd Turtle Loc inside fire
coordconn  adv  adp  n  adp  n  n

TM.81a  ?iniputan ni paʔuʔu ti ?apuj
pooped PersInd Turtle the fire
v  det  n  art  n

*When Turtle was already in the fire, he pooped in it.*

Other examples include: D.30, TM.42, and PM.24. (See more examples in Appendix H.)

3. When **pagka** occurs with a temporal phrase, it marks the fulfillment of the time and signals that the time reported is significant.

(97) PM.85  **pagka**  maŋa palis ji ti ʔinit magkun si
**when**  PL already the sun said PersInd
coordconn  prt  adj  prt  art  n  v  adp

paljus
Palyus
n
When [it was] about noon already, Palyus said, "Let's go to my father's farm.

In the example given above, pagka modifies the phrase maŋa palis ji ti ?init ‘about noon already’. (The free translation makes it into a separate clause because of English syntactic constraints; in Hanunuo, it is a phrase.) The time here is especially significant because this is the time set by Palyus for him and the monkeys to go to his father’s farm. The pagka particle marks the importance of this time. (See more examples in Appendix H.)

4. Finally, when pagka occurs with a clause, it highlights the event in that clause. As long as the event in that clause is not the ‘head’ in a tail-head or a summary-head linkage, which makes the clause into cohesive material, the information in the clause becomes foregrounded information. It also highlights the importance of the event making the event it associates with foregrounded.

There are three types of clauses found in the data which pagka associates with:

a. verbal clauses

PM.14 is an example of a verbal clause beginning with pagka. In this clause, the event magpadujan ‘swinging on the hammock’ is foregrounded. The event here is a fulfillment of what is expected to happen in the previous sentence.

(98)  PM.14  pagka  magpadujan  ji  ñani si  when  swinging_on_the_hammock  already  EP  PersInd
      coordconn  v  prt  prt  adp

When Monkey was swinging already on the hammock...

41 There is a probability that this promotes a background activity into a storyline band, however, more data is needed to confirm this. Thus, I did not include this yet in the storyline band.
b. existential clauses

PM.5 below is an example of an existential clause beginning with pagka. In the previous sentence before this clause, Paljus hears a clicking sound. This is clause is a head of a tail-head linkage and is thus cohesive material on Band 7.

\[(99) \text{PM.4} \quad \text{pagka} \quad \text{maj} \quad \text{magragatik} \\
\quad \text{when} \quad \text{there_is} \quad \text{clicking_sound} \\
\quad \text{coordconn} \quad \text{existmrkr} \quad \text{v} \\
\]  

*When the sun was already up, Palyus was hearing a clicking sound.*

\[(100) \text{PM.5} \quad \text{pagka} \quad \text{maj} \quad \text{magragatik} \\
\quad \text{when} \quad \text{there_is} \quad \text{clicking_sound} \\
\quad \text{coordconn} \quad \text{existmrkr} \quad \text{v} \\
\]  

*When the clicking sound [was heard again]*...

c. adjective clauses

Finally, TM.104 is an example of an adjectival clause beginning with pagka. This is the fulfillment of Balugbau’s plan to dry up the pond where Turtle is hiding. This clause is belongs to Setting band as it is a descriptive clause.

\[(100) \text{TM.104} \quad \text{pagka} \quad \text{diit} \quad \text{wadi} \quad \text{kaj} \quad \text{danum} \quad \text{diit} \quad \text{diit} \quad \text{wadi} \quad \text{gid} \\
\quad \text{when} \quad \text{small only} \quad \text{3SPoss} \quad \text{water} \quad \text{very_small only} \quad \text{IntP} \\
\quad \text{coordconn} \quad \text{adj} \quad \text{adv} \quad \text{pro} \quad \text{n} \quad \text{adj} \quad \text{prt} \quad \text{prt} \\
\]  

*When the water was already too little, really very little*...

The data shows that whenever the verb in the verbal clause in which pagka occurs has a completed aspect indicated by the affixes listed in Band 1 (see section 4.1.2), the clause is usually cohesive material in the narrative. But when the verb in the verbal clause in which pagka occurs has a progressive aspect indicated by affixes listed in Band 2 (see section 4.1.1), the event becomes a realization of what was planned or expected to happen in the previous sentences preceded by the clause.
(101) D.76 \( \text{k} \text{i} \text{n} \text{uw} \text{i} \text{t} \) \( \eta \text{n} \text{i} \text{k} \text{u} \text{n} \text{u} \) \( \text{d} \text{a} \text{r} \text{a} \text{g} \text{a} \) \( \text{h} \text{a} \text{r} \text{i} \text{?} \). \( \text{r} \text{e} \text{a} \text{c} \text{h} \text{e}_\text{d}_\text{out}_\text{to}_\text{using}_\text{a}_\text{stick} \) EP \( \text{i} \text{t}_\text{is}_\text{s} \text{a} \text{i} \) young_lady king v prt prt n n

The king’s daughter reached out [for the clothes] using a stick.

D.77 \( \text{p} \text{a} \text{g} \text{k} \text{a} \) \( \text{k} \text{i} \text{n} \text{uw} \text{i} \text{t} \)
when reached_out_to_using_a_stick coordconn v

D.77a \( \text{?u} \text{n} \text{m} \text{a} \text{j} \) \( \text{n} \text{a} \text{?} \text{a} \text{l} \text{a} \text{m} \text{a} \text{n} \text{u} \) \( \text{n} \text{a} \text{?} \text{a} \text{n} \) pag_nid\text{a}? not;none there_is known if where lig dropped prt existmrkr v conn adv prt v

When she reached out for it using a stick, nobody knew anymore where it fell.

D.77 is an example of a clause in which \( \text{p} \text{a} \text{g} \text{k} \text{a} \) occurs with a verb \( \text{k} \text{i} \text{n} \text{uw} \text{i} \text{t} \) ‘reached out to using a stick’ which has completed aspect indicated by the infix \( -i\text{n-} \). The clause is the head of a tail-head linkage. The event is performed in D.76 and in D.77 the clause is repeated as a cohesive device.

On the other hand, PM.14 below is an example of a clause in which \( \text{p} \text{a} \text{g} \text{k} \text{a} \) occurs with the verb \( \text{m} \text{a} \text{g} \text{p} \text{a} \text{d} \text{u} \text{j} \text{a} \) ‘swinging on the hammock’ which has a progressive aspect indicated by the prefix \( \text{m} \text{a} \text{g} \text{p} \text{a}- \). In context, the previous sentences, PM.9 - PM.13 (see Appendix D), Monkey asked Palyus if he could also swing on the hammock, to which Palyus agreed with but with a condition. Monkey accepted Palyus’ condition in PM.13 and in PM.14 his desire to swing on the hammock is granted.

(102) PM.14 \( \text{p} \text{a} \text{g} \text{k} \text{a} \) \( \text{m} \text{a} \text{g} \text{p} \text{a} \text{d} \text{u} \text{j} \text{a} \) ji \( \eta \text{n} \text{i} \text{s} \text{i} \)
when swinging_on_the_hammock already EP PersInd coordconn v prt prt adp

?amu? monkey n
PM.14a sa ?umpisa di waja pagpatablug ?udwaja mag-?aput
Loc beginning still; yet swing not yet reached
adp n prt prt v  prt v
panuŋa?an hintaj waja kan ?amu?  kaj maŋa
middle what still; yet CM monkey 3Sposs PL
n  adv  prt  prt  n  pro  prt
puna  hugut ji  sa  parasan
intestine tight already Loc thorny node
n  adj  prt  adp  n

PM.14b kaj maŋa ?iruŋ durugu ji .
3Sposs PL nose bleeding already
pro  prt  n  v  prt

When Monkey is already swinging, just right there in the beginning and not even getting to the middle anymore, his intestines were tightly [entangled] with the thorny rattan nodes, his nose was already bleeding.

PM.14 is the realization of what was expected to happen as narrated in PM.9 – PM.13.

So far, based on the data, pagka particle has the following functions:

1. It marks transition to another event, time or location in another episode and within an episode.
2. It marks the realization of what was planned or expected to happen in the previous sentences.
3. It acts as a ‘hinge’ for tail-head or summary head linkage between or within paragraphs.
4. It foregrounds or highlights the events or time in the clause that it modifies.

5.2.3.1 Issues in Translation

As I went through my data, I noticed the frequent use of the pagka particle in the stories. Curious as to its frequent occurrence, I decided to check my copy of the Hanunuo New Testament translation in Paratext\(^{42}\) and found out that it is, indeed, used frequently, especially in the narratives.

\(^{42}\) Paratext version 7.3.100.73
In the Hanunuo New Testament, pagka occurred 1239 times, 206 times in Matthew alone. It must be noted, however, that I did not do a thorough analysis in the usage of the particle pagka in the Hanunuo New Testament. I only used the ‘search’ command in Paratext to check the total number of occurrence of pagka and compared the results.

At present, the Hanunuo Old Testament is being translated and I have been a part of the project. Realizing that Hiligaynon is a closely related language to Hanunuo, the team decided to use the Adapt It\(^{43}\) program and use the Hilagaynon Old Testament as an ‘adaptation’ or source language to draft some of the books in the Hanunuo Old Testament. Adapt It is a computer program primarily used to “adapt an existing text or translation done in a related language or dialect” (Adapt-it.org). One big advantage of using Adapt It is that it is likely to reduce the total time spent in translation.

Basically, the first draft done from Adapt It will result to word-to-word translation. However the translation feature of the program will, of course, perform much editing. I have edited some of the Adapt It Old Testament drafts with the mother tongue translators (MTT) in the team and the drafts are already comprehensible to them. It seemed to be a good translation for them already. However, there was a time when one of the translators expressed that the New Testament Translation, which was meaning-based and not drafted in Adapt It, is much better than the Old Testament translation. She, furthermore, said that the New Testament is so different from the Old Testament. I tried to ask her what makes it different but, somehow, she could not describe it. She just conclusively said that the Old Testament translation is really different even if it would still undergo editing.

After I realized how frequently pagka is used in my data and in the New Testament, I decided to check our Old Testament drafts. One very significant observation I found is that the pagka particle is used much less in the Old Testament drafts.

For example, I decided to check the number of occurrence of pagka in the book of Matthew which has 28 chapters and compared it with 1 Chronicles which has 29 chapters. These books are both narratives. I was surprised to see that pagka occurred only 31 times in 1 Chronicles, but it occurred 206 times in Matthew. I, furthermore, checked 2 Chronicles which was also drafted in Adapt it and again, pagka only occurred 97 times in 2 Chronicles, which has 36 chapters.

\(^{43}\) Adapt It is a computer program primarily used for facilitating adaptation in translating related languages. [http://adapt-it.org/about-adapt-it/](http://adapt-it.org/about-adapt-it/)
This observation suggests that pagka is being regularly left out in the drafting of these books. The source language, Hiligaynon, does have a word that captures a sense of pagka, which is signaling transition, and the MTT was able to use the particle in the translation. However, the other functions of pagka might probably be missed\textsuperscript{44}.

Thinking back on the conversation I had with the MTT that I mentioned before, it points to a possibility that what she felt ‘missing’ in the Old Testament translation could be ‘naturalness’ of the texts. It is likely that one of the reasons why the MTT felt that the Old Testament translation is not as good as the New Testament is because it lacks the frequently used particles in Hanunuo like pagka, making it less natural to them. One wonders how many other natural Hanunuo particles are being missed during the drafting.

In the recent email I received from the MTT, she said the following:

"Tungkol maaw sa paingana nimu, unman yi doy niku ikinumpara sa salin ni ate Ely dahil iba waydi kanya pag salin, dapat imaw diman kay ibug sabihun. Kang ibug sabihun binual lang niya kay mahalaga pag bagaw bag-u ipinaliwanang niya. Tuhay waydi sa salin nita--words by words."

The translation of what she says goes like this:

"About your question, I didn’t compare [the Old Testament books I drafted] with Ate Ely’s anymore because she had a different way of translation, however, still the same meaning. What I mean is that she only took the important word and explained it. It’s different with our translation which is ‘words by words’ (word to word)."

