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)
\[
\begin{align*}
\text{Bieqc}^2 & \quad \text{Aengh’Doih nyei biauv mingh,} \quad \text{zueiz njiec aqv,} \\
\text{enter} & \quad \text{Aeng-Doi POSS house go sit go_down PFT}
\end{align*}
\]
\(^{68.1}\)‘(He) entered Aeng-Doi’s house, \(^{68.2}\)‘sat down.’

1.2 Development adverb aengx \(+ V\) (‘again, further’ +V)
Ex2. (FA.045)
\[
\begin{align*}
\text{Aengh’Doih aengx} & \quad \text{daav cuotv diuc za’eix.} \\
\text{Aeng-Doi} & \quad \text{again/further plan go_out CLF plan}
\end{align*}
\]
‘Aeng-Doi made a plan again.’

1.3 Sequential marker ziouc ‘and then, then soon’ in S + ziouc + V
Ex3. (FA.051)
\[
\begin{align*}
\text{Aengh’Doih} & \quad \text{ziouc mingh maaiz zeiv daaih} \\
\text{Aeng-Doi} & \quad \text{so/then go buy paper come}
\end{align*}
\]
‘So Aeng-Doi bought (some) paper.’

1.4 Serial Verb Constructions
The Simple type
gorgnv naaic ‘speak + ask’, gorgnv mbuo\(x\) ‘speak + tell’, gorgnv taux ‘speak + reach’ (= talk about), gorgnv nzengc ‘speak + consume’ (= tell everything), daav cuotv ‘hit +

---

\(^2\) 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 njiee ‘sit + go.down’ (= sit down)

The other type

Ex4. (FA.094)

\[94.1\]

\(Ninh\) \(nuye\) \(maa\) \(mbuo\) \(dorh\) \(nzuonx\) \(mingh\)
3sg POSS mother PL take return go

\[94.2\]

gengh \(bun\) \(Faam-Baeqv\).
really give Faam-Bae’

‘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)

\(Mce\) \(zeiv\) \(fienx\) \(ngaengx\) \(daic\) \(mingh\).
that paper letter choke_on die go
‘(When) that letter choked (him and he) died.’

Band 2–Backgrounded actions/events, e.g. \(V_1 + jieny + V_2\) \((jieny = \text{simultaneous action})\)

Ex7. (FA.052)

\(Faam-Baeqv\) \(fungx\) \(jieny\) \(ninh\) \(nzuonx\) \(taux\) \(ndaamv-jauv\).
Faam-Bae’ send SML.ACT 3sg return reach half-way
\(V_1\) \(v.asp\) \(V_2\)
‘Faam-Bae’ sent her off half way.’

Ex8. (FA.067)

\[67.1\] \[67.2\]

\(Nzuonx\) \(aeqv\), \(naaic\) \(jieny\) \(nzuonx\).
return TOP ask SML.ACT return
\(V_1\) \(v.asp\) \(V_2\)

\[67.3\]

\(naaic\) \(taux\) \(Aengh\)\(^{\text{Doih}}\) \(nuye\) \(biauv\).
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

\[
\text{Sin} \quad \text{zinx} \quad \text{za\'gengh} \quad \text{nyanh} \quad \text{nyanh} \quad \text{nyanh} \quad \text{nyanh} \quad \text{nyanh} \quad \text{nyanh}
\]

body tremble really jerk jerk jerk jerk jerk jerk jerk

\[\text{nyanh nyanh nyanh deix}\]

jerk jerk jerk some

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

Ex10. (AS.084) Repetitive

\[
\text{Baqv} \quad \text{nyei} \quad \text{baqv} \quad \text{baqv} \quad \text{daic} \quad \text{mingh}
\]

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

\[
\text{Ninh} \quad \text{za\'gengh} \quad \text{hnyouv} \quad \text{nzauh} \quad \text{yiem} \quad \text{jienv}
\]

3sg really heart sad exist DUR

‘He was in a really sad situation.’

Band 4–Flashback, e.g. unmarked verbs

Ex12. (FA.090)

\[90.1 \quad \text{Njang_hnoi} \quad \text{neiz} \quad \text{maa} \quad \text{mbuo} \quad \text{za\'gengh} \quad \text{mingh} \quad \text{lorz,}
\]

tomorrow his mother PL really go look_for

\[90.2 \quad \text{mingh} \quad \text{taux} \quad \text{younc} \quad \text{Maaz_Jaa} \quad \text{daaith} \quad \text{gorngv} \quad \text{ndaangc} \quad \text{mi\'aqv.}
\]
go reach TOP Maa_house come speak first RSLT

’The next day, his mother and others [i.e. parents] indeed went to look for (her);

as they arrived (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)

\[
\text{Loz_hnoi} \quad \text{maaih} \quad \text{dauh} \quad \text{m\'jangc_dorn} \quad \text{heuc} \quad \text{Faam-Baeqv}
\]

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)

\[
\text{Aengh^Doih} \quad \text{mv} \quad \text{funx} \quad \text{Faam-Baeqv} \quad \text{zoux} \quad \text{a\'nziaauc_doic}
\]

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

\[\text{Ninh my\_haih\_fungc\_zoux, ninh daav cuotv yietc nyungc za'eix.}\]

6.2

\[\text{3sg can't\_do\_anything 3sg plan go\_out one kind plan}\]

