How Ghayavi (Oceanic, Papuan tip cluster) stories are structured using conjunctions and special particles.

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1. Particles *ma* and *na* very common in Oceanic languages, but variety of usages. Tok Pisin has *na* 'and', Hiri Motu has *ma* 'and (for events)', *bona* 'and (for nouns)', *danu* 'also', *be* 'topic'. Ghayavi has *ma, na, da, bo*. See the story at back.

2. Example of all four in one sentence. It comes from a story where a hermit crab has persuaded a fish not to devour him until he has first gone to the toilet. The fish is taken in by this ruse, and the hermit crab escapes:

   a. <u>*Vagheina*</u>   *gumagha*   *i-ne-nae,*
      enough   hermit_crab 3:R-CONT-go
      'So then, the hermit crab was going off,'

   b. <u>*na*</u>   *maghinonai i-nae*
      NA   forwards   3:R-go
      'and [as he did so] he kept going in one direction,'

   c. <u>*ma*</u>   *ivi*   *nuwanotanota*
      MA   3:R:CAUS thinking
      'and was thinking to himself,'

   d. <u>*da*</u>   *i-vavo*
      DA   3:R-speak
      'and spoke,'

   e. <u>*bo,*</u> *Avi   bada dodora   nakim*
      BO   what boss genuine you
      'saying, 'What a prize tyrant you are,''

   f. <u>*na*</u>   *kuta*   *kani-ku.*
      NA   2SG:SBJN   eat-1SG
      'that you would eat me' [Crab]

   Particles ma, na, da can all sometimes be translated by 'and' in English. But there are other possibilities, e.g. in (f).

3. **ma** - joins nominals and clauses (sequential events)

   ...   viruruwa   maghinuna-i i-tere-i,
   ...   mirror   front-LOC   3:R-put-3SG

   <u>*ma*</u>   *{maghighi-na* <u>*ma*</u>   *nini-na}*   *i-kita-i,*
   MA   face-his   MA   skin-his   3:R-saw-3SG

   <u>*ma*</u> *i-vavo*   *bo,*
   MA 3:R-say   BO

   '... he put a mirror in front of her, <u>and</u> she saw {her face <u>and</u> body}, <u>and</u> said, ...' [Parrot]

4. ***ma*** - also joins simultaneous events

   Gheyogheyo ina   koto   i-kiru-kirumi
   parrot   3SG:POS   friend 3:R-CONT-paint

   ma i-vivi-sisiya   bedabeda.
   and 3:R-CAUS-talk   trick

   'The parrot was painting her friend <u>and at the same time</u> talking
   deceptively to her.' [Parrot]

5. <u>function of ma</u>: introduces additional info at same level of focus

6. ***da*** - 'until'

   Boiboghi aghogha ina   koto   i-koya-koyahi   <u>da</u>   i-segha.
   morning   crow   3:POS friend 3:R-CONT-wait DA 3:R-arrive
   'In the morning the crow waited around <u>until</u> her friend arrived.' [Parrot]

7. ***da*** - 'and [important event]'

   Mara sago asi   virua ivivi   sisiya kutukutu make
   time   one   their both they_CAUS talk   story   stay

   <u>da</u> gheyogheyo ina   koto iki-ya   bo, Aku   koto, ...
   DA parrot   3SG:POS friend say-3SG BO, 1SG:POS friend

   'One day the two of them were sitting talking, <u>when</u> the parrot said to his
   friend, "My friend, ..."' [Parrot]

8. ***da*** - end result

   (1) *Aghogha i-kita-i   <u>da</u>   vagheina.*
   crow   3:R-see-3SG   DA   enough
   'The crow saw <u>that</u> it was good.' [Parrot]

9. ***da*** - subordinate type constructions

   Namanaki <u>da</u> yabodiri kupura   ina   kara-karasi-si, ...
   no_matter DA sunbeam garden/block 3:FUT CONT-scorch-3PL
   'Even if the sun scorches the gardens, ...'