Her communication partially answers my question, if she compared her drafts with Ate Ely’s (the person who translated the New Testament) drafts when she was drafting the books. There were some books in the Old Testament that were drafted by Ate Ely and other MTTs which we suggested for her to compare with when she is drafting. One significant thing that she stated in her response is that she found our translation now as being too word-to-word.

Looking at the situation above, one could see a possible problem when using the Adapt It program. The MTT would not have much freedom to construct a sentence that is natural to them. Since the draft is already comprehensible and accurate based

\textsuperscript{44} This statement is a hypothesis that needs further investigation to be proven true. I must admit that the amount of data that I have would not be enough to cover all the functions of pagka or make a complete conclusion of the description of the particle’s function. I must also suggest that a knowledge about the particles Hiligaynon, especially sang which functions like pagka in some ways, would also be very helpful.
on the source language, the MTT would have a hard time figuring out why it is not as good as it should be. Naturalness is an area in translation that only the MTT could fully ‘feel’ when reading the text. But when they have already constructed sentences that are comprehensible and accurate based on the source language, they would tend to find it hard to add something (like particles) or change the structure of the sentence in order to make it sound natural.

It is then important to note that the translators working with the MTTs must explain to the MTTs the importance of naturalness in translation right at the beginning of their drafting. The translator himself must also constantly try to be aware of what is natural in the language that he/she is working with and ask appropriate questions to help the MTT break out of a word-to-word mode of translating. Perhaps, specific questions such as: “Could pagka be used in this sentence?” or “Does it feel like a particle could be added to make it more natural?” could be asked while checking the translation.

5.3 Summary
This chapter presented the macroanalysis of the suyots and the extracted macrostructures which are the product of the macroanalysis. The result of the macroanalysis was explained and its implications have been discussed. Moreover, this chapter discussed particles in Hanunuo. Discourse particles were given focus, but a non-discourse particle pagka was given special attention and tied to a discussion about some issues in capturing the usage of particles in translation.
Chapter 6
Conclusion

This chapter summarizes the findings in the previous chapters of this research and suggests areas for further research.

6.1 Summary of findings
This study has a total of six chapters including the conclusion chapter.

The 1st chapter of this research introduces the cultural and linguistic background of the Hanunuo-Mangyan people. A phonological and grammar sketch of the Hanunuo language is also discussed in the chapter. The sources for the phonological and grammar sketch are very limited and mostly very old. Due to the limited information on the Hanunuo grammar, the research has also encountered limitations in describing grammatical functions of the constituents in the data that foreground discourse patterns and features in the Hanunuo narrative.

The 2nd chapter discusses the Discourse Analysis processes that were utilized in analyzing the data of this research. These included Barnwell’s criteria of internal unity and boundary, Dooley and Levinsohn’s concepts of discourse analysis, Longacre’s theory of notional and surface structure, and etic salience scheme, Van Dijk and Kintsch’s theory of macrostructures, Somsonge and Greninger’s adaptation of the macrorules and Tehan’s suggestion on handling particles. The chapter also includes the methodology used in the research, with details on how the data was chosen, collected, and transcribed. Finally, an overview of the four suyots was presented in this chapter.

The 3rd chapter presents an analysis of the surface and notional structure using Longacre’s theoretical framework. It also discusses the boundary, internal unity, and Peak markers found in the data. There are seven boundary markers utilized in the data: change of participants, change of place, change of time, exit of participants, grammatical marker, tail-head linkage, and summary statement. Grammatical markers are the most used boundary markers among the six. For internal unity markers, four markers are found: same participants, same place, same time, and lexical coherence. Same participant is the marker that has the highest occurrence
within the data. For the Peak markers, five surface markers were found: rhetorical underlining, shift from narrative-dialogue-drama, concentration of participants, onomatopoeia, and particles. Concentration of participants has the highest number of occurrence in the data. Moreover, there is one distinct finding in the segmentation of the suyots identified in the data. Out of the four suyots used in the data, three suyots have two parts. Finally, the surface structure elements found in the data are Title, Aperture, Stage, Pre-Peak episodes, Peak episode, Post-Peak episodes, Closure, and Finis. Title, Aperture, and Finis are optional since they do not exist in all of the suyots.

The 4th chapter proposes a salience scheme for the suyots. Seven bands are identified in the data: storyline band, background band, setting band, flashback band, irrealis band, author intrusion/evaluation band, and cohesion band. The storyline band, the band that pushes the story forward, is marked by punctiliar verbs identified by affixes, and verbs in their basic form as markers. The background band consists of continuous and ongoing activities, habitual and repetitive activities, and subordinated verbs. The setting band is characterized by adjectival predicates, locative clauses, existential clauses, and verbalized/derived predicates. Flashback is marked by the adverb kis-Ɂab’a while ago’. The irrealis band is marked by negation particles and future tense affixes. The evaluation band consists of the author’s evaluation, explanation, and clarification. Finally, the cohesion band is characterized by adverbial clauses in a tail-head linkage and repeated clauses.

The 5th chapter presents an analysis of the macrostructure of the suyots. The analysis in this research indicates that these suyots are a different genre of narratives than those Somsonge investigated where the storyline itself is sufficient to extract the macrostructure from (1991:17). Some information from the supportive material has been utilized to capture a more complete gist of the story in the macrostructure. The analysis does agree with Greninger’s statement “that a macroanalysis that did not include clauses with supportive material would leave out a large portion of the content needed to form an accurate second-level macrostructural summary” (2009:154). However, not all the supportive material was utilized in this data. Only selected background information clauses that enable the macrostructure to completely capture the overall semantic content of the story are utilized. In addition, chapter 5 also discusses the particles in the corpus. Discourse particles are given special attention but one non-discourse particle, pagka ‘when/as soon as’, is also given a additional discussion. The discussion of the pagka particle is then reflected on capturing the usage of particles in translation.
6.2 Evaluation of Methods
The methods employed in this research have sufficiently provided findings that are able to meet the objectives of this study, that is, to be able to provide an initial linguistic description of the characteristics of discourse features and discourse structure of Hanunuo narratives, specifically, of the suyot genre.

The application of Barnwell’s criteria of boundary and internal unity markers has led to the discovery of the special features of surface structure and notional structure of the suyots. It has been discovered that not all suyots have Peaks. Some suyot are episodic narrative. Moreover, suyots can have two parts within the story.

Longacre’s criteria of Peak surface markers have also revealed that Hanunuo narratives can have embedded texts in them, which marks a special feature of the narrative, just like the embedding of the ambahan in Turtle and Old Monkey’s story. (See Appendix B)

The application of the etic salience scheme framework shows the kind of verbs used in Hanunuo narratives to highlight the storyline. However, because of the limited information of the language’s morphology and syntax, a very efficient classification of the affixes that mark storyline verbs was not completely attained in the research.

Moreover, the application of the macroanalysis has shown an important finding in the research that the non-storyline material of the Hanunuo narrarives also presents prominent information that is important in capturing the overall purpose of the story.

Finally, the method of analyzing particles has revealed the functions of some of the discourse particles in the data. However, this still needs further research. Not all of steps in Tehan’s list were employed in the analysis of the particles, especially in relation to interviewing native speakers, due to lack of mother tongue speakers who are accessible during the time of the analysis.

6.3 Further Research
This research, as far as the researcher is aware of, is the first discourse analysis research in Hanunuo language. The goal of the study is to provide a linguistic description of important patterns and characteristics of the discourse features and structure of Hanunuo narratives. It is to be noted, however, that the results of the analyses done on the data of this research can only provide “initial” linguistic
descriptions. I hold the findings of this research as tentative and would highly suggest more data to be gathered to confirm the provisional findings presented in this study.

Moreover, more research should be done in the area of discourse analysis in the Hanunuo language. There is more in the Hanunuo language that can be investigated but I am listing four areas below that I would highly recommend.

Firstly, the grammar sketch of the Hanunuo language needs to be updated. Only Conklin’s ‘A Brief Description of Hanunuo Morphology and Syntax’ (1949) and Elly Van der Linden (1959) and Ann B. Flory’s (1965) Hanunuo grammar description were found. These sources are rich in information yet still too broad. There is much more in the Hanunuo language in relation to grammar that is a good avenue for research.

Secondly, the data used for this research is only a small sample of one specific genre called suyot, which is one of the three well-known Hanunuo folk narratives. Checking these results on a much longer corpus of suyot is necessary. Doing research on the other two genres, sugidanon and tultulanun, and personal narratives would certainly provide more linguistic information about Hanunuo narratives.

Thirdly, a discourse analysis research can also be done in the area of participant reference, quote formula, information flow, etc., which have not undergone any research yet.

Finally, I would give special emphasis to the study of the particles in the Hanunuo language. The amount of data I have for this research is not sufficient to cover all the particles there are in the Hanunuo language, as well as, completely capture the function of the particles found in this research. Many more instances of particle usage in context need to be investigated. Also mother tongue speakers’ intuition concerning the semantics and pragmatics of particles must be accessed.
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Appendix A

SI AMU AG SI BUAYA (MONKEY AND CROCODILE)

MC.1 magkun kaj ?anak ni ?amu?
    saying the child PersonInd Monkey
    v art n adp n

    father go 1S Loc sea (beach)
    n v pro adp n

*Monkey's child said, "Father, I'll go to the beach."

MC.2 magkun kaj ?ama
    saying 3SPoss father
    v pro n

MC.2a daña gid kawu mag?atag
    do_not IntP 2S going
    prt prt pro v

MC.2b ?asan si bu?aja
    there PersInd Crocodile
    adv adp n

MC.2c kawu masampakan
    2S will_get_to_meet
    pro v

MC.2d kawu kan-un .
    2S will_be_eaten
    pro v

*His father said, "Don't you ever go there! Crocodile is there, [if] you will be caught, you will be eaten.*

MC.3 ?aku ji laŋ ti maŋatag .
    1S already only the will_go
    pro prtprt art v

*I'll go there myself."

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Off did Monkey go.

There in the beach Monkey was hitting oysters.

[While he was] hitting oysters, Crocodile was, indeed, there.

"Great, you actually are here, friend!

I'm very much craving for your tasty liver."

"Oh, friend, I wasn't able to bring my tasty liver."
However, wait, friend.

If you are really craving for my tasty liver, let’s meet here again on the 8th day.

You assemble all your family, your mother and even your grandchildren, grandmothers (grandparents) --everyone.

You assemble here, and you also bring 12 baskets.”

From there, Monkey went back to his home again.
Indeed, on the 8th day, Monkey was there again.

Buaya’s and his whole clan was, indeed, also there.

"Oh, friend, you are all here!

But wait a bit, friend, I’ll count you all first."

Monkey hopped around on the back of the crocodiles.
[He did it] to and fro, when Monkey got near where there was a tree, the biggest crocodile was actually there.

Monkey shrieked and climbed up on the tree.

"Oh, you are cheating, friend," Crocodile was saying.

My, Monkey already went home to his house.

later if there is will shake Loc 1SPoss house adv conn prt v adp pro n
When Monkey was already in his house, he said, "Later if there's a movement in my house it means there's someone [inside]."

Meanwhile, Crocodile was hunting Monkey.

Crocodile was following Monkey's path towards his house.

When [he got] there, "Oh, here, indeed, is friend's path."

When Monkey was already in his house, he said, "Later if there's a movement in my house it means there's someone [inside]."
There Crocodile did reach Monkey's house, he went inside Monkey's house.

The house was shaken, Monkey said, "There's someone here."

Monkey shrieked, went out from his house, and went up to the tree top.

When Monkey was already there on the top of the tree, he was hunting for spiders, hunting spiders was what he was doing.
Crocodile said, "You are cheating, friend!

You're there up on the tree!

Crocodile chased Monkey again up to the 8th hill.

There at the 8th hill, Monkey looked back at Crocodile, "Oh my... friend is now lying on the ground already, with arms and feet wide open."

