

## CHAPTER 2

### INTRODUCTION TO DISCOURSE ANALYSIS AND LAHU SI TEXTS

#### 2.0 Introduction

This chapter surveys discourse analysis theory and the methodology used throughout this thesis: primarily Barnwell's method of analyzing boundaries, Tuen van Dijk's theory of macrostructures, Robert Longacre's theory of notional and surface structure and mainline, Robert Dooley and Stephen Levinsohn's theory of participant reference and Givón's scale of references and notion of topic/participants. The chapter will close by looking at the Lahu Si texts used in this analysis. A macrostructure for each text will be given as well.

#### 2.1 Introduction to Discourse Analysis

In the past, linguistics primarily investigated features smaller than the sentence in language. In the past several decades there has been a movement toward looking at the text as a whole. Pioneers in this field of discourse analysis include Robert Longacre (1968), Tuen van Dijk (1972), and Joseph Grimes (1975).

Discourse analysis examines texts as one unit, as a whole; i.e. one unit that is made up of cohesive elements connecting it together. Thus discourse analysis seeks to find the patterns and cohesive parts within the text; the elements which unite the text as one single unit. "Discourse analysis insists that the whole legislates the parts, while, in turn, a study of the parts is necessary to the comprehension of the whole" (Longacre 1989:42).

There are four etic discourse types that may occur in any language: narrative, procedural, expository and hortatory. According to Longacre, monologue discourse can be classified in all languages by means of two characteristics: contingent succession and agent orientation. Contingent succession (CS) "refers to a framework

of temporal succession in which some (often most) of the events or doings are contingent on previous events or doings” (Longacre 1996:8-9). Agent orientation (AO) “refers to orientation towards agents with at least a partial identity of agent reference running through the discourse” (Longacre 1996:9). With these two criteria, etic discourses types can be classified into the following types.

	<b>+ Agent Orientation</b>	<b>- Agent Orientation</b>
<b>+ Contingent Succession</b>	Narrative	Procedural
<b>- Contingent Succession</b>	Behavioral	Expository

Table 11: Etic Discourse Types (Longacre 1996:10  
adapted)

This classification creates four possible discourse types: narrative (+CS, +AO), procedural (+CS, -AO), behavioral (-CS, +AO), and expository (-CS, -AO). Additional parameters to create further subdivisions which Longacre refers to in classifying discourse types are projection, tension, tense/aspect/voice features, participants and themes, person selection of pronouns, linkage and specific genres (cf. Longacre 1996:10-13).

Narrative text is a story form which seeks to entertain, teach and/or inform. Procedural discourse instructs the reader or listener on how to do something. An example of a procedural text is a recipe. An expository text seeks to influence the reader or listener by teaching or informing. Hortatory text strives to produce action or influence the conduct of the reader or listener. While discourse analysis looks at all of these different types, “the rules governing text formation are sometimes vastly different from one genre to another” (Person 1993:2).

The analysis utilized in this thesis is based on methods developed by Robert Longacre, Tuen van Dijk, Barnwell, Robert Dooley and Stephen Levinsohn. The following chapters, 3 through 5, will examine specific discourse issues in Lahu Si narratives. The remaining part of this chapter will describe the framework for the analysis found in this thesis. It will also serve as an introduction to the texts used for analysis.

## 2.2 Framework

The general methodological framework for this thesis is as follows: boundaries divisions follow Barnwell's analysis and is described in 2.2.1, Van Dijk's macrostructure rules in 2.2.2, Longacre and Grimes analysis of salience scheme in 2.2.3, Longacre's theory of etic and emic levels of discourse to analyze the plot structure in 2.2.4, Longacre's analysis of the peak is taken from Longacre in 2.2.5, Givón's and Dooley and Levinsohn's method of analysing participant reference in 2.2.6.

### 2.2.1 Boundaries

The first step in discourse analysis is finding the boundaries of a larger communication unit. Features which mark larger units within a text can be divided into two groups: those that signify the presence of a boundary of either the beginning or end of a unit, and those that indicate coherence within the unit. Some features suggested by Barnwell (1980:238-239) which may indicate a boundary include:

- grammatical markers, such as conjunctions,
- change in place, time, or 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, such as stative or relative clauses, and
- verbal signals, such as phonological signals, pauses, pitch, or intonation.

### 2.2.2 Macrostructure

A text has an underlying level which orders the sentences and arranges the meaning. Van Dijk (1972, 1977a, 1977b) refers to this level as a macrostructure. "A text consists of linearly ordered sentences" (van Dijk 1977a:3). The reason for postulating this level is "to account for the 'global meaning' of discourse such as is intuitively assigned in terms of the 'topic' or 'theme' of a discourse or conversation" (van Dijk 1977a:3)

Van Dijk (1977b) proposes rules or 'macrorules'<sup>12</sup>, to apply to the text to abstract the text's macrostructure:

Generalization rule (M1). The first rule substitutes several properties of the same superordinate class with the name of the superordinate class. By application of this rule, the predicates and the arguments are generalized to a more general concept. It is an essential property of generalization that information is deleted. The deletion of information is required as it is irrelevant at the macrolevel. When information is deleted, it is irrecoverable. The application of this rule can be exemplified as follows: a dog, a cat, and a parakeet can be generalized as pets (van Dijk 1977a).

Deletion rule (M2). The second rule says that if a proposition is not a presupposition of any other proposition in the sequence, it will be deleted. The deleted propositions can be left out "without changing the meaning or influencing the interpretations of the subsequent sentences of the discourse" (van Dijk 1977b:144). As the deleted proposition is not a condition for the interpretation of any other proposition, it is considered irrelevant, i.e. nonpresuppositional. Also, a proposition is deleted "if it determines the interpretation of the proposition which is itself deleted or substituted" (van Dijk 1977a:11). For example, if the subject of the text is driving directions to the post office, and the text reads "At the bridge turn left and go one mile. On your right will be an ice cream shop. That shop has the best sundaes in town. At the ice cream shop turn right." The proposition 'That shop has the best sundaes in town' is not

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<sup>12</sup> The analysis applied to Lahu Si follows Somsongse's (1991:16-17) application of van Dijk's Macrorules.

necessary in understanding the other propositions; therefore, it would be deleted in the macrostructure (van Dijk 1977a:11).