10. ***da*** in special idiomatic expression with focus on unusual quality

   I-kirum(a)-i   <u>da</u>   i-kiruma kirakei
   3:R-paint-3SG DA   3:R-paint very
   'He painted her good and proper.'
   Or more literally: '<u>When</u> he painted her, he verily painted her.' [Parrot]

11. <u>function of da</u>: introduces an outcome of a previous event or state and puts focus
    on it

12. **na** - comment on a nominal topic

> *Taku*   <u>*na*</u>   *doba*   *ghamanaki-ku*   *ma*   *nabanaba-ku.*
> 1SG:IND   NA   canal   big-1SG   and   wide-1SG
> '<u>About</u> me, I'm a big wide irrigation canal.' [Canal]

13. **na** - comment on a clausal topic

> *Weni*   *mara-na*   *tupana*   *ta*   *make*   *piti*
> this   time-that   all   1INC   sit   come
>
> <u>*na*</u>   *ibibi*   *ghagha,*   *ma*   *karako*   *kukai*   *bero-ku.*
> NA   good   very   MA   now   2SG:CAUS   bad-1SG
> 'All this time that we have been together it's been very good, but now you have done bad to me.'

14. **na** - one action becomes the basis for the next action in a 'one thing leads to another' sequence

> *Botabota*   *rava-na*   *i-kita-kita-i*   <u>*na*</u>   *kam*
> shark   person-that   3:R-CONT-see-3SG   NA   eat
>
> <u>*na*</u>   *i-kayo-kayowa*   <u>*na*</u>   *kirakiyei.*
> NA   3:R-CONT-want   NA   very_much
> 'The more the shark looked at that fellow, the more he wanted to eat him.' Or more literally, 'The shark was looking at the person, (and at) <u>that</u> (sight) (the idea of) eating (him), <u>that</u> (idea) he was wanting, (and) <u>that</u> (wanting was) intense.' [Shark]

15. <u>function of na</u>: introduces a comment or enlargement (on the foregoing event or topic)

16. interplay of **na** and **da**

> *Ku*   *nade*   *i-segha-segha,*
> to   rock   3:R-CONT-arrive
> '<u>As</u> they were coming onto the coral rock,'   1.   ∅: Topic: arrival
>
> <u>*na*</u>   *mutu-si*   *yai*   *i-dudu-i*
> NA   muzzle-their   LOC   they-push-him
> 'they pushed him with their muzzles'   2. NA: explanation of detail for 1
>
> <u>*da*</u>   *ku*   *nade*   *sago*   *i-ghe*   *tawaghe-i*
> DA   to   rock   one   3:R-go_up   throw-3SG
> '<u>in order to</u> throw him up onto the rock   3. DA: intention and result of 2 (and were successful in doing this) '
>
> <u>*na*</u>   *na*   *ita*   *tere-i.*
> NA   there   3:SBJN   put-3SG
> '<u>because</u> they intended to leave him there.'   4. NA: explanation for 3 [Shark]

17. *bo* - 'or'

    a. *Gheyogheyo iya meyana ita-kai-beroi*
       parrot   not when   3:SBJN-CAUS-bad

       bo aghogha iya meyana ita-kai-beroi
       or crow   not when   3:SBJN-CAUS_bad
       'The parrot never harmed the crow, <u>nor</u> did the crow ever harm the parrot.'
       [Parrot]

    b. *Taku   kegha na   tousi ina   siraghe bo ina   poki.*
       1SG:IND not   NA   3PL 3:FUT die   or 3:FUT   wither
       'Without me they will die <u>or</u> wither.' [Canal]

18. *bo* - direct quote introducer (see 4.e above)

19. function of bo: introduces another (alternative or discourse)

20. Juxtaposition (no conjunction) inside sentence - closely connected actions

      Vagheina tiya i-vomeiri ∅   gumagha ina   kwavin-i
      enough   fish 3:R-get.up –   crab   3:FUT chase-3SG
      'Well, the fish set out to chase the hermit crab.' [Crab]

21. Juxtaposition between sentence - close connection or paraphrase

      ∅ Iya gabu sau kava yai ita   make-make
      – not   place one only LOC 3.SBJN CONT-stay

      ∅Touna make pikapika gwabinae kegha, ∅ yawara kava   gwabinae
      – it   stay carefully always   not   – walk   only   always
      '[The hermit crab moves a lot.] It never stays in one place. It never sits
      still, but is always walking around.'

22. Summary:

ma	additional info	'and (also) ...'	+
na	a comment (on the topic)	'about that, well ...'	:
da	an outcome (of previous event)	'and it ended up that ...'	→
bo	alternative or quote	'or' / 'saying:'	/
∅	closely connected or paraphrase		

23. I have made progress on working out the functions of these particles by hypothesis testing: I made a guess ("this particle seems to be doing this ...."), and then I tested out the guess on all occurrences; when there were exceptions I made some small changes to my guess, and tried testing it out again; and so on until my guess seemed to work well in every case.