There at the 8th hill, Monkey looked back at Crocodile, "Oh my... friend is now lying on the ground already, with arms and feet wide open."
MC.36a haŋgan kaj kamaŋ nanhunat ji .
until 3SPoss hand stretched already
conn pro n v prt

*His tail is now pointing stiffly and his hands are already stretched.*

MC.37 bag-ʔu maŋiritan ji .
and smiling already
conn v prt

*And, [he's] smiling already.*

MC.38 pag-ʔapunan ji kaŋaw kaj bibig .
to_be_landed_on already fly 3SPoss mouth
v prt n pro n

*Flies are already landing on his mouth.*

MC.39 magkun si ?amuʔ?
saying PersInd Monkey
v adp n

MC.39a ?aj ?inda kaŋ palatandaʔan
oh this 1S sign
prt art pro n

MC.39b ?unman maj hajup magkamataj maŋiritan
not; no there_is animal dying smiling
prt prt n v v

MC.39c ?ag mahunatan kaj kamaŋ
and stretching 3SPoss hand
conn v pro n

MC.39d haŋgan matujawan kaj ?ikug .
until pointing_stiffly 3SPoss tail
conn v pro n

*Monkey said, "Oh, this is my sign: no dying animal is smiling and having stretched hands and stiffly pointed tail."*

MC.40 ?aj pag-ʔikuru ni buʔaja kaj kamaŋ haŋgan kaj ?ikug .
oh curled PersonInd Crocodile 3SPoss hand until 3SPoss tail
prt v adp n pro n conn pro n

*Crocodile curled his hands and tail.*
"Aha, you are, indeed, still alive, friend!" [Monkey] was saying.

Monkey ran away again.

What else could happen but Crocodile chased [after him] again.

There on the other hill, on the other valley, Monkey looked back towards Crocodile again.
"Oh," Monkey said, "I have yet another sign: no dying [animal] is lying on its side."

However, [it's been] a long time already and Crocodile was not really moving anymore.

Monkey pulled Crocodile's tail repeatedly.

Oh my, Crocodile really died already.

"Oh, friend, you really are now dead!"
Appendix B

SI PAUU AG SI KAMAYAN (THE STORY OF TURTLE AND OLD MONKEY)

TM.1 si paʔuʔu maj dara kaj sagiŋ .
PersInd Turtle there_is load 3SPoss banana
adp n prt n pro n

*Turtle was carrying banana [tree].*

TM.2 nagsampak sida ni kamajan .
met 3P PersonInd Old Monkey
v pro adp n

*He and Old Monkey met.*

TM.3 magkun si kamajan
saying PersInd Old Monkey
v adp n

TM.3a balaji ?unhun tunda kanmu .
in-law (close friend) use_for what that 2SPoss
n v art pro

*Old Monkey said, "Friend, what are you gonna do with that?"

oh this in-law (close friend) 1S will_plant
prt art n pro v

*"Oh, this, I'm gonna plant, friend."*

TM.5 nu katida balaji ?aku ?ajawi wajdi nimu .
if like in-law (close friend) 1S be_given also 2S
conn adj n pro v adv pro

*"In that case, give me some too, friend."*
“Oh, why not, friend. Here, you take the other half.”

Turtle gave Old Monkey [the other half of the banana tree].

“Oh, where are you gonna plant yours, friend?

I’m gonna plant mine in my front yard, friend.

Where about yours, friend?”

"I’m gonna plant mine in my cooking area."

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From that point the two friends parted ways -- Turtle went to his house and planted his banana in his frontyard while the monkey planted his on his cooking area.

On the eight day they met again.

Friend, how's your banana doing?

"Oh, mine's sprouting already, friend."

saying PersInd Turtle

Oh 1SPoss in-law (close friend) sprouting

"Oh, mine's sprouting already, friend."
Turtle said, "What about yours, friend?"

Old Monkey answered, "Oh, mine is withering, friend."

From that time the two friends, Old Monkey and Turtle, parted ways again.

Eventually, Turtle's banana was already really tall and and has fruits already.
TM.21 dapat ?aj kabitaj ?inda
   but     how   this
   conn    adv   art

   1S      not yet    prt    able_to_reach   tall
   pro   pro    v        adj

*However, what do I do? It's so tall, I can't reach it.*

TM.22 kabitaj njuna ti dapat buwatun .
   how    prt   the       must    to_be_done
   adv    art   adj   v

*What should I best do?*

TM.23 ?aj ka?inda?aj ma?aw ,
   oh  like_this
   prt  adv    pro

TM.23a ?atag dap ?aku sa  kan balaji .
   go    pro   1S   Loc   CM   in-law (close friend)
   v        pro   adp   pro  n

*Oh, I know, I'll go to my friend.*

TM.24 sabihan niku dajika   tida kaŋ    sagiŋ
   will_tell    1S    climb (Cmd)   that   1SPoss  banana
   v           pro   v        art    pro   n

   and   1S    be_given   also    3S   3Poss  fruit
   conn pro   v       pro    pro   n

*I'll tell him to climb my banana tree and then he can just give me some of the fruits."

TM.25 ta    ?ati    ji    njani si     pa?u?u sa  kan
   (moving on)  there (not visible)   already  EP    PersInd  Turtle  Loc   CM
   prt      adv    pro    pro    pro   n   adp   pro

*Off did Turtle go to Old Monkey.*
"Oh, friend, I'm here."

"What brings you here, friend?" Old Monkey said.

Turtle said, "You climb my banana, friend, I really can't reach it, it now has ripe fruits."

"Oh, well, in that case, I'll go, friend, I'll be the one to climb your banana tree."
Turtle and Old Monkey did go there.

When they arrived there, Old Monkey indeed climbed Turtle's banana.

Oh, Turtle was only up to looking [at Old Monkey], the bananas were almost gone.

There wasn't much left there, Old Monkey didn't throw down anything to him.
Turtle was so sad down [the tree] because Old Monkey was not giving him [bananas].

Later on, he met the Ant.

[Ant] said to Turtle, "Why are you sad, friend?"

"Oh, friend, Old Monkey is not giving me anything, there he is up on my banana tree.

There's only little left. There's not much fruit anymore; that would really be totally consumed minutes from now."
"Oh, friend, don’t be bothered, [you] wait."

"I’ll climb up. I’ll climb up to Old Monkey, then I will bite his butt later."

Off did Ant climb up [the banana tree].

When he was already near Old Monkey, he bit Old Monkey's butt.

Old Monkey was startled.
What else could happen but one piece of ripe banana was thrown off and fell.

Turtle did rejoice.

Even though that was what he only had, he still ate the fruit.

Old Monkey still didn't come down until the banana was not getting consumed.

Turtle was swinging on the vine.
Turtle felt very melancholic; he was sad. He said by singing ambahan,
'______________________________________.'

Monkey's eye is like a _____ fresh water snail.

Mokey's tail is like a fish hook.

Old Monkey then climbed down.
[That was because] he heard Turtle’s beautiful ambahan.

There [he] was.

"My friend, how does my ambahan go?"

"Well, friend, if you want also want to sing an ambahan, then this is what you should do.

Here’s ten rattan nodes, put these inside your butt and this is how your ambahan goes.
That was, indeed, what Old Monkey did. He put the rattan inside his butt.

Old Monkey jolted saying, "Kat..."

Old Monkey didn't even get to continue on with the song anymore, Old Monkey died having his butt pierced by the rattan.
Finally, Turtle was able to take revenge on Old Monkey.

He butchered Old Monkey and put him in the cooking pot.

Later on, Balugbau saw Turtle.

What else but Turtle did butcher Old Monkey and cooked him already inside the cooking pot.

Then, he served it to Balugbau.
Balugbau said, "Oh, this looks like father's hands and feet."

However, Turtle did not pay attention to what Balugbau said.

Later on from there, Turtle said, "My, my, my."

[He] was saying, "He's eating his father."
"This, indeed, is my father's feet and hands."

TM.74 kawu ḥuŋud balaji magdaja? ʔaj
2S IntP in-law (close friend) cheating oh
pro prt n v prt

TM.74a magkun .
saying
v

You really are cheating, friend!" [he] said.

TM.75 nakan linagas ji ʔani ni balugbaʔu si ʔaʔuʔu .
therefore chase already EP PersonInd Balugbau PersInd Turtle
conn v prt prt adp n adp n

Therefore, Balugbao chased Turtle.

TM.76 hintaj waja natakadan ʔani si ʔaʔuʔu .
what yet was_caught EP PersInd Turtle
adv prt v prt adp n

What else but Turtle was indeed caught.

TM.77 magkun si balugbaʔu
saying PersInd Balugbau
v adp n

TM.77a kawu ʔaŋ sugbahun ji sa ʔapuj .
2S 1SPoss will_roast already Loc fire
pro pro v prt adp n

Balugbau said, "I'll roast you in the fire."

TM.78 ʔaj magkun si ʔaʔuʔu
oh saying PersInd Turtle
prt v adp n

TM.78a ʔaku nu kanmu ʔisugba sa ʔapuj
1S if 2SPoss will_roast Loc fire
pro conn pro v adp n

TM.78b kaʔilaŋan kawan na nímu kaj ʔaliputuŋ ti ʔapuj .
must clear_up 2S 3SPoss firewood the fire
adv v pro pro n art n
"Oh," Turtle said, "If you will roast me in the fire, you must clear out the firewood in the fire."

I won’t get cooked if the firewood isn’t cleared up."

Balugbáu did clear the firewood up.

When Turtle was already in the fire, Turtle pooped in fire.

Now, Turtle walked away again, [he] went away and escaped.
Balugbau said, "I'll go check it. [It] should be cooked already."

Balugbau did eat it, he didn't know that it was actually Turtle's poop.

Turtle said again, "My, my, my... he's eating my poop!"

"Oh, it's you, [Balugbau was] saying, "You really are tricking me, friend!"
It's really true that you're tricking me!"

Turtle was chased again and was caught.

Balugbau said, "I'll put you inside the cooking pot and boil you!"
"Oh, if you would boil me, you must put a hole on the cover because I won't be cooked," Turtle was saying.

Balugbau did put a hole on the cooking pot's cover.

Now, Turtle was inside the cooking pot making noise as he moved around.

Later on, he climbed up and went out through the hole.

Turtle was able to escape again, he was outside again.
Balogbau said again, "It surely is cooked now."

He checked [it] again and then ate it.

"So yummy!" he said.

Turtle said again, "My, my, my...he's eating my waste and urine!"

"It's indeed you, friend!"
You’re such a fool! You’re really tricking [me]. Just you wait!"

Balugbau chased Turtle again.

Balugbau wasn’t able to catch Turtle anymore. Turtle ran into the water.

Balugbau didn’t go to the water because when Turtle ran into the water, Balugbau was able to get him on his horse and water buffalo.
There in the water, Balugbau brought cows, horses and water buffaloes to dry the water up, exhausting the water:

There in the water, Balugbau brought cows, horses and water buffaloes to dry the water up, exhausting the water.

TM.104 pagka diit wadi kaj danum
when; as soon as little only water
prt adj prt art n

TM.104a diit diit wadi gid
little little only IntP
adj adj prt prt

TM.104b nan-nguni ti sawi magkumun
chirped the Sawi bird saying
v art n v

TM.104c kabutbuti kabutbuti kabutbuti.

When the water was already too little, really very little, the Sawi bird chirped, "Kabutbuti, kabutbuti, kabutbuti!"

TM.105 ?anuŋ nagkarabutbut ti ?ihiʔ karabaw maŋa baka maŋa kabaju.
gushed_out the urine water_buffalo PL cow PL horse
v art n n prt n prt n

Indeed, the urine of the water buffaloes, cows and horses went gushing out.

odeable_to_get PP Loc CM Turtle PersInd Balugbau
prt prt v prt adp prt n adp n

Balugbau was not able to catch Turtle anymore.

TM.107 ?uman diman nak-ʔat ti danum
not also dried_up the water
prt prt v art n

TM.107a bagʔu nakatata waja ti karabaw sa kaj giriw ni
and stepped_on yet the water_buffalo Loc 3SPoss PersonInd
conn v prt art n adp pro adp paʔuʔu.
Turtle
n
The water did not dry up, and the water buffalo stepped on Turtle's shell.
What else but the waterbuffalo’s feel were cracked.
Appendix C

DUNGHAWAN (THE STORY OF DUNGHAWAN)

D.1

There is one more story about Dunghawan.

