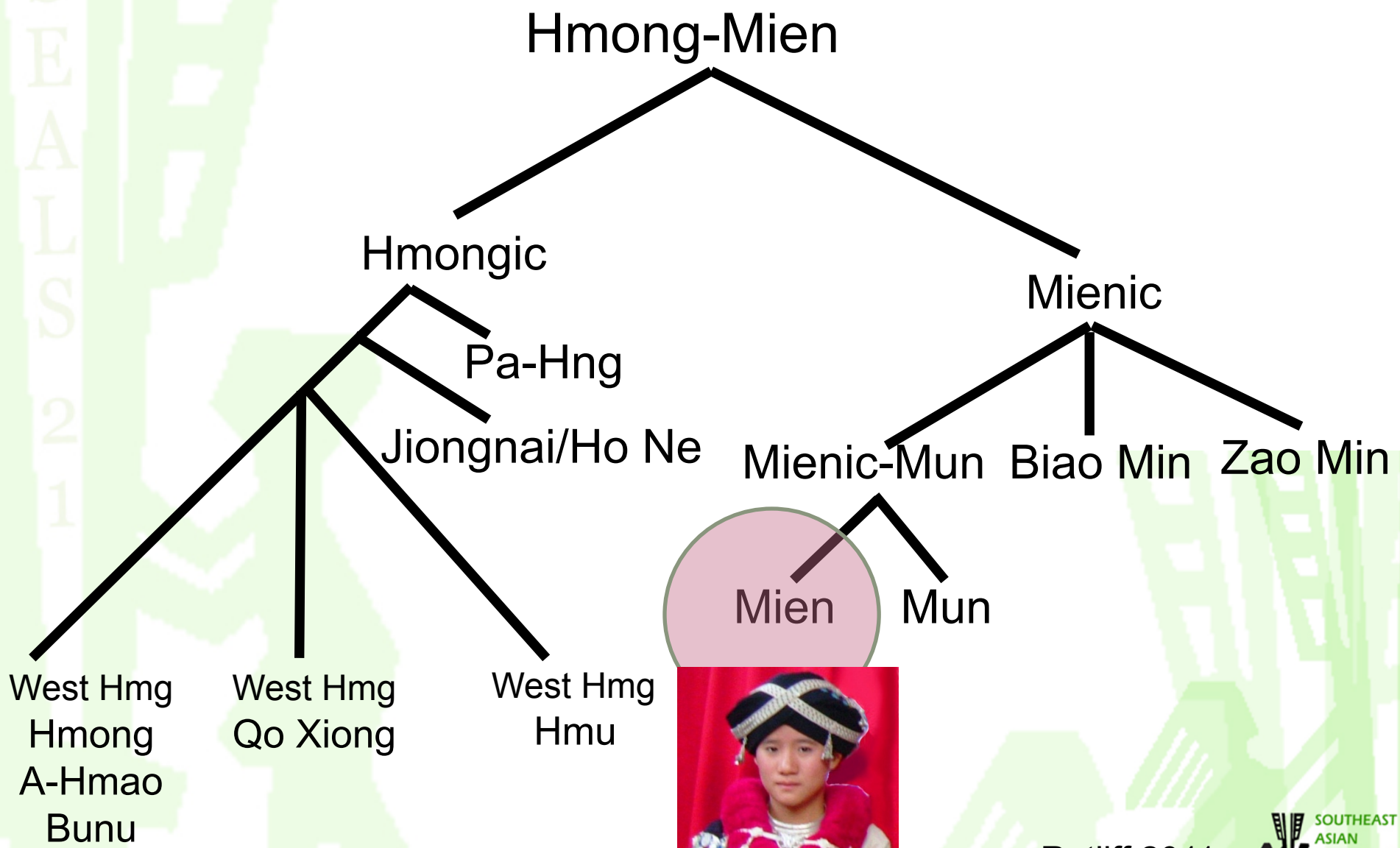


A Salience Scheme for Iu-Mien Narrative Discourse: A Textlinguistics Approach

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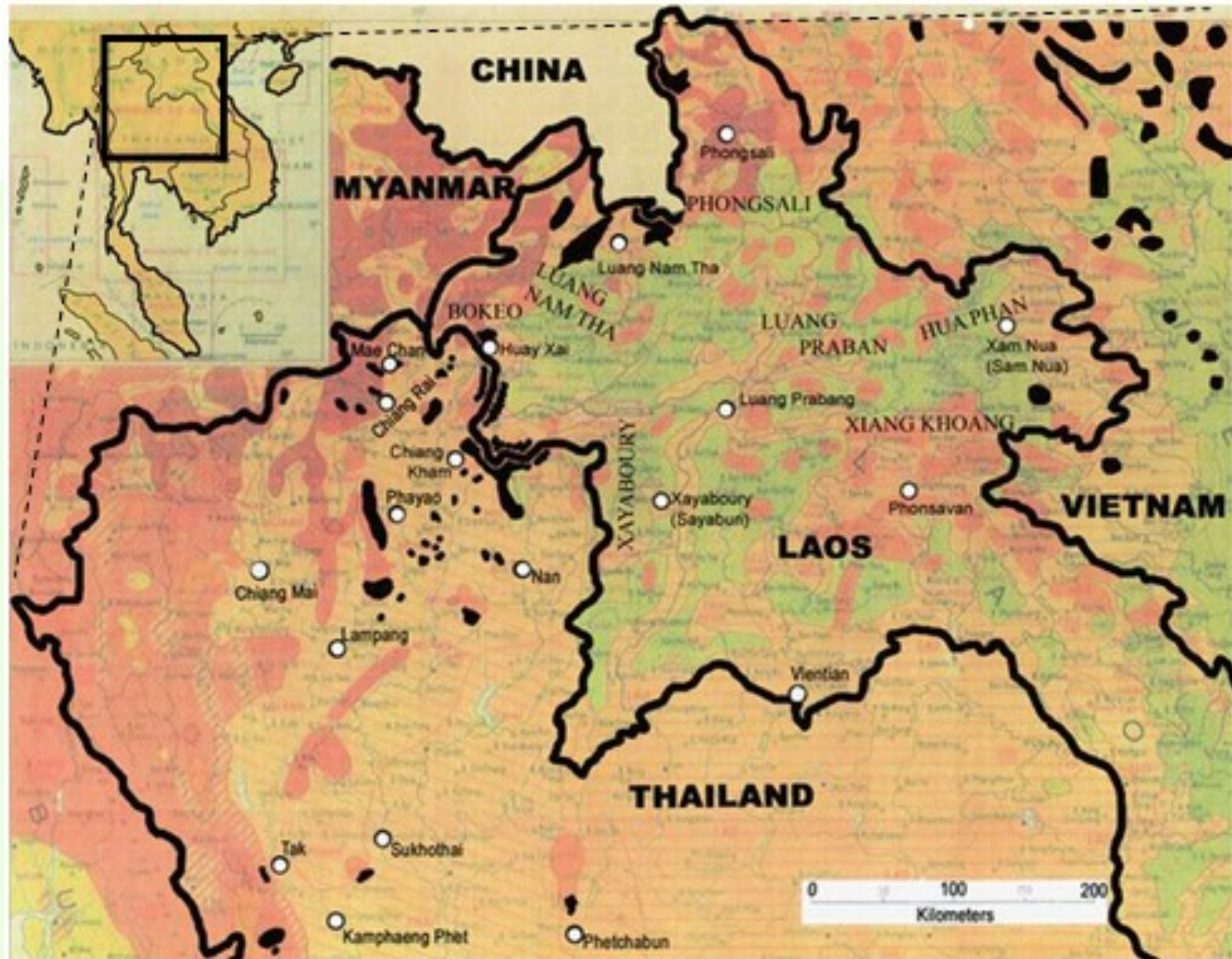


A Saliency Scheme for Iu-Mien Narrative Discourse



Ratliff 2011

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A Saliency Scheme for Iu-Mien Narrative Discourse

Objectives:

1. To show characteristics of saliency scheme in Iu-Mien narrative discourse.
2. To test how the Longacre's methodology of discovering the storyline within the saliency scheme can be applied to Iu-Mien narrative.