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

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

29.1

\[\text{Da'nyeic hnoi hnanv wuov ndiev ndaaih naaic, mbuo geh jakv}\]

29.2

\[\text{second day like that under river there 1pl ride boat}\]

29.3

\[\text{maaih douh\_taanh yietc nyungc, hlo nyei}\]

29.4

\[\text{have big lizard one kind big PRS.ST}\]

29.5

\[\text{Then another day, 29.2\text{like (in) the river down there 29.3\text{(where) we ride a boat,}}\]

29.4

\[\text{there was a kind of crocodile, 29.5\text{(which) was big.'}}\]

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

34.1

\[\text{Doqc\_sou yaac juangc buov sou.}\]

34.2

\[\text{study\_book TOP share CLF book}\]

34.1

\[\text{As for studying, 34.2\text{(they) shared books.'}}\]

Ex18. (FA.035)

35.1

\[\text{Doqc gau duqv buo hnyangx}\]

35.2

\[\text{read DPCL attain three year}\]

35.1

\[\text{After studying 35.2\text{for three years'}}\]

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)

\[\text{Nqaengx jaang sim baqv daic mi'aqv}\]

\[\text{choke\_on throat needle pierce die RSLT}\]

‘(A needle) choked on the throat, the needle pierced (his throat), (and he) died.’
Ex20. (FA.097) “realis adverb” (Whaley 1997)

\[ Ninh \ za'gengh \ nyanc \ nc \ zeiv \ fiex. \]

3sg really eat that paper letter

‘He actually ate that letter.’

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. 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 conspiracy 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

<table>
<thead>
<tr>
<th>Band 1. Pivotal storyline</th>
<th>1.1 Unmarked action (dynamic) verbs</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>1.2 aengx + V (Developmental adverb)</td>
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<td></td>
<td>1.3 S + ziouc + V (Sequential marker ‘and then,’ ‘after which,’ ‘then soon’)</td>
</tr>
<tr>
<td></td>
<td>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’)</td>
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<tr>
<td></td>
<td>1.5 Topic Chains (multicausal constructions sharing the same topic-subject)</td>
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<tr>
<td></td>
<td>1.6 Repetition of unmarked verbs</td>
</tr>
</tbody>
</table>

| Band 2. Backgrounded actions/events | V₁ + jienv (in the construction V₁ + jienv + V₂, where V₁ + jienv- indicates prolonged, repetitive, ongoing, simultaneous action to modify V₂) |

<table>
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<tr>
<th>Band 3. Backgrounded activity (durative)</th>
<th>3.1 V + V + V (repetitive), V + neyi + V (repetitive)</th>
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<tr>
<td></td>
<td>3.2 V + jienv (Durative aspect)</td>
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<td>3.3 Mimesis/Onomatopoeia + neyi + V (descriptive)</td>
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<th>Band 4. Flashback</th>
<th>4.1 Unmarked verb</th>
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<tr>
<td></td>
<td>4.2 wuov_zanc ‘that time’, loz-hnoi ‘old days’ or ‘in the past’, m’daih ‘from the beginning’</td>
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<th>Band 5. Setting (exposition)</th>
<th>5.1 maaih + Subject (Presentational)</th>
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<td>5.2 Stative verb</td>
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<tr>
<td></td>
<td>5.3 VST + neyi (present state aspect)</td>
</tr>
<tr>
<td></td>
<td>5.4.1 (Eq1) A benz B ‘be’ or ‘become’</td>
</tr>
<tr>
<td></td>
<td>5.4.2 (Eq2) A zoux B ‘be’ or ‘make’</td>
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<tr>
<td></td>
<td>5.4.3 (Eq3) A zeiz B ‘be_correct’</td>
</tr>
<tr>
<td></td>
<td>5.4.4 (Eq4) A se B ‘that_is’</td>
</tr>
<tr>
<td></td>
<td>5.4.5 (Eq5) A dongh B ‘the same as’</td>
</tr>
<tr>
<td></td>
<td>5.5 Neg + Vst (Negation of antonym in a synonymous parallel to a positive stative verb)</td>
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</tbody>
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<tr>
<th>Band 6. Irrealis (negatives and modals)</th>
<th>6.1 Neg + dynamic/action verb</th>
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<td>6.2 Negative idiom</td>
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<td>6.3 Modal. oix + V ‘want to do’</td>
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<td>6.4 Unmarked verb in a complemental VP of a causative verb</td>
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<th>Band 7. Evaluations (author intrusions)</th>
<th>7.1 1st person pronouns yie ‘1’, mbuo ‘we’ (inclusive)</th>
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<td>7.2 Empathy with participants/audience by an interjection</td>
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<td>7.3 Marginal clause huangv...nor ‘like, as’ taking an illustration from audience</td>
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<tr>
<th>Band 8. Cohesive and thematic</th>
<th>8.1 CI + aqv (Topic marker) ‘as for’</th>
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<tr>
<td></td>
<td>8.2 CI + nor (Topic marker) ‘talking about’</td>
</tr>
<tr>
<td></td>
<td>8.3 V + gau (Indpt. CI marker ‘and then’)</td>
</tr>
<tr>
<td></td>
<td>8.4 V + liuz ‘after finishing V’</td>
</tr>
<tr>
<td></td>
<td>8.5 Tail-head link</td>
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</tbody>
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Chart: Salience scheme for Iu-Mien narrative discourse