D.2

This young man, Dunghawan, (was said to be) very handsome and had a very favorable behavior in the eyes of his parents.

D.3

This young man, Dunghawan, (was said to be) very handsome and had a very favorable behavior in the eyes of his parents.
However, one day, Dunghawan (was said) to think, "It would also be great if I could go somewhere else so that I will have more knowledge about the world."

D.4 nakan ṇani si duŋhawan kunu maj gaŋak ṇani therefore EP PersInd Dunghawan as_it_is_said there_is plan EP conn prt adp n prt adp n prt

D.4a hampaj mamasjar tabug sa ?un-ʔan so_that will_journey towards Loc ahead conn v preverb adp n

D.4b maj lakaw kunu sija there_is walk as_it_is_said 3S prt n prt pro

Thus, Dunghawan (was said to have) a plan of going somewhere, he (was said to) have a journey.

D.5 pagka ?ati ji ṇani maglakaw sija sa ?un-ʔan when; as_soon_as there (not visible) already EP walking 3S Loc ahead prt adv prt prt v pro adp n

D.5a ?usa-ʔusa ?unman maj ?iba alone not; no there_is company adj prt prt n

D.5b ?aj maj nasampakan sija ?usa ka laŋk[a not] there_is was_able_to_meet 3S one lig man prt prt v pro adj prt v

When he did start to go somewhere, just by himself, he was able to meet a guy.

D.6 magkun kunu si duŋhawan saying as_it_is_said PersInd Dunghawan v prt adp n

D.6a naʔan tabug kawu where towards 2S adv preverb pro

Dunghawan (was said to) ask, "Where are you going?"
"Ah, I'll fetch water."

Dunghawan (was said) to ask, "What's your name?"

"I'm Kapri, servant of the king."

The kapri (was said to) respond, "Let's wrestle, let's fight."
1S skin (Cmd)
pro v

*If I am the one who gets defeated, skin me.*

D.12 nu kawu ti matalu
if 2S the will_be_defeated
conn pro art v

D.12a kawu kaŋ ?anitan .
2S 1SPoss will_skin
pro pro v

*If you’re the one who will be defeated, I will skin you."

D.13 magkun kunu si duŋhawan
saying as_it_is_said PersInd Dunghawan
vprt adp n

D.13a makuri? bilaj pag kundisjun .
hard seems_like lig condition
adj advprt n

*Dunghawan (was said to) answer, "That seems to be a hard condition."*

D.14 magkun kunu si kapri
saying as_it_is_said PersInd black_man
vprt adp n

D.14a ?una kita ?inda nagsampak
even 1Plncl this met
adv pro art v

D.14b ka?inda laŋ kita nagsampak .
now only 1Plncl met
adv prt pro v

*Kapri (was said to) say, "Even so, since we’ve already met and it’s only now that we’ll meet.”*
"Oh well," Dunghawan said, "[I] can, I could actually fight."

Therefore, (it was said) they indeed started wrestling

From around 7 AM until midday, no person was defeated, not Dungwahan nor Kapri (Lit: no person is defeated, towards Dunghawan, towards Kapri).
About Kapri a while ago (by the way), because he went to the spring (water), he was carrying a lot of bamboo water container. He was bringing eight bamboo water container. He was fetching water, [as he was] commanded by the king.

Now, at around two o'clock, Dunghawan (was said to be) thinking that he seems to be defeated.

However, even so, Dunghawan (was said to) think, "I am a stranger here, I should not let myself be defeated."

In the long run, the Kapri became tired already.
D.22 talu ni duŋhawan ti kapri .
defeated PersonInd Dunghawan the black_man
v adp n art n

Dunghawan defeated Kapri.

D.23 ?unman maj binuwat ?iba si duŋhawan
not; no there_is did; make company PersInd Dunghawan
prt prt v n adp n
Dunghawan did nothing else but skinned the Kapri.

if not; no skinned the black_man
conn prt v art n

Dunghawan did nothing else but skinned the Kapri.

3SPoss skin black_man prt again 3SPoss wore PersonInd
pro n n prt pro v adp
duŋhawan .
Dunghawan
n
The Kapri's skin is what Dunghawan wore.

D.25 nu kabitaŋ kis-?ab ti kapri kaj kalasi si duŋhawan
if how awhile_ago the black_man 3SPoss kind PersInd Dunghawan
conn adv adv art n pro adv adp n
katida diman pag lalaki .
like also lig man
adj prt prt v

How the Kapri looked like awhile ago, Dunghawan also looked the same way.

D.26 ti marinu pag lalaki si duŋhawan bilaŋ diman si
the beautiful lig man PersInd Dunghawan seems_like also PersInd
art adj prt v adp n adv prt adp
kapri .
black_man
n
The very handsome man Dunghawan [has now become] like Kapri.

The Kapri (as you might have known) has a dark complexion, a servant of the king.

Therefore, it is now (indeed) Dunghawan who brought Kapri's eight bamboo water container.

His name now is not Dunghawan anymore (but) is already Kapri, so that the king won’t recognize that Dunghawan defeated Kapri.
There, arriving at the king's house, Dunghawan said, (it is indeed Kapri already), "Where can I put, er, hang the water containers, by the way?"

The king (was said to) say, "You are asking (when) you're also from here. Why are you asking?"
D.32 hinampak kunu
   was_hit as_it_is_said
   v  prt
(He) was hit (it was said).

D.33 sinad-ʔaŋ ni kapri ti pasuk sa kaj
   hanged PersonInd black_man the bamboo_water_container Loc 3SPoss
   v  adp n  art n  adp pro
sarad-ʔaŋan .
   place_to_hang
n
Kapri hanged the bamboo water container on the place where it should be hanged.

D.34 pagka kunu dugaj magkun kunu ti hari?
   when; as Soon_as as_it_is_said long_time saying as_it_is_said the king
   prt  prt  adv  v  prt  art n
D.34a kapri panligaw kaju .
   black_man look_for (Cmd) firewood
   n  v  n
After sometime (it was said), the king (was said to) say, "Kapri, you look for firewood."

D.35 pagka kunu magligaw maʔan kaju si kapri
   when; as Soon_as as_it_is_said looking_for again firewood PersInd black_man
   prt  prt  v  prt  n  adp n
D.35a dapatʔaj tida si duŋhawan diman ʔani balaw si kapri
   but that PersInd Dunghawan also EP not PersInd black_man
   conn  art  adp n  prt  prt  prt  adp n
D.35b kaj laŋ suluŋ sa kaj bilug bilanŋ diman si kapri .
   3SPoss only cloth Loc 3SPoss body seems_like also PersInd black_man
   pro  prt  n  adp pro  n  adv  prt  adp n
When Kapri was (said to be) looking for firewood, however, that was actually Dunghawan and not Kapri. The cloth that he was wearing is just like Kapri's.
When he was indeed there looking for firewood, Kapri found many firewood already.

When he was back at the house again, [he] said again, "King, where is the place to put the firewood into?"

You are asking where the firewood should be placed, are you not also from here?!

[He] was hit again.
D.40 \(\text{?ibinta}_\text{j}_\text{n} \text{ ni} \text{ du\'nhawan ti kaju \?ati sa kaj} \)
\(\text{was.put PersonInd Dungahawan the firewood there (not visible) Loc 3SPoss} \)
\(v \text{ adp n art n adv adp pro} \)
\(\text{ligpitan} \).
\(\text{place_to_keep} \)
\(n \)

*Dungahawan put the firewood where it should be placed.*

D.41 \(\text{pag} \text{ k} \text{nunu dugaj masulu}_\text{j} \text{ di si kapri} \)
\(\text{when; as soon as as it is said long time happy prt PersInd black man} \)
\(\text{prt prt adv adj adp n} \)
\(\text{?ati sa balaj hari\?} \).
\(\text{there (not visible) Loc house king} \)
\(\text{adv adp n n} \)

*In the long run, (it was said) Kapri was already happy at the king's house.*

D.42 \(\text{\text{?inda ma\?aw pag hari\? maj sijam ka \?anak daraga ma\text{\'}a marinu} \)}
\(\text{this lig king there is nine lig child young lady PL beautiful} \)
\(\text{art prt prt n prt adj n n pr} \text{t adp adj} \)
\(\text{gid} \).
\(\text{IntP} \)
\(\text{prt} \)

*This king (by the way) has nine daughters. (They) are very beautiful.*

D.43 \(\text{dapat \?aj \text{\?inda kunu si du\'nhawan pagka sa \?usa} \)}
\(\text{but this as it is said PersInd Dungahawan when; as soon as Loc one} \)
\(\text{conn art prt adp n pr} \text{t adp adj} \)
\(\text{ka siran mag-\text{?isip kunu si du\'nhawan} lig day thinking as it is said PersInd Dungahawan} \)
\(\text{prt n v pr} \text{t adp n} \)

D.43a \(\text{dugaj ji ?aku \?inda sa balaj hari\?} \)
\(\text{long time already 1S this Loc house king} \)
\(\text{adv pr} \text{t pro art adp n n} \)

D.43b \(\text{\?unman \?aku maj para\?an} \)
\(\text{not; no 1S there is way} \)
\(\text{prt pro pr} \text{t n} \)
However, (it was said that) Dunghawan, one day, was (said to be) thinking, "I've been here in the king's house for a long time already. I don't have a way to escape."

Dunghawan was (said to be) thinking, "I will ask permission from the king."

I will go to the river (for awhile), [I] will take a bath.

When [he] went there, Dunghawan was (said to be) already taking a bath, the cloth that he was wearing, Kapri's skin, he removed.

He took a bath.
Of course, Dunghawan's body -- it's beauty, can now be seen because Kapri's skin wasn't wrapped around him anymore.

It turned out that the youngest daughter of the king was thinking, "Where would Kapri be going?"

[She] followed him to the river.
When [she] got there, the king’s daughter was watching, "There’s a cloth of a kapri here.

This indeed is Kapri’s cloth.

Oh, there below, somebody is taking a bath.

My, my, my... the king’s daughter was (said to be) watching. "What an actually handsome young man, not dark skinned at all -- not ordinary.

But when [he’s] at home, this black cloth is what he is wearing.
But the truth is that this man’s is not actually ordinary. [He is] very handsome!

The king’s daughter was falling in love.

Therefore, in the long run, the daughter of the king didn’t move. [She] did not touch [Kapri’s clothes].

[She] went home again.
Back again in the house, Dunghawan already knew where to put the bamboo water containers, there on its hanging place.

Dunghawan’s space is (said to be) under the cooking area, [since he] has Kapri’s cloth, [which is] indeed black.

He doesn’t go near [the king’s family].
However, the king’s daughter (it was said) was staying close with Dunghawan, even though Dunghawan was very black there under the cooking area.

Her sisters and father, the king, told her, "Why are you there?"

Why are you coming close to Kapri, that’s our servant and [he] is very dark?!

You will just be stained by his color!"

The youngest daughter (was said to) have not said anything.

Later on, Dunghawan was (said to be) asking permission once again.
However, the king was not calling [him] Dunghawan but Kapri, because his cloth is Kapri’s.

After asking permission again, he went again to the river.

When [he got] there again [he] took a bath

The youngest daughter of the king could really not resist of not following [Dunghawan] in the river.
When [she got] there in the river, she did see the truly handsome young man again. The young lady was watching [him].

The girl was really falling in love with the young man. Indeed, to Dunghawan.

It happened that Kapri’s clothes was at the top of the rock far from Dunghawan, (since Dunghawan was taking a bath down at the river), Kapri’s cloth was far from him.
The girl (was said to) indeed reached out for it with a stick.

When she reached for [it], nobody knew anymore where [it] fell.

The girl went home again.

Now, when Dunghawan didn’t have Kapri’s cloth anymore, Dunghawan was thinking, “How will I go home now since I don’t have Kapri’s cloth anymore.
If I’ll run away, the king will chase after me [and] I will be killed."