Integration rule (M3). This rule combines or integrates the sequence of essential and coherently related sentence propositions into global information. By application of the integration rule, the more specific information of the passage will be deleted if “its global information has already been expressed in the text by the proposition that also serves as a macroproposition” (van Dijk 1977a:12). Besides this, if a proposition expresses a macroproposition already expressed by a preceding proposition, it may be deleted. The information integrated by this rule can be recovered because “it is part of the more general concept or frame” (van Dijk 1977b:146). Therefore, the propositions considered to be a normal or expected fact will be integrated.

Construction rule (M4). This last macrorule and the integration rule are variants of each other. However, the construction rule is distinguished from the integration rule in that it “has no input proposition that organizes other propositions” (van Dijk 1977a:14). The macrorule of construction operates as follows:

It organizes microinformation by combining sequences of propositions that function as one unit at some macrolevel; it reduces information without simply deleting it; and it introduces information at the macrolevel that is ‘new’ in the sense of not being part of the text base or entailed by individual propositions of the text base (van Dijk 1977a:15).

Essentially, the construction rule “summarizes a sequence of actions or events by introducing a name that refers to the sequence as a whole (e.g. reading books, going to class, taking exams, studying)” (Kintsch 1977:44).

### **2.2.3 Salience scheme**

The storyline is the backbone of the text; it is the most prominent and important element in organizing the flow of the text. A salience scheme of a discourse makes a distinction between the most prominent mainline material (storyline in narrative texts) and the supportive material, which Grimes (1975) characterizes as, event and non-event. By “event” he means a situation where something happens. Non-events can be

described as background information, setting, evaluations or collateral. Longacre develops an etic salience scheme of nine bands. Longacre's salience scheme distinguishes "between the *mainline* of development in a discourse and all other material" (1996:21). The nine bands are hierarchically ordered with band one as having the highest salience or the most prominent information on the storyline, and the remaining bands diminishing in prominence and importance as the bands descend. For example band nine is the band most removed from the story line and is least prominent and important from this perspective. Longacre's etic salience scheme is shown in Table 12.

1'. Pivotal story line (augmentation of 1) <ol style="list-style-type: none"> <li>1. Primary storyline (S/Agent &gt; S/Experiencer &gt; S/Patient)</li> <li>2. Secondary storyline             <ol style="list-style-type: none"> <li>3. Routine (script-predictable action sequences)</li> <li>4. Backgrounded actions/events                 <ol style="list-style-type: none"> <li>5. Backgrounded activity (durative)</li> <li>6. Setting (exposition)                     <ol style="list-style-type: none"> <li>7. Irrealis (negatives and modals)</li> <li>8. Evaluations (author intrusions)</li> <li>9. cohesive and thematic</li> </ol> </li> </ol> </li> </ol> </li> </ol>
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Table 12: Longacre's (1996) Etic Narrative Salience Scheme

### 2.2.4 Plot structure

Longacre also posits seven etic steps of plot progression in a narrative discourse, which are listed below in Table 13. These are seen at two levels in the discourse: the surface structure and the notional structure. "Notional structures of discourse relate more clearly to the overall purpose of the discourse" (Longacre 1996:8). The notional structure relates to the plot of the text and the semantics of the text. "Surface structures have to do more with a discourse's formal characteristics" (Longacre 1996:8). The surface structure includes the linguistic features of the text such as the syntax, lexicon and phonology.

In relation to each other, "notional structures are etic and heuristic devices [given] to uncover emic [or surface] structures" (Longacre 1996:34). However, there is not always a one-to-one correlation between elements of the notional structure and

elements of the surface structure. Longacre's notional and surface structures<sup>13</sup> can be seen in Table 13.

Notional Structure	Surface Structure
Exposition	Stage
Inciting moment	PrePeak episodes
Developing conflict	PrePeak episodes
Climax	Peak episode
Denouement	Peak' episode
Final suspense	PostPeak episode
Conclusion	Closure

Table 13: Longacre's Notional and Surface Structure  
(Longacre 1996:37 adapted)

### 2.2.5 Peak

Longacre (1996:38) defines peak as,

A zone of turbulence in regard to the flow of the discourse in its preceding and following parts. Routine features of the storyline may be distorted or phased out at peak. ... In brief, peak has features particular to itself and the marking of such features takes precedence over the marking of the mainline, so that the absence of certain features or even analytical difficulties can be a clue that we are at the peak of a discourse.

The peak episode in a narrative discourse is often the pivotal section in the plot. The surface structure of the peak contrasts with the rest of the text. The peak is marked in a text through surface structure features added to the normal features used throughout the story. Surface structure features which are used to mark the peak include rhetorical underlying (emphasis), crowded stage/concentration of participants, heightened vividness (noun/verb balance, tense shift, person shift, parameter shift), change of pace, vantage point, orientation (subject/object shift), particles (added/deleted) and onomopoea (Longacre 1996:39-48). Another means of marking the peak in a text is to subtract commonly used features so the peak contains fewer of the surface structure features used in the rest of the text (Longacre 1996:38). Genre-

<sup>13</sup> A further discussion about the relationship between Longacre's notional and surface structure can be found in section 3.0. Table 19 offers a full chart of Longacre's notional and surface structure and their relationship to each other.

appropriate peak devices can also be found in procedural, expository and hortatory texts.

## 2.2.6 Participant Reference

In analyzing participant reference throughout a text, Givón (1983:18) offers a scale of reference to categorize those with the most coding on one end and those with the least coding on the other end.