A Saliency Scheme for Iu-Mien Narrative Discourse

Method and Data:

1. The use of the etic saliency scheme posited by Longacre (Longacre 1996:28).

- 1'. Pivotal storyline (augmentation of 1)
 1. Primary storyline (S/Agent > S/Experiencer > S/Patient)
 2. Secondary storyline
 3. Backgrounded actions/events
 4. Backgrounded activity (durative)
 5. Flashback
 6. Setting (exposition)
 7. Irrealis (negatives and modals)
 8. Evaluations (author intrusions)
 9. Cohesive and thematic

Find the preterite verbs or verbs in perfective aspect, then you'll get the storyline.

A Saliency Scheme for Iu-Mien Narrative Discourse

Method and Data (Cont.):

2. The use of Somsonge's (1992, 2002) non-verb morphology marking dependent method.

a) Find sequential temporal movement in the story (viz. chronological forward movement of events)

b) Find the addition of new information.

3. These two methods were applied to over 700 sentences in seven stories and other stories heard live from Chiangrai and Phayao provinces.

A Saliency Scheme for Iu-Mien Narrative Discourse

What is a saliency scheme?

A saliency scheme is a cline or gradient ordering of different types of information encoded in various linguistic materials used in a narrative ranging 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 materials.

A Salience Scheme for Iu-Mien Narrative Discourse

Parameters in determining a salience scheme:

A.	B.	C.	D.	E.	F.			
Substantive	Narrative	Realis	Dynamic	Sequential	Punctiliar	“Happenings”	<ul style="list-style-type: none"> Actions Motions Cognitive events Contingencies 	Band 1
							Non-punctiliar (activities)	Band 2
							Non-sequential (flashback, projection)	Band 3
							Non-dynamic (= static)	Band 4
							Irrealis (modals, some negatives)	Band 5
							Non-narrative (author evaluation and comment)	Band 6
							Non-substantive (= cohesive) Adv. Clauses in backreference	Band 7

