A TEXTLINGUISTICS APPROACH TO A SALIENCE SCHEME FOR IU-MIEN NARRATIVE DISCOURSE

T. Daniel Arisawa

Chiangrai Rajabhat University, Thailand
<danielta928@hotmail.com>

0. What is "Salience Scheme"?

A salience scheme, in narrative discourse analysis, is a cline or gradient ordering of different types of information encoded in various linguistic materials used in a narrative. The gradient ranges from the band of the most dynamic movement of event along the timeline (which is the storyline) through the intermediate supportive materials to the band of the most static ones.

1. A few examples[1] from each band
Band 1–Primary storyline, e.g. unmarked action verbs

1.1 Unmarked action verbs
Ex1. (FA.068)

68.1					68.2		
***Bieqc*[2]**	*Aengh^Doih*	*nyei*	*biauv*	*mingh,*	***zueiz*** *njiec*		*aqv,*
enter	Aeng-Doi	POSS	house	go	sit	go_down	PFT

'[68.1](He) entered Aeng-Doi's house, [68.2]sat down.'

1.2 Development adverb <u>aengx + V</u> (*'again, further' +V*)
Ex2. (FA.045)

Aengh^Doih	***aengx***	*daav*	*cuotv*	*diuc*	*za'eix.*
Aeng-Doi	again/further	plan	go_out	CLF	plan

'Aeng-Doi made a plan again.'

1.3 Sequential marker <u>ziouc</u> *'and then, then soon' in <u>S + ziouc + V</u>*
Ex3. (FA.051)

Aengh^Doih	***ziouc***	*mingh*	*maaiz*	*zeiv*	*daaih*
Aeng-Doi	so/then	go	buy	paper	come

'So Aeng-Doi bought (some) paper.'

1.4 Serial Verb Constructions
<u>The Simple type</u>
gorngv naaic 'speak + ask', *gorngv mbuox* 'speak + tell', *gorngv taux* 'speak + reach' (= talk about), *gorngv nzengc* 'speak + consume' (= tell everything), *daav cuotv* 'hit +

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[1] The language example label (FA) stands for "A Story of Faam-Bae' and Aeng-Doi" found in Beard, Tim; Betsey Warrick; and Kao Cho Saefong (eds.) 1995. In the old, old days… *Loz-hnoi, loz-hnoi uov*…:

Traditional stories of the Iu Mien, Vol. 2. Berkeley, CA: Iu Mien Story Project, Laotian Handcraft Project. (AS) refers to "A Story of Aahan", which can be found in the appendix of Arisawa. 2011. A Cognitive Linguistics Storyline Analysis of Iu-Mien Narrative Discourse. *Journal of the Southeast Asian Linguistics Society* 4.1:1-43

[2] In Iu-Mien orthography, the last letter of each word represents tones: unmarked = mid-high level, *-h* = mid-falling, *-v* = high rise falling, *-z* = low rise falling, *-x* = mid-low rising, *-c* = low level. And *–q* represents glottal stop; two checked syllable tones, high and low, are expressed as *-qv* and *–qc* respectively.

go.out' (= plan *something* out), *ceu cuotv* 'transcribe + go.out' (= copy by hand), *zueiz njiec* 'sit + go.down' (= sit down)

<u>The other type</u>
Ex4. (FA.094)

^{94.1}
Ninh	*nyei*	*maa*	*mbuo*	***dorh***	***nzuonx***	***mingh***
3sg	POSS	mother	PL	take	return	go

^{94.2}
gengh	*bun*	*Faam-Baeqv.*
really	give	Faam-Bae'

'^{94.1}His parents took it home ^{94.2}(and) actually gave it to Faam-Bae'.'

Ex5. (FA.095)
Faam-Baeqv	***koi***	***daaih***	***mangc.***
Faam-Bae'	open	come	look

'Faam-Bae' opened (it and) read (it).'