<b>Least coded material</b>			<b>Most coded material</b>
Zero anaphora	Unstressed/bound pronouns "agreement"	Stressed/independent pronouns	Full noun phrase

Table 14: Givón's scale of reference, adapted from Givón 1983:18.

Languages differ more in the usage of devices with less coding, such as zero anaphora, unstressed/bound pronouns, and stressed/independent pronouns, than with the most coded reference, the noun phrase. For instance, "isolating languages, of course, have little or no agreement; other languages have verb agreement with up to three arguments" (Dooley and Levinsohn 2001:112).

Reference can be classified into three systems: semantic, discourse-pragmatic and processing. Semantic reference chooses the amount of coding to be used in referring to a participant, thus identifying the participants unambiguously and distinguishing each participant from the other possible ones. Discourse-pragmatic reference "signal[s] the activation status and prominence of the referents or the actions they perform" (Dooley and Levinsohn 2001:112). If a participant has high activation, less coding is needed. Thus activation, from a nonactivated status, is often shown with a full noun phrase. Maintaining active status needs only minimal coding, such as pronouns or agreement. Deactivation usually has no formal means. Processing reference overcomes disruptions in the flow of information, often requiring more coding. See section 4.0 for examples of participant reference from the texts.



### 2.3 Macrostructures

According to van Dijk, a text is made up of a string of sentences. However, “there exists a level of global and abstract structures that control their arrangement” or a macrostructure (van Dijk 1972, Somsonge 1991:15). Macrostructures can be defined as “a more GLOBAL LEVEL of semantic description, that define the meaning of parts of a discourse and of the whole discourse and the basis of the meanings of the individual sentences” (Somsonge 1991:15). More simply put “the macrostructure, the basic underlying point of a narrative, determines what is included in the text and explains why it is included” (Block 1994:43).

The reason for proposing the macrostructure level is to describe what van Dijk (1977a:3) calls the ‘global meaning’ of the text. This global meaning is the reader’s intuitive recognition of the theme and topic of the text. “The hypothesis is that they are an integral part of the meaning of a discourse, and that, therefore, they are to be accounted for in a semantic representation” (van Dijk 1977b:145). The idea here is not that the string of sentences equal individual meaning but rather that the meaning of the parts equals the whole. “The whole is greater than the sum total of its parts. In addition to the analysis of the parts, such as the word, phrase, clause, and sentence, a holistic approach is needed in order to see how the parts function in the whole text” (Hwang 1997:2). Macrostructures create a hierarchical ordering of meaning in a text. The text can be said to have a microstructure and a macrostructure. At the most basic level, the sentences within a text are the microstructure. When these microstructures are assigned a global context, they are replaced with a macrostructure. An example would be something like referring to a sequence of microstructures, such as, getting into the car, shutting the door, turning the key, shifting into gear, accelerating, with a macrostructure, such as, “driving a car.” This hierarchical ordering is not limited to one level. Rather there are many levels of macrostructures “as long as there are global concepts and facts defining the level” (van Dijk 1977a:17).

Somsonge offers a method of applying van Dijk’s macrorules to discover the macrostructure of a narrative text.

“Instead of applying the macrorules to the unrestricted text, one begins with the storyline, i.e. any happenings that push the story forward. The text-reduced-to-storyline makes a good abstract of the text, and is a low level of macrostructure, which is the input to the macrorules. The macrorules are recursively applied to the reduced text until the most general macrostructure of the text is discovered” (Somsonge 1991:17-18).

In analyzing the macrostructures of the four Lahu Si texts, the storyline was first abstracted from the whole text. Storyline in Lahu Si is made up entirely of final clauses, excluding non-final clauses, unless they were promoted to storyline<sup>14</sup>. Once the storyline was extracted the macrorules were applied to it. According to the average of the four texts looked at in the following sections, the storyline band makes up 42% of the full texts.

In determining the storyline of the texts, the speech acts throughout the texts were challenging. It is, and remains, unclear exactly what sets a quote on storyline and what demotes it to non-storyline bands, as well as, determining if the content of the quote is included in the information of the band or if it excluded from the analysis at that level. The analysis found in this thesis has determined that if the final quote formulas follow the rules to place the clause on storyline, then the quote included in that clause is on storyline. If the final quote formula does not contain the needed features to place the quote on the storyline then the quote remains non-storyline. An example of this can be seen in 5.1.1.

An example of each of the rule's application to each of the texts can be found in 2.4.1-2.4.4.

### **2.3.1 The Story of the Cat and Dog**

The free translation of “The Story of the Cat and Dog” is as follows:

A long time ago, there was a husband and wife couple. They had a very good amulet. The king heard of it and desired it very much. And so, he tried to buy it from them, but couldn't. One day, a war broke out in the country, and the

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<sup>14</sup> For further discussion of storyline and other salient bands in Lahu Si and the rules of promotion and demotion in each of the texts see 5.1-5.4.

husband had to go and fight in it as a soldier. At that time, the king, wanting the amulet, made a plan to get it. He would use his assistant to go find the wife. The helper found the wife and said, "Your husband is on the battlefield. Your husband said to me, 'We who are fighting the war are losing so bring his amulet,' and he sent me to come and get it." The wife thought this was possible and sent it with the helper. The king got the amulet, put it in a trunk, and stored it in the last room at the farthest end of his house. The best soldiers were sent to guard the house.

At the time the husband returned from the war, he found out immediately what had happened, and thought hard. The husband and wife had a dog and a cat that were as clever as people. Therefore, they used the cat and the dog to go find and bring back the amulet. The two left and came near the city. Then the cat said to the dog, "You stay here please. I'm going to check it out first," and he went immediately into the city. Passing by row after row of soldiers, the cat finally came to the king's palace. And then it carefully stole past the guards, entered in and climbed to the top of the palace. It went to the very last room and saw a large trunk. And then it tried to gnaw a hole into the big trunk. At the time the soldier guards heard the sound of the cat gnawing on the trunk, some of them said, "Listen, surely a thief has come!" Some others said, "It's surely just a cat chewing on a mouse." So the cat was able to bite a hole in the trunk and see the amulet. The cat held the amulet securely in its mouth and returned home. Once he got outside the city, he said to the dog, "I got the amulet!"