A Saliency Scheme for Iu-Mien Narrative Discourse

Band 1'. Pivotal storyline	1'.1 Sentence + <i>mi'agv</i> (Resultative aspect) 1'.2 Sentence + <i>agv</i> (Perfective aspect) 1'.3 <i>za'gengh</i> +V (Realis adverb 'really, indeed, actually')
Band 1. Primary storyline	1.1 Unmarked action (dynamic) verbs 1.2 <i>aengx</i> +V (Developmental adverb) 1.3 S + <i>ziouc</i> + V (Sequential marker 'and then,' 'after which', 'then so 1.4 Serial Verb Constructions (SVC) including: Aspectual SVCs (V+ <i>daaih</i> 'come,' V+ <i>mingh</i> 'go,' V+ <i>zian</i> ing,' V + <i>nzengc</i> 'completely V or 'be c Directional SVCs (V+ <i>daaih</i> 'come,' V+ <i>mingh</i> 'go,' V+ <i>fac</i> V+ <i>njisc</i> 'descend') 1.5 Topic Chains (multiclausal constructions sharing the same topic-sub 1.6 Repetition of unmarked verbs
Band 2. Backgrounded actions/events	<i>V₁+jienv</i> (in the construction <i>V₁+jienv+V₂</i> , where <i>V₁+jienv</i> -indicates prolonged, repetitive, ongoing, simultaneous action to modify <i>V₂</i>)
Band 3. Backgrounded activity (durative)	3.1 V+V+V (repetitive), V+ <i>nysi</i> +V (repetitive) 3.2 V+ <i>jienv</i> (Durative aspect) 3.3 Mimesis/Onomatopoeia + <i>nysi</i> +V (descriptive),
Band 4. Flashback	4.1 Unmarked verb 4.2 <i>wuov_zanc</i> 'that time,' <i>loz-hnoi</i> 'old days' or 'in the past,' <i>m'daaih</i> 'from the beginning'
Band 5. Setting (exposition)	5.1 <i>maaih</i> +Subject (Presentational) 5.2 Stative verb 5.3 <i>V_{st}+nysi</i> (present state aspect) 5.4.1 (Eq1) A <i>benx</i> B 'be' or 'become' 5.4.2 (Eq2) A <i>zoux</i> B 'be' or 'make' 5.4.3 (Eq3) A <i>zeiz</i> B 'be_correct' 5.4.4 (Eq4) A <i>se</i> B 'that_is' 5.4.5 (Eq5) A <i>dongh</i> B 'the same as' 5.5 Neg+V _{st} (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. <i>oix</i> +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 <i>ye</i> 'I', <i>mbuo</i> 'we' (inclusive) 7.2 Empathy with participants/audience by an interjection 7.3 Marginal clause <i>hnangv...nor</i> 'like, as' taking an illustration from audience
Band 8. Cohesive and thematic	8.1 Cl+ <i>aegv</i> (Topic marker) 'as for' 8.2 Cl+ <i>nor</i> (Topic marker) 'talking about' 8.3 V+ <i>gau</i> (Indpt. Cl marker 'and then' 8.4 V+ <i>tiuz</i> 'after finishing V' 8.5 Tail-head link

Most salient
movement of
story

cline/gradient

Less salient

<p>Band 1. Primary storyline</p>	<p>1.1 Unmarked action (dynamic) verbs 1.2 <i>aengx</i>+V (Developmental adverb) 1.3 S + <i>ziouc</i> + V (Sequential marker ‘and then,’ ‘after which,’ ‘then soon’) 1.4 Serial Verb Constructions (SVC) including: Aspectual SVCs (V+<i>daaih</i> ‘come,’ V+<i>mingh</i> ‘go,’ V+ <i>ziangx</i> ‘finished V-ing,’ V + <i>nzengc</i> ‘completely V or ‘be consumed’) Directional SVCs (V+<i>daaih</i> ‘come,’ V+<i>mingh</i> ‘go,’ V+<i>faaux</i> ‘ascend,’ V+<i>njiec</i> ‘descend’) Serial Verb Constructions (multiclausal constructions sharing the same topic-subject) Serial Verb Constructions of unmarked verbs</p>
<p>Band 2. Backgrounded actions/events</p>	<p>$V_1+jienv$ (in the construction $V_1+jienv+V_2$, where $V_1+jienv-$ indicates prolonged, repetitive, ongoing, simultaneous action to modify V_2)</p>
<p>Band 3. Backgrounded activity (durative)</p>	<p>3.1 V+V+V (repetitive), V+<i>neyi</i>+V (repetitive) 3.2 V+<i>jienv</i> (Durative aspect) 3.3 Mimesis/Onomatopoeia + <i>neyi</i>+V (descriptive),</p>
<p>Band 4. Flashback</p>	<p>4.1 Unmarked verb 4.2 <i>wuov_zanc</i> ‘that time,’ <i>loz-hnoi</i> ‘old days’ or ‘in the past,’ <i>m'daaih</i> ‘from the beginning’</p>