There was really no [other way], Dunghawan just went back home to the [king’s] house again.

who 2S lig man adv pro prt v
When [he got] there, Dunghawan was just approaching at the front yard [when] the king said, "Who are you?"

D.83 magkun kunu si dunhawan
saying as_it_is_said PersInd Dunghawan
v prt adp n

D.83a ?aku ji งani kabaj si kapri .
1S already EP prt PersInd black_man
pro prt prt adp n

Dunghawan (was said to) answer, "I'm (you must have known) actually Kapri."

D.84 kanj balukas ?udji lagan
1SPoss wrap not_already found
pro n prt v

D.84a nakan ?aku ?inda ?udji maj balukas
therefore 1S this not_already there_is wrap
conn pro art prt prt n

D.84b nuli ?atajabug sa kanju balaj .
went_home here_go Loc 2S house
v v adp pro n

"I couldn't find my clothes anymore that's why I'm here back in your house without any clothes."

D.85 magkun kunu ti hari?
saying as_it_is_said the king
v prt art n

D.85a ?aj ?aku laんmadi hari?
oh 1S even though king
prt pro conn n

D.85b ?ataj ma?aw maj pirinsipi diman sa kanj balaj .
here there_is prince also Loc 1SPoss house
adv prt prt n prt adp pro n

The king (was said to) say, "Oh, even though I'm a king, there's actually also a prince here in my house!"
Therefore, if possible, take this daughter of mine as your wife.

She will be the queen and you will be the king.”

The king (was said to) just bit his little finger, and the king died.

Therefore, now, the king's name is already Dunghawan.

This is my story.
This is my story about Palyus and Monkey.

Long ago, Palyus was watching over their house; his parents weren't there.

What he was doing was swinging on the hammock in their front yard.
When the sun was already up, Palyus was hearing a clicking sound.

When the clicking sound [was heard again], he looked at it and, oh, it was actually Monkey.

When Monkey got there, "Friend", Monkey said, "That work (refering to the hammock) of yours is really very beautiful."
"Good indeed," Palyus said.

This is indeed what my parents have left me.

Monkey said, "Can I also swing on the hammock? That hammock of yours is really beautiful."

Palyus said, "Of course you also can swing on the hammock."

However, you should put 8 rattan nodes in your butt and 8 rattan nodes in your nose.
Indeed, Monkey did accept the deal and put 8 rattan nodes in his butt and 8 rattan nodes in his nose.

When Monkey did swing, just right at the beginning and not even getting to the middle anymore, his intestines were tightly entangled with the rattan nodes, his nose was already bleeding.

PM.12 magkun si ?amu?
saying PersInd Monkey v adp n

PM.12a hu? ?una pajag ?aku .
yes even agree 1S prt adv v pro

Monkey replied, "Okay, even with that [condition], I accept!"

PM.13 hintaj gid pagka ?ati pajag ñani si ?amu?
what IntP when; as_soon_as there (not visible) agree EP PersInd Monkey adv prt prt adv v prt adp n

PM.13a walu ka buŋbuŋ parasan sa buli? walu wajdi ka buŋbuŋ parasan sa eight lig node rattan Loc butt eight also lig node rattan Loc adj prt n n adp n adj adv prt n n adp ñ?iruŋ .
nose n

Indeed, Monkey did accept the deal and put 8 rattan nodes in his butt and 8 rattan nodes in his nose.

When Monkey did swing, just right at the beginning and not even getting to the middle anymore, his intestines were tightly entangled with the rattan nodes, his nose was already bleeding.

exactly Loc when_returned dead PersInd Monkey adv adp v v adp n
Right when [he] swung back, Monkey died.

PM.16 pagka namataj si ?amu? when; as soon as died PersInd Monkey v adp n

PM.16a mag-?isip si paljus thinking PersInd Palyus v adp n

PM.16b majad duj maj ?upi? ?aku ?inda. good PP there_is viand 1S this adj prt prt n pro n

When Monkey died, Palyus was thinking, "This is good because I now have a viand."

PM.17 ?unman sitaj kaŋ ?ama kaŋ ?ina? . not; no here 1SPoss father 1SPoss mother prt adv pro n pro n

"My parents aren't here."

PM.18 ?inupi? ni paljus kaŋ ?amu? . had_as_viand PersonInd Palyus the Monkey v adp n art n

Palyus had the monkey as a viand.

PM.19 pagka ?inupi? when; as soon as had_as_viand prtv

PM.19a kaŋ puna? ?ibinutaŋ ni paljus sa barut sa tuŋud. the intestine placed PersonInd Palyus Loc coconut_shell Loc above art n v adp n adp n adp n

After having [it] as a viand, Palyus put the intestines in a coconut shell above (the ceiling).

PM.20 pagka nakajabas ji si paljus when; as soon as was able_to_eat_lunch already PersInd Palyus prtv prt adp n
When Palyus already had his lunch, his viand was so yummy, which was the meat of the monkey.

It was really good, even though he doesn’t have any company.

After he had his lunch Palyus was thinking, "I’ll go to the river, I’ll weave this intestine.”

Off did Palyus go to the river.
When he got to the river Palyus was thinking, "Where should I do it?"

Palyus was thinking, "Just right down here in the deep area."

When [he] got in the deep area of the river, down where the water was flowing, Palyus stretched the intestine and let it float on the water down the river.
When it was floating on the water, Palyus was preparing and weaving the intestine.

Not long after that, Palyus was hearing that there was a clicking sound again.

Oh, it was another monkey coming from the lower part of the river.

"Yes," the monkey was responding to Palyus, "It's indeed me, friend."
"What is that, that you’re working on, friend?"

Palyus answered, "Oh, nothing, I’m just preparing this."

"What intestine is that?" Monkey asked.

"Is that an intestine of a monkey?"

"Nope," Palyus answered.
"Pig’s intestine?"

"Nope."

"Goat’s intestine?"

Nope

Dog’s intestine?

Nope

"unman nakatanda? si?amu? nun hintaj tunda pag
oh not; no was able to guess PersInd Monkey if what that lig
puna? v adp n conn adv art prt
intestine n
Monkey was not able to guess what intestine it was because Palyus wouldn’t tell.

Monkey proceeded up to the river.

When Monkey was already a bit far, Palyus said, "Monkey’s intestine."

Monkey came back [instantly].
The monkey asked again, "What intestine did you say is that again, friend?"

"Monkey's intestine?"

Chicken's intestine?

Dog's intestine?
Cow's intestine?

PM.55 bukun .
no
pr

Nope.

oh not; no forced PersInd Monkey
pr  pr  v  adp  n

Monkey didn’t push for more questions anymore.

PM.57 ?ati  ji  ma?an tabug sa kaj ?urjan sa babaw
there (not visible) already again towards Loc 3SPoss ahead Loc top
adv  pr  pr  preverb adp  pro  n  adp  n
sapa? .
river
n
He walked again up to the river.

staying already again PersInd Monkey
v  pr  pr  adp  n

Monkey was going home again.

PM.59 pagka  mag-?itakip-takip ma?an ti ?amu?
when; as soon as getting_farther again the Monkey
pr  v  pr  art  n

PM.59a magkun ma?an si paljus
saying again PersInd Paljus
v  pr  adp  n

intestine Monkey
n  n
When the monkey was a bit far again, Palyus said once more, "Monkey's intestine."

    oh came_back already again IntP the Monkey
    prt v   prt   prt  prt   art   n

Monkey did [immediately] come back again.

    what   prt   seems_like intestine Monkey in-law (close friend) 2SPoss said
    adv   adv   n   n   n   n   pro   v

"Wait a bit, it's like you said Monkey's intestine, friend."

PM.62 bukun gid .
    no   IntP
    prt   prt

"No, really."

PM.63 puna? ?aw kambil .
    intestine   goat
    n   prt   n

Goat's intestine?

PM.64 bukun .
    no
    prt

Nope.

    intestine   deer
    n   prt   n

Deer's intestine?

PM.66 bukun .
    no
    prt

Nope.
Pig's intestine?

Nope.

Dog's intestine?

"Nope," Palyus said.

Palyus came to laugh.

When Palyus laughed, "Oh, friend," Monkey said, "Your teeth are black."
"Your teeth are very beautiful, friend," Monkey said.

"Oh," Palyus said, "The reason why my teeth are black is because my parents smoked me, friend. I was smoked, therefore my teeth are black."

"Oh," Monkey said, "Can I have my teeth like that too, friend?"
"Indeed, [you] can," Palyus answered.

"You can have your teeth as black as mine if on the 8th day all [monkeys] of you will come out if you want your teeth to be black.

All of you monkeys should come out, small ones, big ones, you all come out and come here at my house," Palyus said.
When the 8th day arrived, Palyus was having his lunch.

Exactly when Palyus was having lunch in his house, the big group of monkeys came.

When the group of monkeys got there, there wasn’t any more space left in his house and even in his yard.
There were really so many of them, the young ones, apart from the big ones and apart from the small ones.

There were really so many of them in Palyus' house so that they could (it was said) have their teeth blackened.

Palyus said, "Let's wait a bit before we start so that your teeth will be blackened."

When it was already noon, Palyus said, "Let's go to my father's farm."

When it was already noon, Palyus said, "Let's go to my father's farm."
We will go to my father's big farm so that your teeth will become black."

Off did the group of monkeys go, there were so many Monkey.

They did go to the swidden of Palyus' father.

Palyus said, "All of you hang yourselves on the posts there."

PM.86a hampaj bumiru kanju maña ŋipun.
so that will_become_black 2S PL teeth
conn v pro prt n

PM.87 pagka ḋati ji
when; as_soon_as there (not visible) already
prt adv prt

PM.87a tag ŋani ti kaban ḋamu?
go EP the pack Monkey
v prt art n n

PM.87b ḋadukan gid pagka ḋamu?
many IntP when; as_soon_as Monkey
adj prt prt n n

PM.88 ḋati ŋani sa kaj gamasun nija ḋama, ni paljus.
there (not visible) EP Loc 3SPoss swidden 3S father PersonInd Palyus
adv prt adp pro n pro n adp n

They did go to the swidden of Palyus' father.

PM.89 magkun si paljus
saying PersInd Palyus
v adp n

PM.89a kamu pag maña mabitinan sijun sa hulujan.
3PExc lig PL hanging there Loc pole
pro prt prt v adv adp n

Palyus said, "All of you hang yourselves on the posts there."

PM.90 pag maña masakbitan kamu
lig PL hanging_on_hands_and_feet 3PExc
prt prt v pro

PM.90a hampaj nu sab kaŋ tutdan ti gamasun
so that if later 1S light_up the swidden
conn conn adv pro v art n
You hang yourselves so that when I'll start the fire in the swidden your teeth will become black, all [of you]," Palyus said.

Eventually, there indeed, even though it was so hot, the monkeys did hang themselves on the posts. [They] climbed up on his father's posts there in the middle of the swidden. There were so many monkeys. The middle of the farm was almost becoming black there in the swidden.
What else, but Palyus didn’t wait for long anymore.

PM.94 tinutdan ni paljus ginan sa ?ulwan kaj tutud
lit_up PersonInd Palyus from Loc starting_point the_burning_spot
v adv n adv adp n art n
ni paljus
PersonInd Palyus
adp n

PM.94a sinanput haŋgan sa buliʔan ti gamasun .
circled until Loc end_part the_swidden
v conn adp n art n

Palyus started the fire from the top and then surrounded the swidden up to its end.

PM.95 pagka sanput ji ti gamasun
when; as_soon_as circled already the_swidden
prt vprt art n

PM.95a hintaj waja ?unman maj nakakalpas ?amu?
what yet not; no there_is was_able_to_escape Monkey
adv prt prt prt v n

PM.95b nakaparagpag ti ?amu?
were_falling the Monkey
v art n

PM.95c nasunug sa gamasun .
burned Loc swidden
v adp n

When the swidden was surrounded [with fire], no monkey was able to escape, they were falling down [from the posts] and were burned in the swidden.