Then the two of them set off together for home, and just a short way down the road, the dog said to the cat, "Please let me hold the amulet in my mouth a little while too, or else I'm afraid the master won't give me any food." So the cat let the dog hold it in its mouth. The dog held the amulet in its mouth and walked a little way, and before long he saw a bridge and walked over it. On top of the bridge, in the water, the dog saw another dog walking and holding in its mouth an amulet. The dog opened its mouth ready to attack and bite the other dog, and the amulet fell into the water and a big fish swallowed it. After that, the cat and dog didn't know what to do and sat dejected near the bank of the stream. At that time, the otter king surfaced out of the water, the two of them saw it, quickly pounced on it, held it down, and said, "If you don't go and get the amulet in the mouth of the big fish and bring it back to us, we will eat you." And so the otter king called together his subjects to get them to follow and catch the big fish. In a short time they caught the fish and they returned the amulet. The cat put it in its mouth and went on toward home.

Just down the road, the dog said to the cat, "Cat, please let me hold the amulet again. The owner won't be willing to feed me." The cat felt sorry for the dog, and allowed it to hold the amulet again. As the two of them went a little further, they saw a dead horse, and the dog immediately spit out the amulet and eagerly went to eat the dead horse. At that time, a crow suddenly swooped down and picked up the amulet in its beak. This time, the two of them had no idea what to do and sat dejected near the dead horse. As they sat there, the king of the crows flew down to eat the dead horseflesh. Then the cat

crept up and jumped on the king of the crows and said, "That crow way over there roosting in the tree picked up and carried away my amulet." So, the king of the crows went to talk to the crow roosting in the top of the tree, and that crow returned the amulet. And after that incident, the two of them were very happy. The cat held the amulet again and they returned on their way.

A short distance down the road, the dog said to the cat, "Let me hold it again please! I'm afraid that soon the master won't feed me anything." The cat did not let the dog hold the amulet. Instead the cat said, "Soon we will have walked to the edge of the village, you can ask to hold it then." When they got to the edge of the village the dog spoke again, "Let me hold it. We're close to the house already!" The cat spoke again, "Wait until we get to the stairs of the house." At the stairs the dog said again, "Let me carry it." The cat spoke again, "For sure when we are next to the door. I will return it to you to hold in your mouth."

At the moment they got near the door, the cat jumped into the house, and returned the amulet to the owner.

Since that time until today, cats and dogs have not mixed together well and fight often.

When the storyline band<sup>15</sup> is extracted from the text, the following story results.

The king desired the husband and woman's amulet very much. The husband had to go and fight as a soldier. At that time the king made a plan to get the amulet. He planned to use his assistant to find the woman. The assistant said to the woman, "Your husband said to me, 'we who are fighting the war are losing so bring the amulet'". So the woman sent it to him. Thus, the king got the amulet and stored it in the last room at the farthest end of his house and sent the best soldiers to guard it. [S002-013]

The couple thought hard and sent their cat and dog to bring back the amulet. The cat and dog came near the city. The cat went to the king's palace and was able to bite a hole into the trunk, saw the amulet, and returned home (with it). The cat said to the dog, "I have the amulet". [S014-028]

The dog said, "Let me hold the amulet or the master won't give me any food." So the cat let the dog hold the amulet. The dog walked over a bridge, went to attack another dog, dropped the amulet into the water and a big fish swallowed it. They said to the otter king, "If you don't go and get the amulet from the big fish and bring it back to us, we will eat you." So the otter king caught the big fish and returned the amulet. [S029-036]

The dog said, "Let me hold the amulet again or the owner won't be willing to feed me." So the cat had the dog hold the amulet again. But a crow took the amulet in its beak. The king crow came to eat the dead horse. They said to the king crow, "The crow roosting in the tree over there picked up and carried

<sup>15</sup> See section 5.1 for details of the salience bands of "The Story of the Cat and Dog."

away our amulet.” So the crow returned the amulet to the dog and cat. [S037-046]

The dog said, “Let me hold the amulet again or the master won’t feed me anything.” The cat said, “You can hold it once we get to the village.” The dog said again, “Let me hold the amulet, we are close to the house already.” The cat replied, “Wait until we get to the stairs.” The dog said, “Let me carry it.” The cat said, “For sure when we are next to the door, I will return it to you.” [S047-057]

But the cat returned the amulet to the owner himself. [S058]

Through applying van Dijk’s macrorules a sufficient macrostructure can be concluded from “The Story of the Cat and Dog,” which can be seen in Table 15 below.

STORYLINE	APPLICATION OF MACRORULES 1	APPLICATION OF MACRORULES 2	APPLICATION OF MACRORULES 3
Cat and Dog Story 004	<p><b>M4.</b> The king wanting the amulet made a plan using his assistant to find the woman and get the amulet.</p>	<p><b>M4.</b> The king wanted and took the amulet so the couple used their cat and dog to get the amulet back.</p>	<p>→ The king wanted and took the amulet so the couple used their cat and dog to get the amulet back.</p>
... and desired it very much.			
Cat and Dog Story 006			
... and the husband had to go fight in it (as a soldier).			
Cat and Dog Story 007			
At that time, the king wanting the amulet, made this plan (to get it).			
Cat and Dog Story 008			
(...) (He would) use his assistant to go find the woman.			
Cat and Dog Story 010			
(Your husband) thus spoke (to me) 'We (who) are fighting the war, are close to losing so, bring his amulet', and (he) sent me (to get it)." he thus spoke (to her).			
Cat and Dog Story 011			
... and sent it with him.			
Cat and Dog Story 012			
The king got the amulet ...			
... and stored it in the last room at the farthest end of his house.			
Cat and Dog Story 013			
The best of the soldiers (were set) to guard the house.			
Cat and Dog Story 014	<p><b>M1.</b> The couple thought of a plan sending</p>		
... , and thought hard.			
Cat and Dog Story 016			

