CHAPTER 3

BOUNDARIES, SURFACE AND NOTIONAL STRUCTURES .

3.0 Introduction

This chapter examines the text's discourse units in light of both the surface structure and the notional structure. However, before the texts can be analyzed, each text is divided into chunks, or smaller units. This was done by first marking the largest and most intuitive breaks in the text. Then the text was examined for possible boundary marking features, such as those proposed by Barnwell (1980:238-239): grammatical markers, change in place, time and participants, topic sentences, summary or preview statements, overlap clauses, rhetorical questions, vocative phrases, tense or adverbial markers, stative or relative clauses. Once these boundary marking features were established, they were compared with the initial intuitive chunks, and adjustments were made accordingly.

The texts were also examined for features which signal internal unity within the chunks. Barnwell (1980:240) gives four internal unity marking features: 1.) same time, place, topic or participants, 2.) parallel forms, 3.) logical coherence, and 4.) lexical coherence. Barnwell (1980:240) describes 'parallel forms' as a phrase in a series of repeated forms, 'logical coherence' as a main statement followed by supporting statements, and 'lexical coherence' as a word or phrase repeated either identically or in a similar form. The internal unity marking features found within the Lahu Si texts include same time, place, topic and participant. The new change of affairs triggered by the boundary marking features, i.e. changes of time, place, topic or participants, remains consistent throughout the chunk creating internal unity.

The surface structure, or the physical appearance, according to Longacre (1996:35-38) can include Title, Aperture, Stage, Prepeak episode, Peak episode, Peak' episode, Postpeak episode, Closure and Finis. The surface structure of the Lahu Si texts are analyzed according to Longacre's suggestions. The notional structure is the overall plot structure and the underlying plot of the text. These are also analyzed according

to Longacre's (1996:35-38) suggestions: Exposition, Inciting Moment, Developing Conflict, Climax, Denouement, Final Suspense and Conclusion. The surface and notional structures correlate to each other. An example correlation is presented in Table 19.

	Title	Aperture	Stage	(Prepeak episodes)	Peak episode	Peak' episode	Postpeak' episode	Closure	Finis
Surface structure		Formulaic Phrase/ sentence	Expository paragraph/ discourse Narrative paragraph/ discourse	Paragraph/discourse (usually narrative or dialogue) articulated by means of: Time horizons in succession Back reference in paragraph/discourse to preceding conjuctions Juxtaposition, i.e., clear sturcutral transition to another paragraph or embedded discourse	Paragraph discourse Marked by: Phetorical underlining Concentration of participants Heightened vividness Shift of tense Shift to more speicific person Narr-pseudo-dialogue-dialogue-drama Change of'pace Variation in length of units Less conjuction & transition Change of vantage pooint orientation	See peak	See prepeak episdoes	Of vaired strucutre: specificall expository paragraph, but can be expository discourse, narrrative disocurse, hortatory discourse (=moral?)	Formulaic phrase/ sentence
Notional structure (plot)	Surface features only		1. Exposition 'lay it out'	2. Inciting moment 'get something going' 3. Developing conflict 'keep the heat on'	4. Climax 'knot it up proper' 5. Denouement 'loosen it' A. climax may encode as peak and denouement as peak' B. Climax may encode as prepeak episode and denouement as peak C. Climax may encode as peak an denouement as post peak episode		6. Final suspense 'keep untangling'	7. Conclusion 'wrap it up'	Surface feature only

Table 19: Longacre's Surface and Notional Structures,

Longacre 1996:36

In the following sections each text is analyzed individually according to Longacre's surface and notional structures. Then the common features of the texts are analyzed as a whole to note distinct Lahu Si discourse features.

3.1 The Story of the Cat and the Dog

"The Story of the Cat and the Dog" can be broken up into seven segments or chunks. S#001 is the Title and is not included in the chunks. The chunks are:

- S#002–013
- S#014–028
- S#029–037
- S#038–047
- S#048–057
- S#058
- S#059

This text uses two or more elements such as location, time, and connectors to indicate a boundary between segments. Other boundary marking features in this text include stative verbs, drama, no non-final clauses and morals.