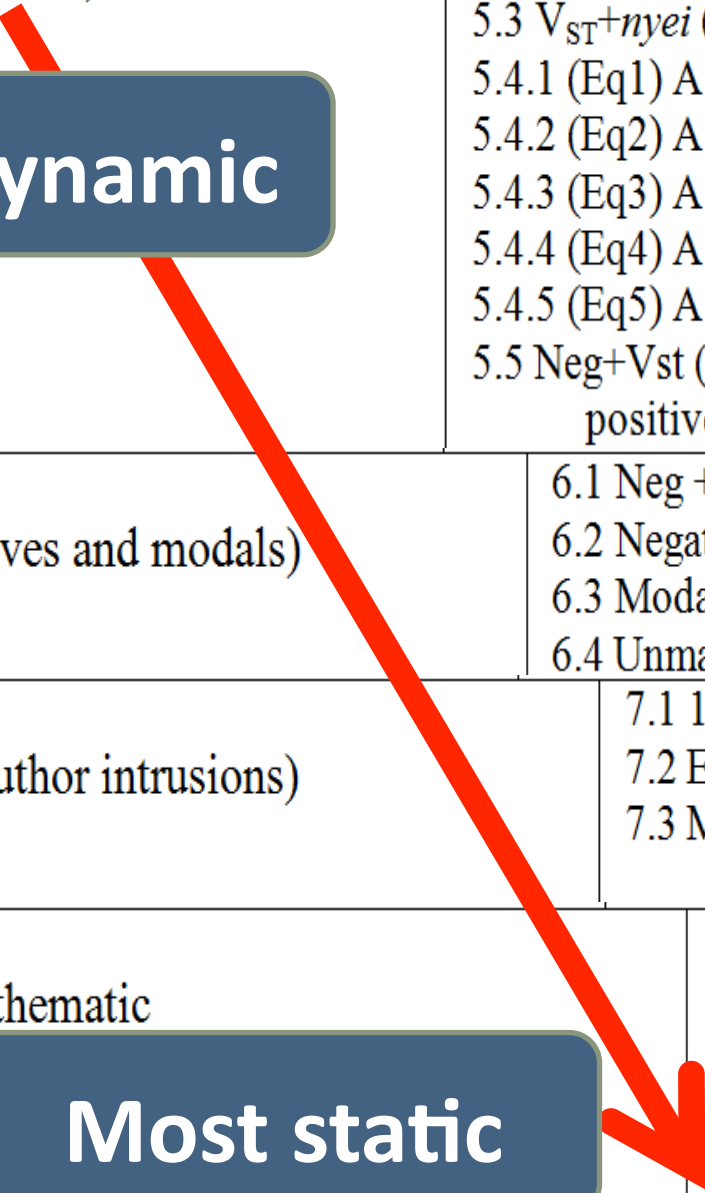
Most dynamic

Less dynamic

<p>Band 5. Setting (exposition)</p>	<p>5.1 <i>maaih</i>+Subject (Presentational) 5.2 Stative verb 5.3 <i>V_{ST}+nyei</i> (present state aspect) 5.4.1 (Eq1) <i>A benx B</i> ‘be’ or ‘become’ 5.4.2 (Eq2) <i>A zoux B</i> ‘be’ or ‘make’ 5.4.3 (Eq3) <i>A zeiz B</i> ‘be _correct’ 5.4.4 (Eq4) <i>A se B</i> ‘that _is’ 5.4.5 (Eq5) <i>A dongh B</i> ‘the same as’ 5.5 Neg+Vst (Negation of antonym in a synonymous parallel to a positive stative verb)</p>
<p>Band 6. Irrealis (negatives and modals)</p>	<p>6.1 Neg + dynamic/action verb 6.2 Negative idiom 6.3 Modal. <i>oix</i>+V ‘want to do’ 6.4 Unmarked verb in a complemental VP of a causative verb</p>
<p>Band 7. Evaluations (author intrusions)</p>	<p>7.1 1st person pronouns <i>yie</i> ‘I’, <i>mbuo</i> ‘we’ (inclusive) 7.2 Empathy with participants/audience by an interjection 7.3 Marginal clause <i>hnangv...nor</i> ‘like, as’ taking an illustration from audience</p>
<p>Band 8. Cohesive and thematic</p>	<p>8.1 <i>Cl+aeqv</i> (Topic marker) ‘as for’ 8.2 <i>Cl+nor</i> (Topic marker) ‘talking about’ 8.3 <i>V+gau</i> (Indpt. Cl marker ‘and then’ 8.4 <i>V+liuz</i> ‘after finishing V’ 8.5 Tail-head link</p>