Ex6. (FA.099)
Mc	*zeiv*	*fienx*	***ngaengx***	***daic***	***mingh***,
that	paper	letter	choke_on	die	go

'(When) that letter choked (him and he) died.'

Band 2–Backgrounded actions/events, e.g. V₁ + *jienv* + V₂ (*jienv* = simultaneous action)

Ex7. (FA.052)
Faam-Baeqv	*fungx*	***jienv***	*ninh*	*nzuonx*	*taux*	*ndaamv-jauv.*
Faam-Bae'	send	SML.ACT	3sg	return	reach	half-way
	V₁	v.asp		V₂		

'Faam-Bae' sent her off half way.'

Ex8. (FA.067)

^{67.1}		^{67.2}		
Nzuonx	*aeqv,*	*naaic*	***jienv***	*nzuonx,*
return	TOP	ask	SML.ACT	return
		V₁	v.asp	V₂

^{67.3}
naaic	*taux*	*Aengh^Doih*	*nyei*	*biauv.*
ask	reach	Aeng-Doi	POSS	house

'^{67.1}When (he) returned, ^{67.2}(he) returned asking; ^{67.3}(he) asked about Aeng-Doi's house.'

Band 3– Backgrounded activity, e.g. V + *nyei* + V (*nyei* = repetitive)
Ex9. (AS.110) Repetitive

Sin	*zinx*	*za'gengh*	***nyanh***	***nyanh***	***nyanh***	***nyanh***	***nyanh***	***nyanh***
body	tremble	really	jerk	jerk	jerk	jerk	jerk	jerk

nyanh	***nyanh***	***nyanh***	*deix*
jerk	jerk	jerk	some

'(His) body really trembled continuously so much.'

Ex10. (AS.084) Repetitive

<u>*Baqv*</u>	***nyei***	<u>*baqv*</u>,	*baqv*	*daic*	*mingh*
pierce	ADVBLZR	pierce	pierce	die	go

'(They) pierced and pierced (the tiger), (they) pierced (it) died.' (They pierced the tiger repeatedly and pierced it to death.)

Ex11. (FA.063) Durative

Ninh	*za'gengh*	*hnyouv*	*nzauh*	*yiem*	***jienv***
3sg	really	heart	sad	exist	DUR

'He was in a really sad situation.'

Band 4–Flashback, e.g. unmarked verbs
Ex12. (FA.090)

90.1

Njang_hnoi		*neiz*	*maa*	*mbuo*	*za'gengh*	*mingh*	*lorz,*
tomorrow		his	mother	PL	really	go	look_for

90.2   90.3

mingh	*taux*	*youc*	*Maaz_Jaa*	***daaih***	*gorngv*	*ndaangc*	*mi'aqv.*
go	reach	TOP	Maa_house	come	speak	first	RSLT

'[90.1]The next day, his mother and others [i.e. parents] indeed went to look for (her); [90.2]as they arrived [90.3](they found that) Maajaa [i.e. Maa household] had arranged for a marriage with her first.'

Band 5–Setting, e.g. *maaih* 'have' = presentational verb
Ex13. (FA.002)

Loz-hnoi	***maaih***	*dauh*	*m'jangc_dorn*		*heuc*	*Faam-Baeqv*
in_the_old_days	there_is	CLF	man		call	Faam-Bae'

'In the old days, there was a man (whose) name was Faam-Bae'.'

Band 6–Irrealis, e.g. Neg + action verb

6.1 Negative + action verb
Ex14. (FA.116)

Aengh^Doih	***mv***	*funx*	*Faam-Baeqv*	*zoux*	*a'nziaauc_doic*
Aeng-Doi	NEG	consider	Faam-Bae'	be	friend

'Aeng-Doi did not consider Faam-Bae' as a (mere) friend.'

6.2 Negative idiom
Ex15. (FA.006)

6.1   6.2
*Ninh **mv_ haih_fungc_zoux**, ninh daav   cuotv   yietc nyungc za'eix.*
3sg   can't_do_anything   3sg plan   go_out   one kind   plan
'6.1There was nothing he could do about it, 6.2(but) she made a plan.'