The internal unity marking features found in this text include consistency in topic and character within a segment.

The text as a whole divided into chunks with the features marking boundaries and internal unity is presented in Table 20.

Type of Features	Surface structure	Stage	Prepeak			Peak	Postpeak	Closure
	Notional structure	Exposition	Inciting moment	Developing conflict		Climax	Denou-ment	Conclusion
			Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	
	S#	002-013	014-028	029-037	038-047	048-057	058	059
Boundary Marking Features	Change of Location				*Yaq kaw teq theh gaeg lehq,* 'Just down the road'	*Yaq kaw teq theh kawq gaeg lehq,* 'A short distance down the road'		
	Change of Time	*A mig thad lo* 'A long time ago'[16]	(& relative clause) *Awg phad mawd u ve maq ca bawƐ kawaq che,* 'when the husband returned'					*U ve teq ni haq te lehq yaq ni kha gag,* 'From that day until now'
	Connectors			*Kheh te lehq,* 'therefore'				
	Other	Uses stative verb *cawg* 'have' or 'to be'				Completely dialogue, No nonfinal clauses		moral
Internal Unity Marking Features	Topic[17]			First cycle	Second cycle	Breaks cycle, with embedded cycle	Breaks embedded Peak cycle	
	Change of Character	Not main characters	Main partici-pants			Only main two participants	Dual	

Table 20: Chunking and boundaries of "The Story of the Cat and the Dog."

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[16] The first clause of the text is a sentence initial phrase setting the story in time. This clause also serves as the Aperture.

[17] Topic is used for a semantic or thematic change in text, such as cycles or the topic of the chunks.

3.1.1 Title and Aperture

According to Longacre (1996:34) both the Title and the Aperture are surface structure features and do not correspond to any segment in the notional structure. The Title of this story is the name of the two main characters, *Na mix khawehr he lehq Phid awg lawn* 'The Story of the Cat and Dog'. The Aperture is the opening temporal phrase of the first sentence. In this story the aperture is *A mig thad lo* 'A long time ago'.

3.1.2 Stage and Exposition

The Stage sets the surroundings of the text giving general information. The Stage in "The Story of the Cat and Dog" is made up of S#002–013. This section opens with the Aperture which is the general time of the story, *a mig thad lo* 'a long time ago'. The opening verb *cawg* 'to have/ to be' in Lahu Si, being characteristic to stage features, is a stative verb. In this story the remainder of the stage lays out the history of the story, to bring the reader up to speed, so she can understand the context of the story. Here the minor participants, the owners of the cat and dog, are introduced as the owners of a very good amulet. Some other minor participants are also introduced by the means of telling the background of the story, such as the king, who wants the amulet, so he devises and carries out a plan to possess the amulet. Unlike the other texts analyzed, this text does not introduce the main participants within the Stage; rather it introduces the reason or need for the main participants, the cat and dog.

This section, the Stage, corresponds to the Exposition in the notional structure. The Exposition 'lays out' the story or gets it underway. In this text the Exposition is unique because it is longer than the Exposition in the other texts analyzed in this thesis and it does not introduce the main participants immediately.

This section contains an embedded narrative in the Stage. According to Longacre, "Many times stage is expounded by an expository paragraph or even by a short embedded expository discourse. It may, however, be a subsidiary narrative of some length which is necessary to get the main narrative going" (1996:15).

A chart of the embedded narrative can be seen below.

Surface structure	Notional structure		S#	Summary
Stage	Exposition		002-003	There was a husband and wife. They had a good amulet.
Prepeak	Inciting moment	Episode 1	004-005	The king knew of this and wanted it but couldn't get it.
Prepeak	Developing conflict	Episode 2	006	The husband had to go to war.
Prepeak	Developing Conflict	Episode 3	007-008	The king made a plan using his assistant to look for the wife.
Peak	Climax	Episode 4	009-011	The assistant said to the wife, 'Your husband is on the battlefield and they are losing, so he asked for his amulet.' So the wife gave the assistant the amulet.
Postpeak	Denoument	Episode 5	012-013	So the king was able to get the amulet and placed it in a trunk and stored it in the farthest room in his house.