Less dynamic

Most static



Band 1: Primary storyline

1.1 **Unmarked action** (dynamic) **verbs**

1.2 **aengx** + **V** “further + 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**

A Saliency Scheme for Iu-Mien Narrative Discourse

Band 1: Primary storyline

1.1 Unmarked action (dynamic) verbs

Ex1. (FA.068)

68.1

Bieqc

enter

Aengh^Doih

Aeng-Doi

neyi

POSS

biauv

house

mingh,

go

68.2

zueiz njiec

sit

aqv,

go_down

aqv,

PFT

‘^{68.1}(He) entered Aeng-Doi’s house, ^{68.2}sat down.’

1.2 *aengx* + V “further + V” (Developmental adverb)

Ex2. (FA.045)

<i>Aengh^Doih</i>	<i>aengx</i>	<i>daav</i>	<i>cuotv</i>	<i>diuc</i>	<i>za'eix.</i>
Aeng-Doi	again/further	plan	go_out	CLF	plan
‘Aeng-Doi made a plan again.’					

1.3 **S + *ziouc* + V** (Sequential marker 'and then',
'after which',
'then soon')

Ex3. (FA.051)

<i>Aengh^Doih</i>	<i>ziouc</i>	<i>mingh</i>	<i>maaiiz</i>	<i>zeiv</i>	<i>daaih</i>
Aeng-Doi	so/then	go	buy	paper	come

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

Band 1: Primary storyline

1.4 Serial Verb Constructions (SVC)

- *gorngv naaic* 'speak + ask',
- *gorngv mbuox* 'speak + tell',
- *gorngv taux* 'speak + reach' (= talk about),
- *gorngv nzengc* 'speak + consume' (= tell everything),
- *daav cuotv* 'hit + go.out' (= plan something out),
- *ceu cuotv* 'transcribe + go.out' (= copy by hand),
- *zueiz njiiec* 'sit + go.down' (= sit down)
- *nzuonx taux* 'return + reach'

Band 1: Primary storyline

1.4 Serial Verb Constructions (SVC)

Ex4. (FA.094)

94.1

<i>Ninh</i>	<i>neyi</i>	<i>maa</i>	<i>mbuo</i>	<u><i>dorh nzuonx mingh</i></u>
3sg	POSS	mother	PL	take return go

94.2

<i>gengh</i>	<i>bun</i>	<i>Faam-Baeqv.</i>
really	give	Faam-Bae'

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

Band 1: Primary storyline

1.4 Serial Verb Constructions (SVC)

Ex5. (FA.095)

Faam-Baeqv

koi daaih mangc.

Faam-Bae'

open come look

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

Band 2: Backgrounded actions/events

$V_1 + \mathbf{jienv}$ (in the construction $V_1 + \mathbf{jienv} + V_2$, where $V_1 + \mathbf{jienv}$ - indicates prolonged, repetitive, ongoing, simultaneous action to modify V_2)

Ex7. (FA.052)

<i>Faam-Baeqv</i>	<u><i>fungx</i></u>	<u><i>jienv</i></u>	<i>ninh</i>	<i>nzuonx</i>	<i>taux</i>	<i>ndaamv-jauv.</i>
Faam-Bae'	send	SML.ACT	3sg	return	reach	half-way
	V_1	v.asp		V_2		

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

Band 2: Backgrounded actions/events

$V_1 + \textit{jienv}$ (indicates prolonged, repetitive, ongoing, simultaneous action to modify V_2)

Ex8. (FA.067)

67.1

Nzuonx aeqv,

return TOP

67.2

naaic jienv nzuonx,

ask SML.ACT return

V_1

v.asp

V_2

67.3

naaic taux Aengh^Doih nyei biau.