24. One should not expect particles like these (that have pragmatic functions) to have anything like exact equivalents in English. They will each have a basic function which can be explained carefully, but which will translate in different ways in different contexts in another language.

25. People think differently when they speak different languages, at least about the connections between ideas.

26. See if you can guess which particle goes in clauses 15, 56, 57, 58, 61 64 below

Clause-by-clause Structure of *The Wisdom of the Hermit Crab* (anonymous)

Connector and Clause translation	Discourse Structural Element
01. Ø The hermit crab, <u>it</u> is an animal that crawls	Introduction of protagonist
02. **ma** moves.	additional to 1
03. Ø It would never *stay in just once place.	contrastive rephrase of 1-2
04. Ø <u>It</u> is not one that always sits still,	paraphrase of 3
05. Ø it always walks around.	paraphrase of 1-2. NB Chiasmus!
06. **Mara sago** (one day) the sea *lay calm	Setting
07. **ma** the tide had *pulled right out	additional to 6
08. **ma** the hermit crab *got up	additional to 7
09. **da** he might *look for food	purpose of 8
10. **bo** *browse.	alternative to 9
11. **Vagheina, ma** he *began to walk,	Action starts
12. Ø he was *going along,	closely linked continuation of 11
13. **da** [he was] on the way	new location (outcome of 12)
14. **ma** he *met* someone.	additional new event at 13.
15. Ø The name of that person ____ was Fish.	Diversion to introduce new person
16. **Vagheina ma** the hermit crab *got up	Return to story line, next event
17. **da** *spoke to the fish	purpose of 16
18. **bo**, "Friend, where are you *up	direct speech, about an action
19. Ø and *going to?"	closely related action
20. **Ma** the fish *said	Next - response to 18-19
21. **bo**, "<u>Me</u>	direct speech, new topic
22. **na** the sea is *lying so calm here **kubina**,	comment on topic: background reason
23. I am just *roaming around.	main comment
24. **Ma** my food has *run out **kubina**	addition comment on topic: background reason
25. I'm *seeking food also."	main comment
26. Ø The hermit crab *said	Immediate response
27. **bo**, "Oh good (**vagheina**)! Off you *go."	quote / end one idea, start new idea

28. **Maranai** the fish had *gone off just a little bit	New sequence in response to 27
29. **ma** it *turned around	additional action
30. **ma** *looked* at the crab	additional action
31. **da** *said	purpose of 29-30
32. **bo** "Aw, I should just *eat* you	quote: proposition
33. **ma** why did I *ignore* you."	additional comment on 32 [includes serial verb]
34. **Vagheina** the fish *got up	New direction, action
35. Ø [and] *chased* the crab.	closely linked action
36. **TAIL-HEAD** it *chased* him	Continuation of 35
37. Ø it was *going	exciting continuation
38. **da** it *caught* him	eventual outcome of 34-37
39. **ma** it *said	additional to 38
40. **bo**, "Friend I want to *eat* you."	quote: proposition
41. **Ma** the crab *said	Next - response to quote
42. **bo** "**Vagheina**, you *wait	quote: New proposition
43. Ø I will *go	closely linked simultaneous to 42
44. Ø I will *excrete	closely linked sequential to 43
45. **ma** I will *return	additional sequential to 44
46. **na** you will *eat* me."	focus on result of 43-45
47. **Vagheina** the crab was *going	New sequence: new action
48. **na** he *went forwards	detail on 47
49. **ma** he was *thinking	additional to 47-48
50. **da** he *said	outcome of 49
51. **bo** "What an outrageous boss <u>you</u>	quote: Proposition
52. **na** you would *eat* me!	comment on proposition
53. Ø Serves you right.	Another take on proposition 59
54. Ø *forget* you Ø that you woul *eat* <u>me</u> as meat."	Closely related comments
55. Ø the fish *waited-in-vain* for him	Change of scene:

|		related simultaneous action
56.	____ [and eventually] *went away,	?
57.	____ [and] *said	?
58.	____ "Aw, hermit crab!	?
	You **bade** are one [odd] fellow.	Propositions
59.	Ø you *do that.	Related proposition
60.	Ø time is *going	Related threat
61.	____ it is *coming.	?
62.	Ø you and I aren't *going anywhere [far]."	Closely related idea
63.	**Vagheina** the hermit crab *survived	Summary: closing action (protagonist)
64.	____ [and] he *went to his house,	?
65.	**ma** the fish **bade** [=also] *went on his way.	additional closing action (antagonist)