Table 21: Embedded narrative in the Stage of "The Story of

the Cat and the Dog"

3.1.3 Prepeak Episode 1 and Inciting Moment

The Stage is followed by the Prepeak episodes. In this story there are three Prepeak episodes. The first of these is found between S#014-028. This section is set apart by a temporal phrase and a relative clause, *Awg phad mawd u ve maq ca bawz kawaq che te yand* 'When the husband who went to war returned.' This section asks, "So what are the owners of the amulet going to do about the fact that the king stole it?" In answering this question the main participants, the cat and the dog, are introduced as the means of getting the amulet back.

The first episode corresponds to the Inciting Moment of the notional structure. "The prepeak episodes help to build up the interest, tension, and/or suspense until the peak is reached" (Jirel 1999:56). This section reveals a problem, namely that the king stole the amulet! While in the previous section it is told that the king stole the amulet, it was not explicitly stated as a problem until this section when the husband returns home and realizes the lies the king used to get the amulet. The following sections devise and implement a plan to regain possession of the amulet.

3.1.4 Prepeak Episode 2 and Developing conflict

The second Prepeak episode in this story is S#029-037. It is marked by a connector *Kheh te lehq* 'Therefore.' This section is the first of the cycles found in the text. Cycles are a series of episodes with similar plots in which the details are different. The cycles could be embedded texts as they have their own concentrated local tension/peak. In this section the dog asked to carry the amulet, but because he saw his own reflection and went to attack, he dropped the amulet and a fish swallowed it.

This section begins the Developing Conflict on the notional level. There is continued development of tension and suspense building the readers' interest.

3.1.5 Prepeak Episode 3 and Developing Conflict

The third Prepeak episode, S#038-047, is marked by the locational phrase, *Yaq kaw teq theh gaeg lehq* 'Just down the road.' This is also the second cycle following the previous section's cycle. Here again the dog asks to carry the amulet and again loses it. This time, however, the dog sets the amulet down so he could eat a dead horse. Then a crow picks it up. Just as in the preceding section, this section has concentrated tension or mini peak.

This section continues the Developing Conflict as the cycle repeats itself. It's purpose is to continue to develop tension and suspense.

3.1.6 Peak Episode and Climax

The Peak episode is found in episode 4, S#048-057. The earlier cycle that occurs within this text is broken in the Peak episode. The cycle begins with the dog asking for the amulet, but this time the cat does not give it to the dog. Here the tension is the strongest, and one is forced to ask, "How will this be resolved?" The section is marked with the temporal phrase *Yaq kaw teq theh kawq gaeg lehq* 'A short distance down the road.'

The Peak episode contains heightened vividness as the whole section is completely composed of dialogue. While "one hallmark of peak" is concentration of participants

(Longacre 1996:40), this text does just the opposite and narrows the participants down to only the main participants, the cat and the dog. There is also a change of pace as almost no non-final clauses occur in the peak. In comparison to the preceding episodes of the text, which contain 47 non-final clauses and 45 final clauses, the sentences throughout the Peak are shorter because there are fewer non-final clauses added to the main clause. There are 1.04 non-final clauses per final clause in non-Peak episodes. However, the Peak contains six final clauses and only two non-final clauses. There are 0.33 non-final clauses per final clauses throughout the Peak. In non-Peak episodes there are three times the amount of non-final clauses making the sentence length longer. In comparison the Peak contains shorter sentences making the pace of the story faster.

The Peak is the most intense segment and contains the pivotal moment in the story. Therefore it corresponds to the Climax at the notional structure.