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 (durative)

3.1 **V + V + V** (repetitive),

V + *neyi* + V (repetitive)

3.2 **V + *jienv*** (Durative aspect)

3.3 **Mimesis/Onomatopoeia + *neyi* + V** (descriptive),

Ex9. (AS.110) Repetitive

<i>Sin</i>	<i>zinx</i>	<i>za'gengh</i>	<i>nyanh</i>	<i>nyanh</i>	<i>nyanh</i>	<i>nyanh</i>	<i>nyanh</i>	<i>nyanh</i>
body	tremble	really	jerk	jerk	jerk	jerk	jerk	jerk

<i>nyanh</i>	<i>nyanh</i>	<i>nyanh</i>	<i>deix</i>
jerk	jerk	jerk	some

‘(His) body really trembled continuously so much.’

Band 3: Backgrounded activity (durative)

3.1 V + *neyi* + V (repetitive)

Ex10. (AS.084) Repetitive

Baqv neyi *baqv, 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.)

Band 1>Band2>**Band3**>Band4>Band5>Band6>Band7>Band8>Band1'PivotalStoryline>Conclusion

Band 3: Backgrounded activity (durative)

3.2 V + *jienv* (Durative aspect)

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

4.1 Unmarked verb

4.2 *wuov_zanc* 'that time'

loz-hnoi 'old days' or 'in the past'

m'daaih 'from the beginning'

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 (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 5: Setting (exposition)

5.1 *maaih* + Subject (Presentational)

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'.'

It “serves to introduce a new participants into the discourse. The subject NP appears in the postverbal position normally reserved for objects, the unmarked focus constituent in a predicate focus construction” (Van Valin 2005:71).

Band 5: Setting (exposition) in copulatives or constructions in equative sentences, i.e. 'A is B'.

- 5.4.1 (Eq1) A **benx** B 'be' or 'become' (B describing A's internal characteristic (almost permanent))
- 5.4.2 (Eq2) A **zoux** B 'be' or 'make' (role, occupation, or social position)
- 5.4.3 (Eq3) A **zeiz** B 'be correct' (evaluation)
- 5.4.4 (Eq4) A **se** B 'that_is' (Topic-comment)
- 5.4.5 (Eq5) A **dongh** B 'the same as' (identification)

Band 5: copulatives or constructions in equative sentences, i.e. 'A is B'.

	A <i>maiv</i> _ B (Negator)	A _ B <i>nyei</i> (affirmative present state aspect)	
A <i>benx</i> B	✓	✓	Regular Verb
A <i>zoux</i> B	✓	✓	Regular Verb
A <i>zeiz</i> B	✓	✓	Regular Verb
A <i>se</i> B	✗	✗	Particle
A <i>dongh</i> B	✗	✗	Particle

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 complement VP of a causative verb

Ex14. (FA.116)

<i>Aengh^Doih</i>	<i>mv</i>	<i>funx</i>	<i>Faam-Baeqv</i>	<i>zoux</i>	<i>a'nziaauc_doic</i>
Aeng-Doi	NEG	consider	Faam-Bae'	be	friend

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

Band 6: Irrealis (negatives and modals)

6.2 Negative idiom

Ex15. (FA.006)

6.1

Ninh mv_haih_fungc_zoux,

3sg can't_do_anything

6.2

ninh daav

3sg plan

cuotv

go_out

yietc nyungc za'eix.

one kind plan

'^{6.1}There was nothing he could do about it, ^{6.2}(but) she made a plan.'