... and bring back the amulet. Cat and Dog Story 017	<b>the cat and the dog to go to the city and bring the amulet back.</b>					
... and came near the city. Cat and Dog Story 018						
Then the cat said to the dog, "YOU stay here please." Cat and Dog Story 019	<b>M1. The Cat retrieved the amulet from the king.</b>	→ <b>The Cat retrieved the amulet from the king.</b>	→ <b>The Cat retrieved the amulet from the king.</b>			
"I'm going to check it out first", thus spoken, (it) immediately .... Cat and Dog Story 020						
... it finally came to the king's palace. Cat and Dog Story 026						
And so, the cat was able to bite a hole into the trunk and...						
... (it) saw the amulet. Cat and Dog Story 027						
... and (continued) to return (toward home). Cat and Dog Story 028						
..., (it) said to the dog, "(I) got the amulet!" (it) thus spoke. Cat and Dog Story 029						
..., the dog said to the cat, "Please let me hold the amulet in my mouth a little while too, or else (I'm afraid) the master won't give me any food." (it) thus spoke to (the cat). Cat and Dog Story 030				<b>M4. The dog lost the amulet.</b>	<b>M3. The dog lost the amulet but it was returned.</b>	<b>M4. The dog continually lost the amulet but it was returned.</b>
So the cat had the dog to hold it in its mouth. Cat and Dog Story 031						
... a bridge and walked over it. Cat and Dog Story 032						
... ready to attack (bite) the other dog, and the amulet fell into the water ... and a big fish swallowed it and left. Cat and Dog Story 034						
... and said, "(If) you don't go and get the amulet in the mouth of the big fish and bring it back (to us), we will bite/eat you," (they) thus spoke to (it). Cat and Dog Story 035						
... catch the big fish.	<b>M1. The otter king returned the amulet.</b>					

Cat and Dog Story 036			
... and (they) returned the amulet.			
Cat and Dog Story 038	<p><b>M4.</b> The dog lost the amulet.</p>	<p><b>M3.</b> The dog lost the amulet but it was returned.</p>	
Just down the road, the dog said to the cat, "Friend cat, please let me hold the amulet again.			
Cat and Dog Story 039			
The owner won't be willing to FEED me," (it) thus spoke.			
Cat and Dog Story 040			
... , and had it hold it again.			
Cat and Dog Story 041			
... and the dog immediately spit out the amulet and ....			
Cat and Dog Story 042	<p><b>M1.</b> The crow returned the amulet.</p>		
... and left with the amulet (in it's beak).			
Cat and Dog Story 044			
... [the king of the crows flew down] to eat the dead horse flesh.			
Cat and Dog Story 045			
... and said, "The crow which is roosting in the tree way over there picked up and carried away (in it's beak) my amulet." (it) thus spoke.			
Cat and Dog Story 046	<p><b>M4.</b> The cat wouldn't let the dog hold the amulet.</p>	<p>→ The cat wouldn't let the dog hold the amulet.</p>	<p>→ The cat wouldn't let the dog hold the amulet.</p>
... and that crow returned the amulet (to them) .			
Cat and Dog Story 048			
A short distance down the road, the dog said to the cat, "Let me hold it again please!"			
Cat and Dog Story 049			
"(I'm afraid that) soon the master won't feed me anything!" (it) thus spoke.			
Cat and Dog Story 051			
But he (the cat) said, "As soon as we get to edge of the village, (then)(you) can hold it." (it) thus spoke to (the dog).			
Cat and Dog Story 052			
... the dog spoke again, "Return (it) to me to hold it."			
Cat and Dog Story 053			
We're close to the house already!!" (it) thus spoke.			
Cat and Dog Story 054			

The cat spoke again, "Wait until we get the stairs of the house." (it) thus spoke.			
Cat and Dog Story 055			
... the dog spoke again, "Let me carry it." (it) thus spoke.			
Cat and Dog Story 056			
The cat spoke again, "For sure (when we are) next to the door!"			
Cat and Dog Story 057			
(Once we) go over there, (I) will return (it to you) [for] holding in your mouth." (it) thus spoke.			
Cat and Dog Story 058			
..., and returned (the amulet) to the owner.	→ <b>The Cat returned the amulet to the owner.</b>	→ <b>The Cat returned the amulet to the owner.</b>	→ <b>The Cat returned the amulet to the owner.</b>

Table 15: Application of macrorules in "The Story of the Cat and the Dog."

The application of the macrorules results in the statement of 61 words given below.

The king wanted and took the amulet, so the couple used their cat and dog to get the amulet back. The cat was able to retrieve the amulet from the king. But the dog continually lost the amulet but each time it was returned. So the cat didn't let the dog hold the amulet and returned it to the owner himself.

### 2.3.2 The Male Water Buffalo Gives Birth

The free translation of "The Male Water Buffalo Gives Birth" text is as follows:

Long ago, there was a family consisting of a father and his young son. And the father said, "Son, go in to the city and study!" So the son went to study. The father grazed his female water buffalo, and the village headman had a male water buffalo. And so, those two water buffalo grazed together.

Some time later it was reported that a male water buffalo calf was born. Then, the headman said, "That male water buffalo calf is the offspring of my water buffalo. This is the explanation, therefore it is certainly MY male water buffalo."

After that, the father did not know what to think, so he sent for his son to return. He said, "Son! Please come back to the village when your work is finished." And so, the son returned to the village.