While this section breaks the cycle of the previous episodes, this section also contains an embedded minor cycle of its own. The embedded cycle consists of a repetition of the dog pleading with the cat to hold the amulet again and the cat responding with a delay in letting the dog hold the amulet.

A chart of the embedded cycle is given in Table 22.

Cycle	S#	Summary
1	048-051	Dog asked to hold the amulet again. Cat replies, "At the edge of the village."
2	052-054	Dog asked to hold the amulet again. Cat replies, "At the stairs."
3	055-057	Dog asked to hold the amulet again. Cat replies, "Next to the door."

Table 22: Embedded cycle in the Peak

3.1.7 Postpeak Episode and Denouement

The Postpeak episode is found in S#058. Here is stated the conclusion to the broken larger cycle of the text, that the cat refused to let the dog hold the amulet again, but also the minor embedded cycle, that the dog continued to ask and the cat continued

deny the dog's request. In this section the story is not allowed to continue any further as the cat jumps into the house and gives the amulet to it's owner.

This section is marked by the breaking of the embedded minor cycle found within the Peak. It also switches from individual participants of the cat and dog to the dual pronoun reference.

This section corresponds to the Denouement. "The denouement answers the question that was raised in the climax. In other words, something happens to make the solution possible or to tell what happened" (Jirel 1999:105). According to Longacre, in the denouement, 'Loosen it,' "a crucial event happens which makes resolution possible. Tension begins to subside" (1996:35).

3.1.8 Closure and Conclusion

The closure, S#059, is initiated by *Uve teq ni haq te lehq yaq ni kha gag* 'From that day till today.' This is the beginning of a moral conclusion to the story. The moral of this story is:

(1) C&D 059

U ve	teq	ni	haq	te lehq	yaq ni	kha gag	Na mix	khawehr	he lehq	Phid	ted	ceng
that	one	day	OM	and so	today	until	cat		and	dog	one	kind
det	num	n	Pn	conj	adv:tm	adv:tm	n		conj	n	num	class

ma	thad	daq	vehr	che	yaog.
NEG	mix	reciprocal	COMPLETE	CHE	DECL
adv	v	Pv	Vv	Pu	Pf

Since that day until today, cats and dogs have not mixed together well.

The closure corresponds to the conclusion in the notional structure. The conclusion wraps up the story and brings it to an end.

3.2 The Male Water Buffalo Gives Birth

"The Male Water Buffalo Gives Birth" can be divided into seven segments or chunks. S#001 is the name of the author and S#002 is the title of the story. Both S#001 and 002 are not included in the chunks. The chunks are:

- S#003–007
- S#008–010
- S#011–013
- S#014
- S#015-019
- S#020-021
- S#022

This text uses elements such as change of time and participants, connectors, stative verbs, overlap clauses, heightened vividness and dialogue, to indicate a boundary between segments.

The internal unity is marked in this text with consistency of character and time throughout each segment.

The text as a whole is divided into chunks with the boundary marking features and internal unity features as seen in Table 23.

	Surface structure	Stage	Prepeak			Peak	Postpeak	Closure
Type of Features	Notional structure	Exposition	Inciting moment	Developing conflict		Climax	Denoument	Conclusion
			Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	
	S#	003-007	008-010	011-013	014	015-019	020-021	022
Boundary Marking Features	Time	*A mig thad lo*, 'A long time ago'	*Te pawz lehr*, 'Some time later'	*Te pawz lehr*, 'Some time later'	*Kawaq gag nuhr*, 'After he arrived back'	*Te pawz lehr kanx jehg tug awg yand gaig nuhr*, 'Soon after and the work meeting time arrived'		
	Connectors						*Kheh te lehq*, 'therefore'	*Khawehd te le ghod ver*, 'This is the point'
	Other	Stative verb *cawg* 'have' or 'to be'			Overlap clause: *Kawaq gag nuhr*, 'After he arrived back'	Few non-final clauses, All dialogue		moral
Internal Unity Marking Features	Character	Main participants	Headman	Father	Son	Headman	Father/Son	Father/Son
	Time	Within the time *A mig thad lo*, 'A long time ago'	Within the time *Te pawz lehr*, 'Some time later'	Within the time *Te pawz lehr*, 'Some time later'	Within the time *Kawaq gag nuhr*, 'After he arrived back'	Within the time *Te pawz lehr kanx jehg tug awg yand gaig nuhr*, 'Soon after and the work meeting time arrived'		

Table 23: Chunking and boundaries of "The Male Water Buffalo Gives Birth."