Band 7–Author intrusions, e.g. 1st person pronoun *yie* 1sg 'I' and *mbuo* 1pl 'inclusive we'
Ex16. (AS.029)

29.1   29.2   29.3
*Da'nyeic   hnoi **hnangv** wuov ndiev   ndaaih naaic, **mbuo** geh jakv*
second   day like   that under   river there   1pl   ride boat
29.4   29.5
maaih   douh_taanh yietc nyungc,   hlo   nyei
have   big_lizard   one kind   big   PRS.ST
'29.1Then another day, 29.2like (in) the river down there 29.3(where) we ride a boat, 29.4there was a kind of crocodile, 29.5(which) was big.'

Band 8–Cohesive and thematic, e.g. Clause + *aeqv* 'as for' = Topic marker
Ex17. (FA.034)

34.1   34.2
Doqc_sou   yaac juangc   buonv   sou.
study_book   TOP   share   CLF   book
'34.1As for studying, 34.2(they) shared books.'

Ex18. (FA.035)

35.1   35.2
*Doqc   **gau** duqv buo   hnyangx*
read   DPCL attain three   year
'35.1After studying 35.2for three years'

Band 1′–Pivotal storyline
A pivotal storyline is an augmentation of the primary storyline. There are two categories of in this: "(i) happenings which are marked as pivotal constitute a rough abstract of the story, and (ii) happenings which are marked as pivotal, although they are for some reason weighted, when taken together do not constitute such an abstract" (Longacre 1996:28-9). It is the second group that *aqv* 'perfective aspectual marker', *mi'aqv* 'resultative aspectual marker', and *za'gengh* 'really, indeed, actually' belong to.

Ex19. (FA.098)

*Nqaengx   jaang   sim   baqv   daic **mi'aqv***
choke_on   throat   needle   pierce die   RSLT
'(A needle) choked on the throat, the needle pierced (his throat), (and he) died.'

Ex20. (FA.097) "realis adverb" (Whaley 1997)

Ninh	*za'gengh*	*nyanc*	*nc*	*zeiv*	*fienx.*
3sg	really	eat	that	paper	letter

'He actually ate that letter.'

These three particles are used right afer (1) the narrator's intrusion or evaluation, (2) the participant's long internal thought, or (3) even an interruption of a storytelling situation. Clearly the function of this band is to bring the audience back onto the primary storyline. Thus, the pivotal storyline band is a discourse grounding element in Cognitive Linguistics sense, viz. epistemic footing.

2. Characteristics summarized

(1) In Iu-Mien narrative discourse the most basic storyline verb is unmarked dynamic verb.
(2) Some verbs derived into aspectual verbs without changing their forms, and they are juxtaposed to a main verb forming a Serial Verb Construction.
(3) Other bands are arranged in the cline of salience in terms of semantics rather than verb form.
(4) It is important to identify different kinds of constructions consisting of various combinations of dynamic verbs, aspectual verbs, adverbs, sequential markers, aspectual particles, copular particles, conjunctions, topic markers.
(5) The pivotal storyline is recognized as a band of grounding elements in terms of Cognitive Grammar
(6) The same verb form is used across different bands, and the different constructions are used in one band.

3. Methodological consideration

"The event-line of a narrative discourse is foregrounded in varying ways in various languages. Thus a language which has not much richness of a structure in regard to tense-aspect distinctions may distinguish the event line of narratives by a conspiracy of non-systemic ways: employing verbs high in the transitivity scale of Hopper-Thompson (1980), use of sentence adverbs (e.g. 'immediately' with an event-line verb versus 'all the time' with a backgrounded verb, Dry 1981), use of a discourse particle, or even word order (so that on-the-line clauses feature the verb in a different position from off-the-line clauses)" (Longacre 1983:4). (underlines added).

But I ask:
1) Does Iu-Mien have a poor structure in regard to tense, aspect, modality distinction?
2) Does identification of Iu-Mien narrative storyline require a cospiracy of non-systemic ways?