PM.96 si paljus di baj ?inda magpalibut-libut sa sanput gamasun
PersInd Palyus prt prt this circling_around Loc circled swidden
adp n art v adp v n

PM.96a magbantaj kaj maŋa naraŋdag ?amu?
watching the PL fell Monkey
v art prt v n

PM.96b naʔijaw ?adukan .
roasted many
v adj
Now Palyus was roving around the swidden, [he] was looking at the many monkeys that were falling and were roasted.

"Why are you there?" Palyus said, "Your teeth won’t turn black. Why didn’t you go in the middle of the swidden so that your teeth will also become black?"
The mother monkey said, "We'll watch first how things will work, friend, and then we'll follow later."

When the mother monkey saw that her friends were already falling into the middle of the swidden and were dying, the mother monkey said, "You are actually a deceiver, friend!"
From now on, we would never believe in you anymore, we won't be caught anymore not unless we are trapped using balatik and amatung."

Therefore, since then, that was the reason why the monkeys are not tame towards the people anymore.
They [live] wild in the forest if the hunters won’t look for them or use a trap on them.

That was the reason why the monkeys are untamed with people.
## Appendix E

### TABLE OF THE STORYLINE OF THE STORY OF TURTLE AND OLD MONKEY

<table>
<thead>
<tr>
<th>Storyline</th>
<th>Background Information</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>TM.2 nagsampak sida ni kamajan</td>
<td></td>
<td>Turtle and Old Monkey met.</td>
</tr>
<tr>
<td>TM.7 ?inayawan si kamajan ni pa?u?u [saging]</td>
<td></td>
<td>Turtle gave Old Monkey [the other half of the banana tree].</td>
</tr>
<tr>
<td>TM.12 nagbululagan ji sida magbalaji</td>
<td></td>
<td>The two friends parted.</td>
</tr>
<tr>
<td>TM.13 ta pagka sa ?ikawalu pag siraŋ nagsampak ma?an sida</td>
<td></td>
<td>On the 8th day, the met again.</td>
</tr>
<tr>
<td>TM.31a magdajik ji ŋani si kamajan sa kan pa?u?u sagiŋ</td>
<td></td>
<td>Old Monkey did climb Turtle’s banana.</td>
</tr>
<tr>
<td>TM.32 haŋgan di magbantaj si pa?u?u</td>
<td></td>
<td>Turtle was only up to watching.</td>
</tr>
<tr>
<td>TM.35 pagka dugaj ?aj nasampakan nija ti tigasaw.</td>
<td></td>
<td>In the long run he met Ant.</td>
</tr>
<tr>
<td>TM.43 naŋarugasik si kamajan.</td>
<td></td>
<td>Old Monkey jolted.</td>
</tr>
<tr>
<td>TM.44 nilasik ti ?usa ka bilug lutu? burak sagiŋ</td>
<td></td>
<td>One banana fruit was accidentally thrown.</td>
</tr>
<tr>
<td>TM.44a nalagpak [ti saging]</td>
<td></td>
<td>[It] fell on the ground.</td>
</tr>
<tr>
<td>TM.45 nakabaja gid si pa?u?u</td>
<td></td>
<td>Turtle rejoiced.</td>
</tr>
<tr>
<td>TM.46a kaj kina?un</td>
<td></td>
<td>He ate it.</td>
</tr>
<tr>
<td>TM.53 dinmugsun wajdi si kamajan.</td>
<td></td>
<td>Old Monkey climbed down.</td>
</tr>
<tr>
<td>TM.60a</td>
<td>hinudut sa kaj buli? ti parasan.</td>
<td>Old Monkey pierced the thorny nodes in his butt.</td>
</tr>
<tr>
<td>TM.61</td>
<td>napalasik si kamajan</td>
<td>Old Monkey jolted.</td>
</tr>
<tr>
<td>TM.62b</td>
<td>tigbak si kamajan</td>
<td>Old Monkey died.</td>
</tr>
<tr>
<td>TM.62c</td>
<td>natuhug laŋ parasan kaj buli?.</td>
<td>His butt was pierced.</td>
</tr>
<tr>
<td>TM.63</td>
<td>hintaj waja nakabalus jsi paʔuʔu sa kan kamajan.</td>
<td>Turtle finally revenge against Old Monkey.</td>
</tr>
<tr>
<td>TM.64</td>
<td>?inijaw jsi ni paʔuʔu si kamajan</td>
<td>Turtle butchered Old Monkey.</td>
</tr>
<tr>
<td>TM.66a</td>
<td>?ati jsi sa basad kaldiru kaj tinama?.</td>
<td>He cooked it inside the pot.</td>
</tr>
<tr>
<td>TM.67</td>
<td>bagʔu kaj ?ihinajin sa kan balugbaʔu.</td>
<td>Then, he served it to Balugbau.</td>
</tr>
<tr>
<td>TM.70</td>
<td>kinaʔu ni ni balugbaʔu.</td>
<td>Balugbau ate it.</td>
</tr>
<tr>
<td>TM.75</td>
<td>nakan linagas ji ʔani ni balugbaʔu si paʔuʔu.</td>
<td>Therefore, Balugbau chased Turtle.</td>
</tr>
<tr>
<td>TM.76</td>
<td>hintaj waja natakdan ʔani si paʔuʔu.</td>
<td>What else could happen but Turtle got caught.</td>
</tr>
<tr>
<td>TM.77</td>
<td>magkun si balugbaʔu</td>
<td>Balugbau said,</td>
</tr>
<tr>
<td>TM.77a</td>
<td>“kawu kan sugbahun ji sa ʔapuj”</td>
<td>“I’ll roast you in the fire.”</td>
</tr>
<tr>
<td>TM.81a</td>
<td>?iniputan ni paʔuʔu ti ʔapuj.</td>
<td>Turtle pooped on the fire.</td>
</tr>
<tr>
<td>TM.82</td>
<td>ʔanuŋ baj si paʔuʔu ?inda linmakaw jsi maʔan</td>
<td>Turtle walked away again.</td>
</tr>
<tr>
<td>TM.82a</td>
<td>?atag jsi maʔan sa ʔunʔan</td>
<td>[He] went forward again.</td>
</tr>
<tr>
<td>TM.82b</td>
<td>nakalpas jsi</td>
<td>He escaped already.</td>
</tr>
<tr>
<td>TM.84a</td>
<td>kaʔun jsi ʔani si balugbaʔu</td>
<td>Balugbau ate.</td>
</tr>
<tr>
<td>TM.86a</td>
<td>magkun</td>
<td>[Balugbau] said,</td>
</tr>
<tr>
<td>TM.87</td>
<td>“kawu katna magluku gid”</td>
<td>“You’re really tricking me.”</td>
</tr>
<tr>
<td>TM.88</td>
<td>linagas jsi maʔan si paʔuʔu</td>
<td>Balugbau chased Turtle again.</td>
</tr>
<tr>
<td>TM.88a</td>
<td>natakdan maʔan gid.</td>
<td>Turtle got caught again.</td>
</tr>
<tr>
<td>TM.89</td>
<td>magkun si balugbaʔu</td>
<td>Balugbau said,</td>
</tr>
<tr>
<td>TM.89a</td>
<td>?isukad niku kawu sa kaldiru</td>
<td>“I’ll put you inside the cooking pot”</td>
</tr>
<tr>
<td>TM.89b</td>
<td>gatuŋun kawu niku</td>
<td>“I will boil you”</td>
</tr>
<tr>
<td>TM.91</td>
<td>binuslutan jsi maʔan ni balugbaʔu kaj taklub kaldiru.</td>
<td>Again, Balugbau put a hole on the pot’s cover.</td>
</tr>
<tr>
<td>TM.93</td>
<td>pagka dugaj dinmajik diman sija</td>
<td>In the long run, Turtle</td>
</tr>
<tr>
<td>TM.93a linmuwaŋ maʔan sa kaj buslut</td>
<td>climbed up again.</td>
<td></td>
</tr>
<tr>
<td>TM.94 nakalpas ji maʔan si paʔuʔu</td>
<td>Turtle escaped again.</td>
<td></td>
</tr>
<tr>
<td>TM.96 dinaʔawan maʔan</td>
<td>Balugbau checked the pot again.</td>
<td></td>
</tr>
<tr>
<td>TM.96a bag-ʔu kinaʔun nija</td>
<td>And he ate [what was inside the pot.]</td>
<td></td>
</tr>
<tr>
<td>TM.99a magkun</td>
<td>[Balugbau] said,</td>
<td></td>
</tr>
<tr>
<td>TM.100a kawu magdajaʔ gid</td>
<td>“You’re really tricking [me]”</td>
<td></td>
</tr>
<tr>
<td>TM.101 linagas ji maʔan ni balugbaʔu si paʔuʔu</td>
<td>Balugbau chased Turtle again.</td>
<td></td>
</tr>
<tr>
<td>TM.102a nalagiw si paʔuʔu</td>
<td>Turtle ran away.</td>
<td></td>
</tr>
<tr>
<td>TM.103b ?ati tag sa danum</td>
<td>He went into the water.</td>
<td></td>
</tr>
<tr>
<td>TM.103a dinaranʔan ni balugbaʔu baka maŋa kabaju maŋa karabaw</td>
<td>Balugbau brought cow, horses and water buffaloes.</td>
<td></td>
</tr>
<tr>
<td>TM.103b hampaj tunda ti linaw mak-ʔat gid kaj danum</td>
<td>So that the water in the pond will be dried up.</td>
<td></td>
</tr>
<tr>
<td>TM.104a nan-nguni ti sawi</td>
<td>The Sawi bird chirped.</td>
<td></td>
</tr>
<tr>
<td>TM.105 nagkarabutbut ti ?ihiʔ karabaw maŋa baka maŋa kabaju</td>
<td>The urine of the water buffaloes, cows and horses went gushing out.</td>
<td></td>
</tr>
<tr>
<td>TM.107a bag-ʔu nakatata waja ti karabaw sa kaj giriw ni paʔuʔu</td>
<td>And the water buffalo stepped on Turtle’s shell.</td>
<td></td>
</tr>
<tr>
<td>TM.108 hintaj gid nabka kaj lulud ti karabaw</td>
<td>The water buffalo’s foot cracked.</td>
<td></td>
</tr>
</tbody>
</table>
Appendix F

TABLE OF THE STORYLINE OF THE STORY OF DUNGHAWAN

<table>
<thead>
<tr>
<th>Storyline</th>
<th>Background Information</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>D.5 maj nasampakan sija</td>
<td></td>
<td>Dunghawan met a guy.</td>
</tr>
<tr>
<td>[Dunghawan] usa ka lalaki</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.16 nag-umpisa kunu sida magturukuban</td>
<td></td>
<td>They started to wrestle.</td>
</tr>
<tr>
<td>D.21 hinapu di ti kapri.</td>
<td></td>
<td>The Kapri got tired.</td>
</tr>
<tr>
<td>D.22 talu ni duñhawan ti kapri.</td>
<td></td>
<td>Dunghawan defeated Kapri.</td>
</tr>
<tr>
<td>D.23a ?inanitan ti kapri.</td>
<td></td>
<td>He skinned Kapri.</td>
</tr>
<tr>
<td>D.32 hinampak kunu [siya hari]</td>
<td></td>
<td>He was hit by the king.</td>
</tr>
<tr>
<td>D.33 sinad-taŋ ni kapri ti pasuk sa kaj sarad-taŋan.</td>
<td></td>
<td>He put the bamboo water container in its place.</td>
</tr>
<tr>
<td>D.46b kaj rutaj kaj pinagkasuluŋ lukub kapri kaj ?inuba.</td>
<td></td>
<td>He removed Kapri’s clothes that he is wearing.</td>
</tr>
<tr>
<td>D.47 narigus sija.</td>
<td></td>
<td>He took a bath.</td>
</tr>
<tr>
<td>D.50 ?inusig kunu [siya daraga]?ati sa sapa?.</td>
<td></td>
<td>The girl looked for him in the river.</td>
</tr>
<tr>
<td>D.59 nuli ji ma?an sa balaj [ti daraga].</td>
<td></td>
<td>The girl went home again.</td>
</tr>
<tr>
<td>D.71a narigus.</td>
<td></td>
<td>[He] took a bath.</td>
</tr>
<tr>
<td>D.73a nakitan ma?an [daraga] ?uduj katna marinu pag kan-ʔakan</td>
<td></td>
<td>The girl saw the very handsome man again.</td>
</tr>
<tr>
<td>D.76 kinuwit ŋani kunu daraga hari? kaj lukub kapri.</td>
<td></td>
<td>She reached for Kapri’s clothes using a stick.</td>
</tr>
<tr>
<td>D.78 ti daraga nuli ji ma?an.</td>
<td>The girl went home again.</td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-----------------------------------</td>
<td></td>
</tr>
<tr>
<td>D.88 kinmagat laŋ kunu ti hari? sa kaj ?itangigis</td>
<td>The king just but his pinky.</td>
<td></td>
</tr>
<tr>
<td>D.88a namataj ti hari?.</td>
<td>The king died.</td>
<td></td>
</tr>
<tr>
<td>D.89 nakan tajuna ti hari? si duŋhawan ji kaj ŋaran</td>
<td>Therefore, now, the king’s name is already Dunghawan.</td>
<td></td>
</tr>
</tbody>
</table>
Appendix G