3.2.1 Title and Aperture

The Title, S#002, of this story is *Nud kar par awg yad paw che* 'The Male Water Buffalo Gives Birth.' This Title is not the name of the main participants as in the previous text. Rather this Title is a summary of the irony within the text. The story opens with the Aperture, the same first phrase of the first sentence, *a mig thad lo* 'A long time ago' as in "The Story of the Cat and the Dog."

3.2.2 Stage and Exposition

The Stage is found in S#003-007. The Stage sets the environment of the text, giving general information such as the time, place and participants of the rest of the story. It opens with the aperture *A mig thad lo* 'A long time ago' to indicate the time. One of the main participants, the son, is introduced along with his father, another leading participant, as well as the antagonist, the headman. Each of these are introduced with the verb *cawg* 'to have/to be.'

(2) MWBGB 003

A mig	thad	lo	awr pa	awg yad	par	nehax	ted	yehg ka	**cawg**	che
long ago	TEMP	LOC time	father	offspring	male	small	one	family	**have**	CHE
adv:tm	Pu	Pn	n	n	adj	adj	num	n	v	Pu

yaog.
DECL
Pf

Long ago, **there was** a family (consisting of) a father and his young son.

(3) MWBGB 005

khaz kehx	var	vawr nud kar	par	teq	kheh	**cawg**	che	yaog.
headman	FOC	water buffalo	male	one	animal	**have**	CHE	DECL
n	prt	n	adj	num	clf	v	Pu	Pf

... the village headman **had** a male water buffalo.

The location of the story is also given indirectly in the stage as the father tells the son to go to the city indicating they are in the country.

The Stage here also corresponds to the Exposition in the notional structure. The Exposition 'lays out' the story or gets it underway. It tells all one needs to know to jump into the rest of the story.

3.2.3 Prepeak Episode 1 and Inciting Moment

This story has three Prepeak episodes. The first Prepeak episode is found in S#008-010. It is marked by the sentence initial temporal phrase *te pawz lehr* 'some time later.' It is also marked by a change of participant as the headman takes prominence. This Prepeak episode builds the suspense and tension. In this section a problem is stated, namely the headman claimed that his (male) water buffalo gave birth to the

new calf which in fact was birthed by the father's female water buffalo. It is as if this text proposes the question, "What should be done about this?"

In the notional structure this section correlates with the Inciting Moment as the tension is initiated with the problem that the Headman claims his (male) water buffalo gave birth to the newborn calf.

3.2.4 Prepeak Episode 2 and Developing Conflict

The second Prepeak episode is found in the text is S#011-013. It is marked with the sentence initial temporal phrase *te pawz lehr* 'some time later.' Here the father finds a possible solution to the problem, to have his son come back to fix the problem. However at the notional level, Episode 2 still builds in tension by asking, "What will or can the son do?"

This section aligns with the developing conflict in the notional structure, which seeks to hold the reader's interest as a solution is suggested, but the actual means to solve the problem are not yet given.

3.2.5 Prepeak Episode 3 and Developing Conflict

The third Prepeak episode is found in S#014 and is marked by the sentence intitial temporal phrase *kawaq gag nuhr* 'after he arrived back.' It contains an overlap clause with the end of the previous section, as the previous section states that the son returned and the opening of this section states, in the temporal clause above, that the son arrived back. It is also marked with a change of participant to the son. This section is the beginning of a dialogue that will continue throughout the peak; however, in this section only the son is speaking. The section contains unusual quote formulas, end particles, and added middle quote formulas.