After he arrived back he said, "My Father, you must not go to the village work meeting since you are giving birth, I will go to the work meeting place."



Soon after, the work meeting time arrived, and the village headman said, "Where is your father that he is not coming to the village work meeting? Explain and I will consider your answer." The son said, "My Father is not coming, I came instead. The problem is that my father gave birth and can not come." The headman scolded him saying, "Are you crazy? Your father is a man, and he is not able to have children!?" After a moment, that young man said, "Mr. Headman, are you crazy? Your male water buffalo gave birth, so you said." The headman was speechless, and had to give back the water buffalo calf.

So, therefore, the young son and the father's water buffalo's calf was finally able to be returned.

This is the point, the son who was sent to study and get wisdom, used the wisdom and was able to get the water buffalo calf returned.

Removing the storyline band from the text produces the following.

Two water buffalos were together and it was reported that a male water buffalo calf was born. The headman reportedly said this, "That male water buffalo calf is the offspring of my water buffalo. This is the explanation, it is certainly my male water buffalo." [S003-010]

So the father sent for his son to return and said, "Son! Please come back to the village when your work is finished." So the son returned. After he arrived back it is reported that he spoke saying, "My father, you must not go to the village work meeting since you are giving birth, I will go to the village work meeting place." The headman then had to give back the water buffalo calf. [S011-019]

So, therefore, the young son and father's water buffalo's calf was finally able to be returned. The father was very happy because he was able to get the water buffalo calf returned. [S020-022]

The macrorules applied to the "The Male Water Buffalo Gives Birth" can be seen in Table 16.

STORYLINE	APPLICATION OF MACRORULES 1	APPLICATION OF MACRORULES 2
Male Gives Birth 007	<p><b>M3.</b> The two water buffalos were together and a calf was born.</p>	<p><b>M4.</b> A water buffalo calf was born and the</p>
And so, those two water buffalo were together ...eating ...		
Male Gives Birth 008		
Some time later it was reported that a male water buffalo calf was born.		
Male Gives Birth 009		

Then, the headman reportedly said this, "That male water buffalo calf is the offspring of mine (water buffalo)."	<b>M3.</b> Then, the headman reportedly said this, "That male water buffalo calf is the offspring of my water buffalo".	headman said it was his.
Male Gives Birth 010		
"This is the explanation (therefore), it is certainly MY male water buffalo." so (they) said he said.		
Male Gives Birth 011 ... , (so) he sent for his son (to return).	<b>M1.</b> The father asked his son to return.	<b>M4.</b> The father asked his son to return and make a plan to get the calf back.
Male Gives Birth 012 He spoke thus, "Son! Please come back to the village when your work is finished."		
Male Gives Birth 013 And so, the son returned (to the village).		
Male Gives Birth 014 After he arrived back it is reported that he spoke saying, " My Father, you must not go since you are giving birth, I will go to the (village) work meeting place."	<b>M1.</b> The son had a plan to get the calf back.	
Male Gives Birth 019 ... and had to give back the water buffalo calf.		
Male Gives Birth 020 So, their, the young son and father's water buffalo's calf was finally able to be returned (to them).	<b>M4.</b> The father was happy because the calf was returned.	→ The father was happy because the calf was returned.
Male Gives Birth 021 The father was very happy.		
Male Gives Birth 022 ... and was able to get the water buffalo calf returned.		

Table 16: Application of macrorules for "The Male Water Buffalo Gives Birth."

Applying van Dijk's macrostructure rules, the following macrostructure from "The Male Water Buffalo Gives Birth" is produced:

A water buffalo calf was born and the headman said it was his. So the father asked his son to return and make a plan to get the calf back. The father was happy because the calf was returned.

### 2.3.3 The Story of the Monkey and the Turtle

The free translation of "The Story of the Monkey and the Turtle" is as follows:

Then, there was a turtle and a monkey. Then the turtle came out and surfaced in the sun. After the monkey ate fruit, he went to drink water.

They spoke together. The monkey said "Turtle, what are you doing?" The turtle said, "I'm sun bathing. What did you come to do?" The monkey said, "I already ate fruit and I came to get a drink." The monkey said, "You can be in the water and out of the water. But me, I can only live out of the water. I want to be like that." The turtle said, "You can live on the mountain and climb trees," while he was speaking he saw a banana tree fall into the water.

The monkey said to the turtle, "You go into the water to the tree and return." The turtle said, "I'll go and listen. And help get it out." Before the monkey could say that he would help, the turtle was in the water and brought the tree back and the monkey helped take it out.

After that the turtle said, "Monkey, lets eat this tree together." The monkey said, "I won't. Who ever plants it should eat it." Then before the monkey spoke, the turtle made the monkey chose to take part of the tree. Monkey thought, "The bottom of the tree is not good" but he thought the top is good. So the turtle took the bottom half. After that, who will plant? Of the monkey's, there is not head of the roots, so each day it died more. Of the turtle's, there was a head of the roots, so each day it got better and had fruit.

One day the bananas became ripe. The turtle wanted to eat them but he couldn't get them and carry them. Then the turtle said to the monkey, "My bananas are ripe. I can't get them. If you get them, let us both eat." So the monkey got the bananas and ate them himself. The turtle said to come down but the monkey ate all the bananas and threw the peels to the ground. After that the turtle was very angry and put thorns on the tree. The monkey couldn't come down so he had to jump and slipped on the peels and made his bottom red.

So the turtle said, "You don't want me to eat because of your sin." After he said this he entered the water.

From then until now, monkeys have a red bottom from slipping.

From this story, learn: If you forget the benefits you will perish.