TABLE OF THE STORYLINE OF THE STORY OF PALJUS
AND MONKEY

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<tr>
<th>Storyline</th>
<th>Background Information</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>PM.5a binantajan ni paljus</td>
<td></td>
<td>Palyus looked at it.</td>
</tr>
<tr>
<td>PM.13 pajag ŋani si ?amu?</td>
<td></td>
<td>Monkey indeed agreed.</td>
</tr>
<tr>
<td>PM13.a walu ka bunbuŋ parasan sa buli?</td>
<td>Eight thorny rattan nodes in his butt and nose.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>walu wajdi ka bunbuŋ parasan sa ?iruŋ</td>
<td></td>
</tr>
<tr>
<td>PM.14a kan ?amu? kaj maŋa puna hugut j</td>
<td>Monkey's intestines tightened around the thorny rattan nodes.</td>
<td></td>
</tr>
<tr>
<td>isi sa parasan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PM.15 ŋig sa pagpabalik tigbak si ?amu?</td>
<td>Right when he swung back, Monkey died.</td>
<td></td>
</tr>
<tr>
<td>PM.18 ŋinupi? ni paljus kaj ?amu?</td>
<td>Palyus ate the monkey.</td>
<td></td>
</tr>
<tr>
<td>PM.19a kaj puna?[ni Amu] ŋibinutaŋ ni</td>
<td>He put Monkey's intestine in a coconut shell.</td>
<td></td>
</tr>
<tr>
<td>paljus sa barut sa tuŋud</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PM.23a tag sa sapa? si paljus</td>
<td>Palyus went to the river.</td>
<td></td>
</tr>
<tr>
<td>PM.44 linmawuj ji si ?amu?</td>
<td>[Another] monkey passed by.</td>
<td></td>
</tr>
<tr>
<td>PM.44a tag babaw saga?</td>
<td>[He] went upriver.</td>
<td></td>
</tr>
<tr>
<td>PM.45c sinmabi ŋap si paljus magkun</td>
<td>Palyus did say</td>
<td></td>
</tr>
<tr>
<td>kan Palyus]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PM.57 ŋati ji ma?an tabug sa kaj ?urjan</td>
<td>He went upriver again.</td>
<td></td>
</tr>
<tr>
<td>sa babaw saga?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PM.59a magkun ma?an si paljus</td>
<td>Palyus said again,</td>
<td></td>
</tr>
<tr>
<td>PM.71 nasari? duj si paljus.</td>
<td>Palyus laughed.</td>
<td></td>
</tr>
<tr>
<td>PM.72b magkun si ?amu?</td>
<td>Monkey said.</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Passage</td>
<td>Translation</td>
</tr>
<tr>
<td>------</td>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>PM.72c</td>
<td>kanmu duj pag njipun mabiru</td>
<td>“Your teeth are black.”</td>
</tr>
<tr>
<td>PM.79</td>
<td>pagka ?ati njani sa ?ikawalu</td>
<td>On the eight [day]</td>
</tr>
<tr>
<td>PM.80a</td>
<td>?inda ji ti maŋa kaban ?amu?</td>
<td>Here comes the group of monkeys</td>
</tr>
<tr>
<td>PM.83</td>
<td>hampaj njani kunu bumiru kanda njipun</td>
<td>so that they could have their teeth blackened.</td>
</tr>
<tr>
<td>PM.87a</td>
<td>tag njani ti kaban ?amu? [sa gamasun]</td>
<td>The group of monkeys did go [to the swidden].</td>
</tr>
<tr>
<td>PM.94</td>
<td>tinutdan ni paljus</td>
<td>Palyus started the fire.</td>
</tr>
<tr>
<td>PM.94a</td>
<td>sina put hanjan sa buli?an ti gamasun.</td>
<td>He circled up the end of the swidden.</td>
</tr>
<tr>
<td>PM.95c</td>
<td>nasunug sa gamasun [ti manga amu].</td>
<td>[The monkeys] were burnt in the swidden.</td>
</tr>
<tr>
<td>PM.96b</td>
<td>na?i?aw ?adukan.</td>
<td>Many were roasted.</td>
</tr>
</tbody>
</table>
Appendix H

LIST OF OCCURRENCES OF THE PARTICLE PAGKA IN
THE DATA

- Pagka + dugaj

1. D.34 pagka kunu dugaj magkun kunu ti hari?
   when it_is_said long_time said it_is_said the king
   coordconn prt adv v prt dem n
   D.34a kapri panligaw kaju .
   Kapri (black_man-likeCreature) look_for wood
   n v n
   Later on, the king was said to say, "You go look for firewood, Kapri."

2. D.41 pagka kunu dugaj masuluŋ di si
   when it_is_said long_time happy PersInd
   coordconn prt adv adj prt det
   kapri ?ati sa balaj hari7 .
   Kapri (black_man-likeCreature) there to house king
   n adv prep n n
   It was said that in the long run, Kapri was already happy at the king’s house.

3. D.58 nakan ŋani pagka dugaj balaw ?aj nantandug ti
   therefore Int when long_time not moved the
   conn prt coordconn adv neg prt v dem
   daraga hari? young_lady king
   n n
   D.58a balaw nagpakí?alam .
   not to_care
   neg v
   Therefore, the young lady didn’t move or touch [Kapri's clothes].

4. D.68 pagka kunu dugaj magpa?alam ma?an si
   when it_is_said long_time asking_permission again PersInd
   coordconn prt adv v adv det
   duŋhawan .
   Dunghawan
   n
Later on, Dunghawan asked permission once again.

5. TM.19 pagka dugaj ji kan paʔuʔu kaj sagiŋʔ abwat when long_time already PersInd Turtle 3SPoss banana tall coordconn adv mod det n pro n adv ji gid already Int mod mod

TM.19a bag-ʔu maj burak ji . then there_is fruit already adv existmrkr n mod

Eventually, Turtle’s banana was already tall and was bearing fruits.

6. TM.35 pagka dugaj ʔaj nasampakan nija ti tigasaw . when long_time was_able_to_meet 3SPoss the ant coordconn adv prt v pro dem v

Later on, he saw the Ant.

7. TM.71 pagka dugaj ʔasan ginan magkun si paʔuʔu when long_time there from said PersInd Turtle coordconn adv adv adp v det n

TM.71a ʔati ʔati ʔati . there there there adv adv adv

Later on from there, Turtle said, ”My, my, my.”

8. TM.93 pagka dugaj dinmajik diman sija when long_time climbed also 3S coordconn adv v adv pro

TM.93a linmuwaŋ maʔan sa kaj buslut . came_out again to 3SPoss whole v adv prep pro n

Later on, he climbed up and went out from the whole.
9. PM.97 pagka dugaj ?aj maj ?usa waja ka ?ina?an when long_time there_is one still; yet lig mother coordconn advprt existmrkquantmodexpln ?amu? monkey n

PM.97a magsabibi kaj ?anak sa saruj gamasun carrying 3SPoss child to edge farm vpro n prep n n

Later on, there was a mother monkey carrying her baby at the edge of the swidden.

10. PM.91 ta pagka dugaj ?ati ñani lig long_time there Int prt conn adv advprt

PM.91a ?agud lanmadi ma?init maña mabitinan ti maña ?amu? even_though hot PL hanging the PL monkey interjadvadjprtadjdemprt n

PM.91b maña madajikan sa bujul nija ?ama sa karaw?-an PL climbing_up at 3SPoss father in middle prttadj prep n pro n prep adj gamasun farm n

PM.91c ?aduk pagka ?amu? many when monkey adj coordconn n

PM.91d halus nagbiru ji sa karaw?-an buklid sa almost have_become_black already in middle farm in adv v mod prep adj n prep gamasun farm n

Eventually, even though it was so hot, the monkeys did hang themselves on the posts and others climbed up on his father’s posts there in the middle of the swidden. There were so many monkeys. The middle of the farm was almost black, there in the swidden.
Pagka + ?ati

11. D.5 pagka ?ati ji ṅani maglakaw sija sa ?un-ʔan when there already Int walking 3S to ahead coordconn adv mod prt v pro prep adv
D.5a ?usa-ʔusa ?unman maj ?iba alone not;none there_is company adj neg existmrkr n
D.5b ṭaj maj nasampakan sija ?usa ka lalaki. there_is was_able_to_meet 3S one lig man prt existmrkr v pro quant expl n
When he did start to go somewhere just by himself; he met a guy.

12. D.30 pagka ?ati magras-ug sa balaj hari? when there arrived at house king coordconn adv v prep n n
D.30a magkun si duḥhawan said PersInd Dunghawan v det n
D.30b si kapri ji ṅani PersInd Kapri (black man-like creature) already Int det n mod prt
D.30c naʔan dap maʔaw ti burutanaŋ ?aw ti sad-ʔaŋan where actually the place_to_put_on QP the place_to_hang adv adv adv dem n prt dem n pasuk bamboo_water_container n
When he reached the king’s house, Dunghawan (now Kapri already) said, "By the way, where should I put, er... hang the bamboo water containers?"

13. D.36 pagka ?ati ṅani magligaw kaju when there Int looking_for wood coordconn adv prt v n
D.36a aduk ji kaj linigaw kaju ni many already 3SPoss looked_for wood PersInd adj mod pro v n det kapri Kapri (black_man-like creature) n
When he was looking for firewood, Kapri already found a lot of firewood.
14. D.51 pagka ?ati
when there coordconn adv
D.51a magbantaj kunu ?inda kaj ?anak hari?
looking it_is_said this the child king
v prt det det n n
D.51b ?inda maj lambuj kapri .
this there_is clothes Kapri (black_man-likeCreature)

det existmrkr n n
When [she] got there, the king’s daughter was watching [and said], "Here’s Kapri’s
clothes.

15. D.60 pagka ?ati ji ma?an sa balaj
when there already again at house coordconn adv mod adv prep n
D.60a ?alam ji si duñhawan
know already PersInd Dungalawan
v mod det n
D.60b nu na?an pag-?ipa?uli? ti maña pasuk
if where to_put the PL bamboo_water_container
coordconn adv v dem prt n
?ati sa kaj sad-?angan .
there at 3SPoss place_to_hang
adv prep pro n

Back in the house, Dungalawan already knew where to put the bamboo water
containers, there on its hanging place.

when there again coordconn adv adv
D.71a narigus .
took_a_bath
v
When he got there again [he] took a bath.

17. D.73 pagka ?ati sa danum
when there to water coordconn adv prep n
D.73a nakitan ma?an ?uduj katna marinu pag kan?-akan
saw again true handsome lig young_man
v adv adj adj expl n
D.73b maghiliñ ti daraga .
behold the young_lady
v dem n
When she got there, she did see the truly handsome young man again. The young lady was watching [him].