The section corresponds to the Developing Conflict. Here the tension is still maintained by the son's plan: for the son to go to the meeting instead of the father because he is giving birth. Because the plan is not explained, it causes the readers to wonder "How might this work?" or "Why is the father giving birth?"

3.2.6 Peak and Climax

The Peak is found in S#015-019. Its commencement is marked with two temporal phrases *te pawz lehr* 'soon after' and *kanx jehg tug awg yand gaig nuhr* 'the work meeting time arrived.' It is also marked by a change in participant as the headman takes focus and begins speaking.

The Peak episode contains heightened vividness as the whole section moves from dialogue, which is found throughout the text, to drama. Here the participants speak without the full quote formula. As in the previous text, "The Story of the Cat and the Dog," the participants are confined to only two participants in the peak, unlike the hallmark etic concentration of participants. The Peak in this text also contains a change of pace since there are very few non-final clauses. The text, excluding the Peak, has 8 non-final clauses and 11 final clauses. However in the Peak there are 4 final clauses with only one non-final clause. By having fewer non-final clauses throughout the Peak, the pace of the story is faster.

The Peak corresponds to the Climax as the notional structure because this section contains the most tension within the whole text.

3.2.7 Postpeak and Denouement

The Postpeak episode, S#020-021, is marked with the connector *kheh te lehq* 'therefore.' Here the story can go no further as the water buffalo calf is returned and the father is happy.

This section correlates to Denouement. The Denouement loosens up the story as a solution is found.

3.2.8 Closure and Conclusion

The Closure is S#022, which is marked by the phrase *khawehd te le ghod ver* 'Because of how all this is.' This phrase marks the moral of the story, which is:

(4) MWBGB 021

Khawehd te	le	ghod ver	awg yad	par	haq	cud yiq	ca	hend	cuh
how		because since	offspring	male	OM	wisdom	go and	study	cause to
INT		Pnf	n	adj	Pn	n	v	v	Pv

lar	che	heh	cud yiq	haq	yehd	lehq	nud kar	yad	u ve	khuhq
leave set	CHE	while	wisdom	OM	use	CONJ	water buffalo	offspring	that	to return
v	Pu	Pnf	n	Pn	v	Pnf	n	n	det	v

gha	che	yaog	ced.
able to	CHE	DECL	REPORTED
v	Pu	Pf	disc

Because as the son was sent to go [and] study wisdom, [he] used that wisdom and [he] was able to get the water buffalo calf returned.

The Closure correlates to the Conclusion in the notional structure. Here the story is wrapped up and closed.

3.3 The Story of the Monkey and the Turtle

"The Story of the Monkey and the Turtle" can be broken up into seven segments, or chunks. S#001 is the author's name and S#002 is the Title of the story. The chunks are:

- S#003-005
- S#006-013
- S#014-016
- S#017-023
- S#024-029
- S#030
- S#031-033

This text uses elements such as change of time, connectors, change of topic and others, such as stative verbs, and overlap clauses, to indicate a boundary between segments.

The feature marking the internal unity found in this text is dialogue. Dialogue is an important unity marking feature in this text. The dialogue within a section can either make up the entire section or in contrast a section can contain no dialogue.

The divisions of the whole text, with the features marking boundaries and internal unity marking features, can be seen in Table 24.

Type of Features		Surface structure	Stage	Prepeak			Peak	Postpeak	Closure
		Notional structure	Exposition	Inciting moment	Developing conflict		Climax	Denoument	Conclusion
				Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	
		S#	003-005	006-013	014-016	017-023	024-029	030	031-033
Boundary Marking Features	Time		*A sawehd lo*, 'At that time'	*Teq sawx-awr gaeg lehq*, 'One time came that'		*U kheh te peg lehq*, 'After that'	*Teq ni awr gaeg lehq*, 'One day'		*U ve teq ni haq tanr lehq*, 'From then until now'
	Con-nectors				*Kheh te lehq*, 'Therefore'			*Kheh te lehq*, 'Therefore'	
	Topic				From general habits to getting the tree				
	Other		Stative verb *cawg* 'have' or 'to be'			Over lap clause: *U kheh te peg lehq*, 'After that'			moral
Internal Unity Marking Features				Almost all dialogue			Less dialogue		

Table 24: Chunking and boundaries of "The Story of the Monkey and the Turtle."