From the text the storyline band can be extracted as follows:

The turtle was sitting in the sun and after the monkey ate some fruit he came down to drink some water. The monkey said, "I already ate fruit and I came to get a drink." He also said, "You can be in the water and out of the water. But me, I can only live out of the water. I want to be like that." Just then a banana tree fell into the water. The turtle said, "I will go and see and get it out." The monkey said, "I'll help" and the monkey helped take it out. [S003-016]

The monkey said, "No, I will not share the plant with you. Whoever plants it should eat from it." The monkey choose to bring out the tree and thought that the top of the tree was good. So the turtle took the bottom half of the tree. Each day the top of the tree continued to die and the bottom half of the tree got better and had fruit. Soon the bananas became ripe. [S017-024]

The monkey ate the bananas by himself so the turtle put thorns on the tree. The thorns made the monkey slip making his bottom red. [S025-029]

A possible application of the macrorules and a final macrostructure for this text is found in Table 17:

STORYLINE	APPLICATION OF MACRORULES 1	APPLICATION OF MACRORULES 2	APPLICATION OF MACRORULES 3
Lahu Si Story Two 004	→ The turtle came to sit in the sun.	M4. Both the turtle and the monkey were at the water and the monkey said, "I want to be like you because you can live in and out of the water".	M4. While the turtle and the monkey were at the water talking a banana tree fell into the water so the turtle went to get it and the monkey helped take it out.
... to sit in the sun.			
Lahu Si Story Two 005	M1. The monkey finished eating and came to get a drink.		
After the monkey ate fruit,			
he went to drink water.			
Lahu Si Story Two 009	M3. The monkey said, "You can in the water and out of the water. But me, I can only live out of the water. I want to be like you.		
Monkey said, "I already ate fruit and I came to get a drink."			
Lahu Si Story Two 010			
The monkey said, "You can be in the water and out of the water.			
Lahu Si Story Two 011			
But me, I can only live out of the water.	M3. A banana tree fell into the water so		
Lahu Si Story Two 012			
I want to be like that." (((Thus he said)))			
Lahu Si Story Two 013	→ A banana tree fell into the water so		
.... a banana tree fall into the water.			
Lahu Si Story Two 014			

The turtle said, "I will go and listen. And help get it out."	<b>the turtle went to get it and the monkey helped him get it out.</b>	<b>the turtle went to get it and the monkey helped him get it out.</b>	
Lahu Si Story Two 015			
The monkey said, "I'll help get it out."			
Lahu Si Story Two 016			
... , and the monkey helped take it out			
Lahu Si Story Two 017	→ <b>The monkey said, "I won't. Whoever planted it should eat it."</b>		
... The monkey said, "I won't. Who planted it should eat."			
Lahu Si Story Two 018	<b>M1. The monkey chose the top of the tree.</b>	<b>M4. The monkey would not share the whole tree, so he choose the top of the tree, which continued to die, and the turtle took the bottom of the tree, which continued to get better and bear fruit which became ripe.</b>	→ <b>The monkey would not share the whole tree, so he choose the top of the tree, which continued to die, and the turtle took the bottom of the tree, which continued to get better and bear fruit which became ripe.</b>
... the monkey choose to bring out the tree.			
Lahu Si Story Two 019			
... but also thought that the top of the tree is good.			
Lahu Si Story Two 020	→ <b>So the turtle took the bottom half of the tree.</b>		
So the turtle took the bottom half of the tree.			
Lahu Si Story Two 022	→ <b>So each day the top half of the tree continued to die.</b>		
... , so each day it continued to die.			
Lahu Si Story Two 023	<b>M3. Each day the bottom half got better and the fruit become ripe.</b>		
... , so each day it got better and had fruit.			
Lahu Si Story Two 024			
... the bananas became ripe.			
Lahu Si Story Two 026	<b>M4. The monkey ate the fruit by</b>	→ <b>The monkey ate the fruit by</b>	→ <b>The monkey ate the fruit by</b>
... and ate them himself.			

Lahu Si Story Two 028	<b>himself, so the turtle put thorns on the tree which made the monkey slide making his bottom red.</b>	<b>himself, so the turtle put thorns on the tree which made the monkey slide making his bottom red.</b>	<b>himself, so the turtle put thorns on the tree which made the monkey slide making his bottom red.</b>
... and put thorns on the tree.			
Lahu Si Story Two 029			
... and slide making his bottom red.			

Table 17: Application of macrorules for “The Story of the  
Monkey and the Turtle.”

The macrorules applied the final macrostructure is as follows:

While the turtle and the monkey were at the water talking, a banana tree fell into the water so the turtle went to get it and the monkey helped take it out. The monkey choose the top of the tree, which continued to die, and the turtle took the bottom half, which continued to get better and bear fruit which became ripe. The monkey ate the fruit himself, so the turtle put thorns on the tree which made the monkey slide making his bottom red.

### 2.3.4 The Monkey Chops the Branch

A free translation of “The Monkey Chops the Branch” text is as follows:

The monkey is more clever than all other animals and it’s body looks very much like people. The monkey thinks, ‘I can climb trees, run fast, and am more skillful than people in looking for food’.

That monkey went looking for food and climbed to the top of and sat in a tall fig tree at the edge of the trail. The fig tree was very large and had many branches. A person who was coming down that trail when he came under that tree, sat and rested. The monkey sitting on the fig tree branch, while looking down the trail saw there was a person who was walking toward him.

That person sat under the tree and stopped to rest. He put down near him the knife he was carrying and took off his hat. A short time later the person was tired and went to sleep.

While the person was sleeping, the monkey in the fig tree descended and took and put on the hat that the person had put down. He grabbed the knife and pulled it out of its sheath and looked at it. That monkey grabbed the knife and thought, “I could take this and chop the big branch and be able to cut it off. I should take it and try to cut the fig tree branch.” The monkey took the knife and returned climbing to the top of the tree.

That monkey got to the top of the tree, walked out on a branch, and sat down on the leafy side of the branch. He got settled and chopped through the branch

on the trunk side while he was sitting on the leafy side. The branch was severed and that monkey and the branch fell down. The fig tree branch severed, fell, hit the ground hard and the monkey crashed to the ground and died.