Band 1>Band2>Band3>Band4>Band5>Band6>**Band7**>Band8>Band1'PivotalStoryline>Conclusion

Band 7: Evaluations (author intrusions)

7.1 1st person pronouns **yie** 1sg 'I', **mbuo** 1pl '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 7: Evaluations (author intrusions)

7.1 1st person pronouns **yie** 1sg 'I', **mbuo** 1pl 'we'
(inclusive)

7.3 Marginal clause **hnangv...nor** 'like, as' taking an
illustration from audience

Ex16. (AS.029)

29.1	29.2	29.3
<i>Da'nyeic</i>	<i>hnoi hnangv wuov ndiev</i>	<i>ndaaih naaic, mbuo geh jakv</i>
second	day like that under	river there 1pl ride boat
29.4	29.5	
<i>maaih douh_tanh yietc nyungc,</i>	<i>hlo nyei</i>	
have big_lizard	one kind	big PRS.ST

'^{29.1}Then another day, ^{29.2}like (in) the river down there ^{29.3}(where) we ride a boat, ^{29.4}there was a kind of crocodile, ^{29.5}(which) was big.'

Band 1>Band2>Band3>Band4>Band5>Band6>Band7>**Band8**>Band1'PivotalStoryline>Conclusion

Band 8: Cohesive and thematic

8.1 **CI + *aeqv*** (Topic marker) 'as for'

8.2 **CI + *nor*** (Topic marker) 'talking about'

8.3 **V + *gau*** (Indpt. CI marker 'and then')

8.4 **V + *liuz*** 'after finishing V'

8.5 **Tail-head link**

Band 1>Band2>Band3>Band4>Band5>Band6>Band7>**Band8**>Band1'PivotalStoryline>Conclusion

Band 8: Cohesive and thematic

8.3 V + *gau* (Indpt. Cl marker 'and then')

Ex18. (FA.035)

35.1

Doqc

read

gau

DPCL

35.2

duqv buo

attain three

hnyangx

year

‘^{35.1}After studying ^{35.2}for three years’

Band 8: Cohesive and thematic

8.5 Tail-head link

Ex17. (FA.034)

34.1		34.2		
<i>Doqc_sou</i>	<i>yaac</i>	<i>juangc</i>	<i>buonv</i>	<i>sou.</i>
study_book	TOP	share	CLF	book

‘34.1 As for studying, 34.2 (they) shared books.’

Ex18. (FA.035)

35.1		35.2		
<i>Doqc</i>	<i>gau</i>	<i>duqv</i>	<i>buo</i>	<i>hnyangx</i>
read	DPCL	attain	three	year

‘35.1 After studying 35.2 for three years’

Band 1>Band2>Band3>Band4>Band5>Band6>Band7>Band8>**Band1'PivotalStoryline**>Conclusion

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': Pivotal storyline

A pivotal storyline is an augmentation of the primary storyline. There are two categories 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).

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')

These three particles are used right after (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.

Band 1': Pivotal storyline

Ex19. (FA.098)

<i>Nqaengx</i>	<i>jaang</i>	<i>sim</i>	<i>baqv</i>	<i>daic</i>	<i>mi'aqv</i>
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)

<i>Ninh</i>	<i>za'gengh</i>	<i>nyanc</i>	<i>nc</i>	<i>zeiv</i>	<i>fienx.</i>
3sg	really	eat	that	paper	letter

‘He actually ate that letter.’

Band 1>Band2>Band3>Band4>Band5>Band6>Band7>Band8>**Band1'PivotalStoryline**>Conclusion

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')

Thus, the pivotal storyline band is a discourse grounding element in Cognitive Linguistics sense, i.e. epistemic footing.

Band 1>Band2>Band3>Band4>Band5>Band6>Band7>Band8>**Band1'PivotalStoryline**>Conclusion

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')

Summary of characteristics:

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.

Band 1>Band2>Band3>Band4>Band5>Band6>Band7>Band8>Band1'PivotalStoryline>Conclusion

Summary of characteristics:

6. The same verb form is used across different bands, and the different constructions are used in one band.

“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).

Conclusion:

1. 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. Identification of dynamic verbs only 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.

***Laenz zingh camv
haic oc.***

Thank you very much.