3.3.1 Title and Aperture

The Title of this story, S#002, is *Pawd pehg he lehq mawq awg lawn* 'The Story of the Monkey and the Turtle.' The title of this story is constructed from the names of the main participants. The story opens with the Aperture, the first clause of the first sentence, *A sawehd lo* 'At that time'.

3.3.2 Stage 1 and Exposition

The Stage is found in S#003-005. The Stage sets the surroundings of the text giving general information such as the time, place, and participants of the rest of the story. The time is given in the Aperture by the temporal phrase *A sawehd lo* 'At that time'. The main participants in this story are the monkey and the turtle. They are introduced with the stative verb *cawg* 'to have/to be'. The place is also given indirectly by saying that the turtle came out of the water to sunbathe and the monkey came down to the water to get a drink.

This section reveals to the reader all the setting knowledge needed for the rest of the story. Thus, this section corresponds to the Exposition. The Exposition 'lays out' the story or gets it underway. It tells all one needs to know to understand the rest of the story.

3.3.3 Prepeak Episode 1 and Inciting Moment

This story also has three Prepeak episodes. The first Prepeak episode is S#006-013. It is marked with the temporal phrase *teq sawx-awr gaeg lehq* 'One time came that.' In this section, though almost entirely dialogue between the monkey and the turtle, the tension is set by a tree falling into the water. Through this the reader asks, "What will the turtle and the monkey do about it?"

With the raising of a problem, the tension is sparked marking this section as the Inciting Moment in the notional structure.

3.3.4 Prepeak Episode 2 and Developing Conflict

The second Prepeak episode, S#014-016, is marked with the connector *kheh te lehq* 'therefore.' This section continues to build the tension as the topic changes from the general characteristics and habits of each of the participants, in the previous section, to what they are going to do with the tree and how the are going to get it out.

This section aligns with the Developing Conflict in the notional structure as it continues to build tension, suspense and interest.

3.3.5 Prepeak Episode 3 and Developing Conflict

The third Prepeak episode is found in S#017-#023. It is marked by the temporal phrase *u kheh tè peg lehq* 'After that.' In this section the turtle creates a critical moment as he makes the monkey chose one half of the tree, either the top half or the bottom half.

The section also correlates with the Developing Conflict in the notional structure because the tension continues to build at this decision-making juncture. The tension remains throughout this section as we find out that the monkey chose the top half because it looked better, but it does not have roots, whereas the turtle took the bottom half, which had roots.

3.3.6 Peak and Climax

The Peak, S#024-029, is marked with the temporal phrase *teq ni –awr gaeg lehq* 'one day.'

This text uses a change in time to indicate the boundary markers for the Peak. The Peak is also marked by a contrast between the prose which makes up the peak and the dialogue which is found in the remainder of the text. This text has a great deal of dialogue in the Prepeak sections, where as the Peak is marked with a very small amount of dialogue.

This section aligns with the Climax at the notional structure.

3.3.7 Postpeak and Denouement

The Postpeak episode is S#030. It is marked with the connector *kheh te lehq* 'therefore.' This section concludes the tension with the turtle cursing/reprimanding the monkey and then leaving the scene. By leaving the scene the turtle does not allow the story to continue.

This section corresponds to the Denouement because it closes the story making no other action possible.