The big tree and the big monkey fell to the ground and the loud sound startled and woke up the man who was sleeping. When the man awoke from sleeping, he saw the monkey that was dead. And so, the man picked up the monkey and carried it home.

This little story teaches us that while we are alive we need to understand ourselves in the work we have to do. We should not do things that will harm ourselves or cause us to die.

Removing the storyline band from the whole text is as follows:

The monkey had a body much like that of a person. The tree had many branches. The person rested. [S002-006]

On the trail there was a person who was walking and stopped to rest. He placed his knife near him. The monkey put on the hat that the person had put down and pulled out the knife and looked at it. [S007-012]

The monkey thought, "I could take this and chop a big branch off. I should try and cut off a fig tree branch." The monkey got settled and chopped through the branch on which he was sitting on the tree branch side. The monkey and the branch fell down. The monkey crashed to the ground and died. [S013-018]

The person awoke, saw the dead monkey and carried it home. [S019-021]

Thus, we need to understand ourselves. [S022]

The application of the macrorules is found in Table 18.

STORYLINE	APPLICATION OF MACRORULES 1	APPLICATION OF MACRORULES 2	APPLICATION OF MACRORULES 3
Lahu Si Story Three 002	<b>M3.</b> <b>There was a monkey who looked very much like people, a tree with many branches, and a person who stopped to rest.</b>	<b>M2.</b> <b>(Deleting this all, necessary parts are incorporated further down)</b>	<b>→</b> <b>(Deleting this all, necessary parts are incorporated further down)</b>
... , it's body (looks) very much like people.			
Lahu Si Story Three 005			
... had many branches.			
Lahu Si Story Three 006			
... and rested.			
Lahu Si Story Three 007			

... the trail there was a person who was walking (walking toward).	<b>M3.</b> A person walked down the trail, stopped to rest and placed his things beside him.	<b>M4.</b> While the person rested the monkey put on his hat and pulled out the knife which the person had placed beside him.	→ While the person rested the monkey put on his hat and pulled out the knife which the person had placed beside him.
Lahu Si Story Three 008 ... and stop to rest.			
Lahu Si Story Three 009 ... and placed them near him.)))))			
Lahu Si Story Three 011 ... and put on the hat that the person had put down.	<b>M3.</b> The monkey put on the person's hat and pulled out the knife.		
Lahu Si Story Three 012 ... and pulled it out and looked at it.			
Lahu Si Story Three 013 ... and thought (about it), "Could take this and chop, the big branch be abl to cut off, I should take it an try to cut the fig tree branch," so he thought.			
Lahu Si Story Three 016 He got settled and ...good settled chopped though the branch on which he was sitting on the tree branch side.	→ <b>The monkey thought, "I could take this and chop off a branch. I should try to cut a branch of the fig tree".</b>	(integration with the first block) <b>M3.</b> The monkey being very much like a person thought, "I could take this and chop off a branch. I should try."	<b>M4.</b> The monkey being very much like a person thought he could do what people do, so he cut through the branch he was sitting on killing himself.
Lahu Si Story Three 017 ... and that monkey (and the branch) fell down.			
Lahu Si Story Three 018 ... and the monkey (crashed to the ground) died.			
Lahu Si Story Three 019 ... and the loud sound startled waken the man who was sleeping.	<b>M3.</b> The person awoke, saw the dead monkey and carried it home.	<b>M4.</b> The person took the dead monkey home.	→ The person took the dead monkey home.
Lahu Si Story Three 020 ... he saw the monkey that was dead.			
Lahu Si Story Three 021 ... and carried it home.			
Lahu Si Story Three 022 This little story teaches us that while we are living the work we have to do we need to understand our (selves/position).	→ <b>We need to understand our selves.</b>	→ <b>We need to understand our selves.</b>	→ <b>We need to understand our selves.</b>

Table 18: Application of macrorules for "The Monkey Chops the Branch."



A possible macrostructure of this text based on the application of the macrorules follows:

While the person rested, the monkey put on his hat and pulled out the knife which the person had placed beside him. The monkey, being very much like a person, thought he could do things as a person, cut through the branch he was sitting on killing himself. The person took the dead monkey home. Thus we need to understand ourselves.

## 2.4 Summary

This chapter has looked at the linguistic framework which creates the foundation for the discourse analysis found in the remaining chapters of this thesis. The boundary analysis and methodology comes from Barnwell. Tuen van Dijk's theory of macrostructure is applied. The theory applied for notional and surface structure and mainline is from Robert Longacre. Finally Robert Dooley and Stephen Levinsohn's theory of participant reference is applied.

This chapter also looks at each of the four texts analyzed in this thesis. From these four texts we can see that they are all folk narratives which feature animals and conclude with a moral. A free translation and macrostructure is given for each of the texts.

In Lahu Shi the storyline is distinguished by final clauses. Final clauses and the elements that promote a clause to storyline and the elements that demote a clause off storyline are grammatical (see section 5.0). This makes the salience bands very clear and the analysis very smooth. Since there are clear grammatical features that distinguish the storyline each text easily produced the storyline, which truthfully represented the text. Therefore the analysis is very objective and the process could be repeated with the same conclusion.

The only place in the text that seemed counter intuitive to storyline was in the Male Water Buffalo Gives Birth text. In the text the son tricks the headman by saying his father is giving birth. However, the storyline includes the son telling his father about the trick but it does not include the son actually tricking the headman. Intuitively this

seems like a crucial part of the text, but according to the grammatical features, which mark storyline, it would not be included in the storyline.

Further research is needed to know the features of other genres, such as first-person narratives, procedural, behavior or expository texts, of Lahu Si texts as this thesis only looks at four animal folk narratives. Another area, which remains a challenge, is the relationship between speech acts and salience bands, and how quotations should be carried through the macrorules.

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