18. D.82 pagka ʔati ji
   when there already
   coordconn adv mod

D.82a magpataŋad di waja si duŋhawan sa sugkadan
   approaching still; yet PersInd Dunghawan at frontyard
   v prt mod det n prep n

D.82b magkun si hari?
   said PersInd king
   v  det n

D.82c si ?unu kawu pag lalaki .
   who 2S lig man
   adv pro expl n

When [he] got there, Dunghawan was just approaching at the front yard when the king said, "Who are you?"

19. TM.31 pagka ʔati ji
   when there already
   coordconn adv mod

TM.31a magdajik ji ŋani si kamajan sa kan paʔuʔu
   climbing already Int PersInd Old_Monkey on PersInd Turtle
   v mod prt det n prep det n

saginŋ .
   banana
   n

When they arrived there, Old Monkey climbed Turtle’s banana.

20. TM.42 pagka ʔati ji sa kan kamajan ʔarani
   when there already in PersInd Old_Monkey near
   coordconn adv mod prep det n adv

TM.42a kinagat kaj buliʔ ni kamajan .
   bit 3SPoss butt PersInd Old_Monkey
   v pro n det n

When he was already near Old Monkey, he bit his butt.

21. TM.81 pagka ʔati si paʔuʔu sa basad ʔapuj
   when there PersInd Turtle in inside fire
   coordconn adv det n prep n n
When Turtle was already in the fire, he pooped in it.

22. TM.103

pagka ʔati sa danum when there in water coordconn adv prep n

TM.103a dinaran-ʔan ni balugbaʔu baka maŋa kabaju maŋa has_brought PersInd Balugbau cow PL horse PL v det n n prt v prt karabaw ʔatag water_buffalo go n v

TM.103b hampaj tunda ti linaw mak-ʔat gid kaj danum so_that that the deep_water will_dry_up Int 3SPoss water coordconn pro dem n v mod pro n

TM.103c pasulpan .
to_sip_out v

There in the water, Balugbau brought cows, horses and water buffaloes to dry the water up, exhausting the water.

23. PM.13

hintaj gid pagka ʔati pajag ġani si ʔamu? what Int when there agree Int PersInd Monkey coordconn adv mod coordconn adv v prt det n

PM.13a walu ka buŋbuŋ parasan sa buli? walu wajdi ka eight lig thorny_node at butt eight lig quant expl n prep n quant adv expl buŋbuŋ parasan sa ʔiruŋ . thorny_rattan_node to nose n prep n

Indeed, Monkey accepted the deal and put 8 thorny rattan nodes in his butt and in his nose.

24. PM.24

pagka ʔati sa sapa? when there in river coordconn adv prep n
When he got to the river Palyus thought, "Where should I do it?"

When [he] got in the deep area of the river, down where the water was flowing, Palyus stretched the intestine down to the river and let it float on the water.

PM.24a mag-ʔisip si paljus, thinking PersInd Palyus
PM.24b naʔan ʔuna katpuŋ
where IntP on_the_opposite_side
adv prt adv

PM.25 pagka ʔatı ʔani sa maj linaw
when there (emphatic particle) to there_is deep_water
coordconn adv prt prep existmrkr n
ʔatı sa lawud sa maj magbulus danum
there to below to there_is flowing water
adv prep n prep existmrkr v n

PM.26a hinunat ni paljus ti puna? ʔamu? tabug lawud
stretched PersInd Palyus the intestine monkey go below
v det n dem n n v n

PM.26b maʔanudan sa danum.
floating on water
v prep n

PM.45 pagka ʔatı ji
when there already
coordconn adv mod

PM.45a tag babaw si ʔamu?
go top PersInd Monkey
v adj det n

PM.45b mag-ʔitakip-takip ji mana si ʔamu?
a_bit_far already PersInd monkey
adj mod adv det n

PM.45c sinmabì ʔap si paljus magkun
said really PersInd Palyus said
v adv det n v
When Monkey was already a bit far, Palyus said, "Monkey's intestine."

When the 8th day arrived, Palyus was having his lunch.

[He did it] to and fro, [but] when he got near where there was a tree, there actually was the biggest crocodile.
When Monkey was already in his house, he said, "Later if there's a movement in my house it means there's someone."

30. MC.27 pagka ?ati
   when there
   coordconn adv

MC.27a ?aj ?inda ji ṇani kan balaji lakawan
   this already Int PersInd in-law path
   prt det mod prt det n n

When he got there, "Oh, here, indeed, is friend's path."

31. MC.28 pagka ?ati ṇani
   when there Int
   coordconn adv prt

MC.28a nidna? sa kaj balaj ni ?amu? si bu?aja
   dropped at 3SPoss house PersInd monkey PersInd crocodile
   v prep pro n det n det n

MC.28b sinmulud sija sa balaj ni ?amu?
   entered 3S at house PersInd monkey
   v pro prep n det n

When he got to Monkey's house, Crocodile went in.

32. MC.31 pagka ?ati ji
   when there already
   coordconn adv mod

   PersInd monkey to treetop hunting_spider again
   det n prep v v adv

MC.31b maglawa? kaj buwat
   hunting_spider 3SPoss work
   v pro n

When Monkey was on the top of the tree he hunted for spiders, that is what he did.

33. MC.35 pagka ?ati ji sa ?ikawalu pag tagudtud
   when there already at 8th lig hill
   coordconn adv mod prep adj expl n
There at the 8th hill, Monkey looked back to check on Crocodile, "Oh my... friend is now lying on the ground already, with arms and feet wide open."

There at the other hill, on the other valley, Monkey looked back towards Crocodile again.
When Monkey was already there, "Friend", Monkey said, "That work [referring to the hammock] of yours is really very beautiful."

36. PM.81 when that already the PL group monkey pro mod dem prt n n
   PM.81a ?unman mag?-?itabu? sa kaj balaj not;none in 3SPoss house neg v prep pro n
   PM.81b ?una sa sugkadan ha?gan punu? ?amu? even;though to frontyard also full monkey adv prep n adv adj n
   When the group of monkeys got there, there wasn’t any more space left in his house and even in his yard.

- Pagka + Time Phrase

37. D.19 when already the sun thinking it is said prt adv coordconn adj mod dem n v prt
   si du?hawan PersInd Dughawan det n
   D.19a bilaj kalasi taluhun di sija .
   as_if kind to_defeat 3S adv adj v prt pro
   Now when the sun was almost out, Dughawan was thinking that he might be defeated.

38. D.43 however this it is said PersInd Dughawan when to one coordconn det prt det n coordconn prep quant
   ka siraj mag?-isip kunu si du?hawan lig day thinking it is said PersInd Dughawan expl n v prt det n
   D.43a dugaj ji ?aku ?inda sa balaj hari?
   long_time already 1S this to house king adv mod pro det prep n n
   D.43b ?unman ?aku maj para?an not;none 1S there_is way
   neg pro existmrkr n
However, one day, Dunghawan was said to think, "I've been here at the king's house for a long time already, there's no way for me to be able to (escape) get-away."

On the eight day they met again.

When it was already noon, Palyus said, "Let's go to my father's farm.

Indeed, on the 8th day, Monkey was there again.

When the sun was already up, Palyus was hearing a clicking sound.
• Pagka + Verb

43. D.35 pagka kunu magligaw ma?an kaju si when it_is_said looking_for again wood PersInd coordconn prt v adv n det kapri Kapri (black_man-like_creature) n

D.35a dapat?aj tida si duñhawan diman ñani balaw si however that PersInd Dunghawan also Int not PersInd coordconn dem det n adv prt neg det kapri Kapri (black_man-like_creature) n

When Kapri did go look for firewood, but that one was actually Dunghawan and not Kapri, the clothes he was wearing was just like Kapri's.

44. D.37 pagka nuli ma?an sa balaj when went_home again at house coordconn v adv prep n

D.37a magkun ma?an said again v adv D.37b hari? na?an dap ma?aw kanta ligpitan kaju . king where actually 3PIncl place_to_keep wood n adv adv adv pro n n

When he was back in the house, he said again, "Where do we put our firewood, my King?"

45. D.46 pagka ?atat ñani when go Int coordconn v prt D.46a marigus ji kunu si duñhawan will take a bath already it_is_said PersInd Dunghawan v mod prt det n
D46b kaj rutaj kaj pinagkasulunj lukub kapri
3SPoss clothes the wearing skin Kapri (black man-like creature)
pro n det v n n
kaj ?inuba .
3SPoss undressed
pro v

When he went there, Dunghawan did take a bath and he took off the cloth he was wearing which was Kapri’s skin.

46. D.70 magpa?alam ma?an
when asking_permission again
coordconn v adv
D.70a tag ji ma?an sa danum .
go already again to water
v mod adv prep n

After asking permission he went again to the river.

47. D.77 pagka
when reached_out_to_using_a_stick
coordconn
not;none there_is known if where lig dropped
neg existmrkr v coordconn adv expl v

When she got it, nobody knew anymore where it fell.

48. PM.14 magpaduian ji ?nani si ?amu?
when swinging_on_the_hammock already Int PersInd monkey
coordconn v mod prt det n
PM.14a sa ?umpisa di waja pagpatablug ?udwaja mag-?aput
to beginning still; yet swing not yet reached
prep n prt mod v adv v
panuña?an hintaj waja kan ?amu? kaj maña puna hugut
middle what still; yet PersInd monkey 3SPoss PL intestine tight
n adv mod det n pro prt n adj
ji sa parasan
already to thorny node
mod prep n

PM.14b kaj maña ?iruŋ durugu ji .
3SPoss PL nose bleeding already
pro prt n v mod
When Monkey did swing, just right there in the beginning and not even getting to the middle anymore, his intestines were tightly [entangled] with the thorny rattan nodes, his nose was already bleeding.

When Monkey died, Palyus was thinking, "This is good because I now have a viand."

After having [it] as a viand, Palyus put the intestines in a coconut shell above [the house].

Palyus already had his lunch, his viand was so yummy, which was the meat of the monkey.
After he had his lunch Palyus thought, "I'll go to the river, I'll weave this intestine."

When he had it floating on the water, Palyus prepared the intestine of the monkey for weaving.

said PersInd monkey

Palyus prepared the intestine of the monkey for weaving.
When Palyus laughed, Monkey said, "Your teeth are black."

When the mother monkey saw that her friends were already falling into the middle of the swidden and were dying, the mother monkey said, "You're such a deceiver, friend!"

When the mother monkey saw that her friends were already falling into the middle of the swidden and were dying, the mother monkey said, "You're such a deceiver, friend!"
When the swidden was surrounded [with fire], no monkey was able to escape, they were falling down [from the posts] and were burnt in the swidden.

- **Pagka + Existential Clause**

57. D.79 tajñuna pagka ?udjì duj maj balukas when none_already there_is clothes adv coordconn neg prt existmrkr n kapri si duñhawan

Kapri (black_man-like Creature) PersInd Dungawan n det n

D.79a mag-?isip si duñhawan thinking PersInd Dungawan v det n

D.79b kabitaj ?inda ?aku ?atag muli? sa balaj how this 1S go go_home to house adv det pro v v prep n

D.79c dahil ?aku ?udjì maj balukas because 1S none_already there_is clothes coordconn pro neg existmrkr n kapri

Kapri (black_man-like Creature) n

Now, when Dunghawan didn't have Kapri's clothes anymore, he was thinking, "How could I go home now? Because I don't have Kapri's cloth anymore.

58. PM.5 pagka maj magragatik when there_is clicking_sound coordconn existmrkr v

PM.5a binantajan ni paljus looked_at PersInd Palyus v det n


He looked at it and, oh, it was Monkey.
When the water was already too little, really very little, the Sawi bird chirped, "Kabutbuti, kabutbuti, kabutbuti!"

When the monkey was a bit far again, Palyus said once more, "Monkey's intestine."

We'll go to my father's big farm so that your teeth will become black."
RESUME

Name: Yrrah Jane S. Epo

Date of Birth: 25 April 1986

Place of Birth: Philippines

Institutions Attended:

2006, Bachelor of Secondary and Industrial Education, Mindanao State University – Iligan Institute of Technology (MSU-IIT), Iligan City, Philippines

2014, Master of Arts in Linguistics, Payap University, Chiang Mai Thailand