STATISTICS on *The wisdom of the Hermit Crab*:

Number of subject pronoun prefixes:	43
Number of independent pronouns:	6
Number of clauses	65
Number of object pronoun suffixes:	13
Number of clause juxtapositions:	19
Number of *ma*:	17
Number of *bo*:	9
Number of *da*:	8
Number of *na*:	5
Number of Tail-head constructions:	1

Bibliography

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Sentence-by-sentence Structure

27.   Setting   Centre Stage   Side
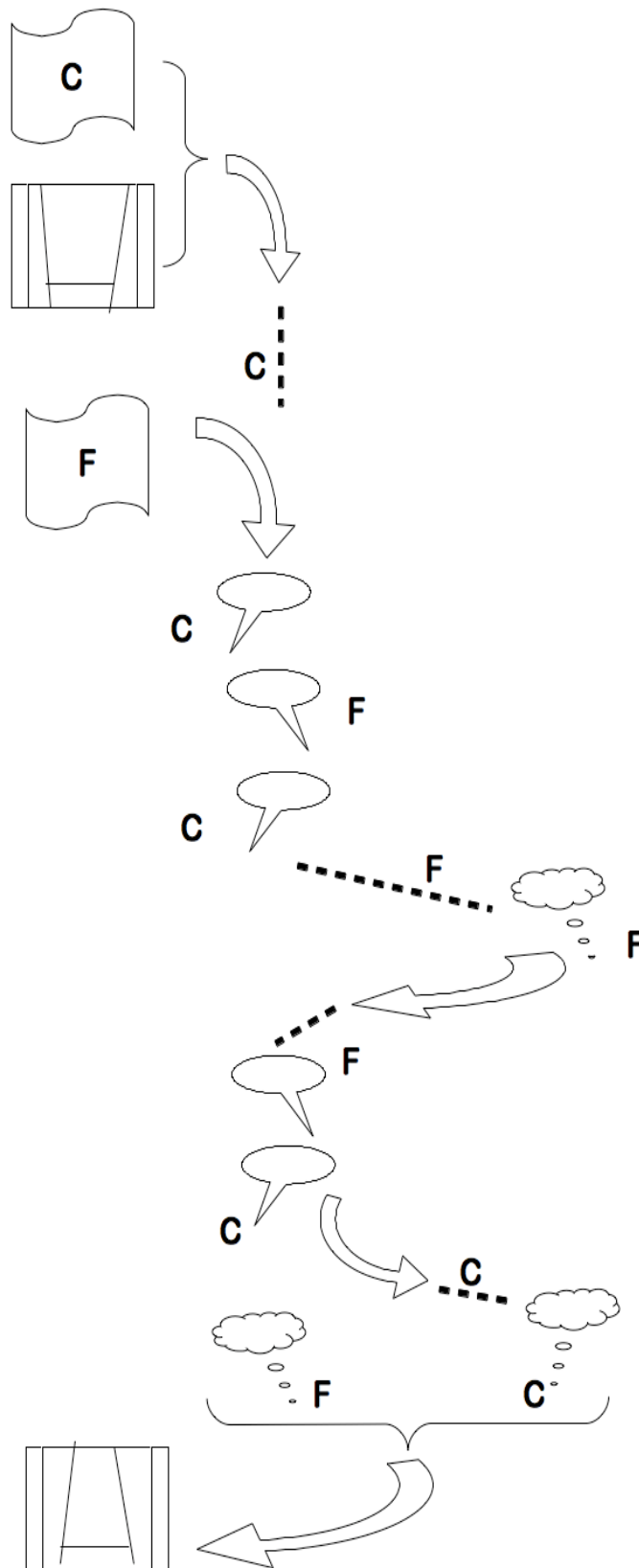
C	Introduce Crab (protagonist) [1,2,3]
	Set scene [4] Act 1 starts [5]
C	(crab looking for food)
F	Introduce fish [6] Back to Act 1 [7]
C	Conversation between crab and fish [7, 8, 9]
F	(fish looking for food)
C	Fish dismissed [9, 10]
F	Fish changes mind [10] Act 2 starts [11, 12]
F	Conversation between fish and crab [12, 13] (fish wants to eat crab) (crab tricks fish)
C C	Crab describes fish [14]
F C	Fish describes crab [15] End of Act 2
	Conclusion [16]

28.