4. Conclusion:

1. Iu-Mien is very rich in aspect expressed in verbs and particles.
2. Longacre's "etic salience scheme" template is still useful in Iu-Mien narrative discourse.

3. But in the analysis of languages which do not have verbal inflection, Somsonge's temporal movement approach is more applicable.
4. Only identifying the dynamic verbs does not reveal how the storyline is characterized.
5. This is because Iu-Mien richly employs the combinations of dynamic verbs, aspectual verbs, development adverbs, sequential markers, and discourse particles to construct a narrative.

5. Summary chart of the salience scheme for Iu-Mien narrative discourse

Band 1′. Pivotal storyline	1′.1 Sentence + *mi'aqv* (Resultative aspect) 1′.2 Sentence + *aqv* (Perfective aspect) 1′.3 *za'gengh*+V (Realis adverb 'really, indeed, actually')

Band 1.
Primary storyline
	1.1 Unmarked action (dynamic) verbs
	1.2 *aengx* + V (Developmental adverb)
	1.3 S + *ziouc* + V (Sequential marker 'and then,' 'after which', 'then soon')
	1.4 Serial Verb Constructions (SVC)
	    including: Aspectual SVCs (V + *daaih* 'come', V + *mingh* 'go', V + *ziangx*
	        'finished V-ing,' V + *nzengc* 'completely V or 'be consumed')
	    Directional SVCs (V + *daaih* 'come', V + *mingh* 'go', V + *faaux*
	    'ascend,' V + *njiec* 'descend')
	1.5 Topic Chains (multiclausal constructions sharing the same topic-subject)
	1.6 Repetition of unmarked verbs

Band 2. Backgrounded actions/events	V$_1$ + *jienv* (in the construction V$_1$ + *jienv* + V$_2$, where V$_1$ + *jienv*- indicates prolonged, repetitive, ongoing, simultaneous action to modify V$_2$)
Band 3. Backgrounded activity (durative)	3.1 V + V + V (repetitive), V + *neyi* + V (repetitive) 3.2 V + *jienv* (Durative aspect) 3.3 Mimesis/Onomatopoeia + *nyei* + V (descriptive)
Band 4. Flashback	4.1 Unmarked verb 4.2 *wuov_zanc* 'that time', *loz-hnoi* 'old days' or 'in the past', *m'daaih* 'from the beginning'
Band 5. Setting (exposition)	5.1 *maaih* + Subject (Presentational) 5.2 Stative verb 5.3 V$_{ST}$ + *nyei* (present state aspect) 5.4.1 (Eq1) A *benx* B 'be' or 'become' 5.4.2 (Eq2) A *zoux* B 'be' or 'make' 5.4.3 (Eq3) A *zeiz* B 'be_correct' 5.4.4 (Eq4) A *se* B 'that_is' 5.4.5 (Eq5) A *dongh* B 'the same as' 5.5 Neg + Vst (Negation of antonym in a synonymous parallel to a positive stative verb)
Band 6. Irrealis (negatives and modals)	6.1 Neg + dynamic/action verb 6.2 Negative idiom 6.3 Modal. *oix* + V 'want to do' 6.4 Unmarked verb in a complemental VP of a causative verb

Band 7.
Evaluations (author intrusions)
	7.1 1st person pronouns *yie* 'I', *mbuo* 'we' (inclusive)
	7.2 Empathy with participants/audience by an
	    interjection
	7.3 Marginal clause *hnangv…nor* 'like, as' taking an
	    illustration from audience

Band 8. Cohesive and thematic	8.1 Cl + *aeqv* (Topic marker) 'as for' 8.2 Cl + *nor* (Topic marker) 'talking about' 8.3 V + *gau* (Indpt. Cl marker 'and then') 8.4 V + *liuz* 'after finishing V' 8.5 Tail-head link

Chart: Salience scheme for Iu-Mien narrative discourse