3.3.8 Closure and Conclusion

The Closure, S#031, is marked by the phrase *u ve teq ni haq tanr lehq yaq ni kha gag* 'From then until now.' This phrase introduces the moral that follows. Unlike the other texts, this story closes with two morals. Most commonly the moral reflects the 'lesson' which the reader can gain from the story. However this story also includes a biological and historical understanding which can be gained from the story. The biological and historical implication found in this story is:

(5) M&T 031

U ve	teq	ni	haq	tanr	lehq	yaq ni	kha gag	mawq	ted	ceng	awr lehr
det	num	n	Pn	adv	Pnf	adv:tm	adv:tm	n	num	class	PRT
that	one	day	OM	since	CONJ	today	until	monkey	one	kind	subject focus marker

tawg ka	awg ni	sid te	chehd	che	yaog.
n	adv	v	Vv	Pu	Pf
butt	red		do	CONT.	CHE DECL

From then till now, that type of monkey has a red bottom.

This next sentence encapsulates the lesson which the reader is expected to come away with.

(6) M&T 032

Hend	yug	tug.
v	v	Pv
study	take to	FUTURE

The moral:

M&T 033

Su	ved	awg bon	haq	maq	sir vix	che	ted	ceng	awr lehr
pro	Pn	n	Pn	adv	n	REL	num	class	PRT
3S	genetive	blessing	OM	NEG -strong	knowledge	that	one	kind	subject focus marker

lug che sez che	haq	gha	tug	yaog.
v	Pn	v	Pv	Pf
to perish	OM	able to	FUTURE	DECL

As for the ones who do not know their blessings, [they] will perish.

This section wraps up the story, and thus, corresponds to the Conclusion.

3.4 The Monkey Chops the Branch

"The Monkey Chops the Branch" can be broken up into seven segments or chunks. S#001 is the Title of the story and is not included in the following chunks. The chunks are:

- S#002–003
- S#004–007
- S#008–010
- S#011–014
- S#015–018
- S#019–021
- S#022–023

This text uses fewer boundary markers than the other three texts analyzed in this thesis. The markers which do occur within the text are connectors, change of character and others, such as verb density and overlap clauses, to indicate a boundary between segments.

The internal unity marking feature found in this text are consistency in character within the segment. This is an important internal unity marking feature in this text and works as the main support for the boundaries because this text has very few boundary marking features.

The boundary marking features as well as the internal unity marking features of the whole text can be seen in Table 25.

	Surface structure	Stage	Prepeak			Peak	Postpeak	Closure
	Notional structure	Exposition	Inciting moment	Developing conflict		Climax	Denoument	Conclusion
			Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	
	S#	002-003	004-007	008-010	011-014	015-018	019-021	022-023
Boundary Marking Features	Con-nectors							*Awg lawn nehax che,* 'This little story teaches us that'
	Change in Character		Monkey	Person	Monkey		Person	
	Other	descriptive			Overlap clause: *Chaw u ve yuhq mir ka chehad huh,* 'While the person was sleeping'	verb density and overlap clause: *mawq u ve nuhg cehg thag lo,* 'The monkey got to the top of the tree		moral
Internal Unity Marking Features	Character	Only one participant	Monkey	Person	Monkey		Person	

Table 25: Chunking and boundaries of "The Monkey Chops the Branch."

3.4.1 Title and Aperture

The Title of this story, *Mawq suhz kax tawz che* 'The Monkey Cuts the Branch', is found in S#001. The Title of the text is derived from a summary of the text. This story does not have an Aperture. This is the only text that does not contain an Aperture, and there is no indication of why there is no Aperture. However this story is the most poorly written story of all the texts, in that it deviates from common spelling and grammar conventions. This could account for the lack of Aperture.

3.4.2 Stage 1 and Exposition

The Stage is made up of S#002-003. It sets the idea or mood of the text by introducing the main character, the monkey. The stage of this text is unique in that it does not contain a sentence initial phrase stating the time or location; however, it does reveal a great deal about the main character, his attributes and about how the main character views himself. This is all background/contextual information which helps the reader understand why the monkey acts as he does throughout the story. This section is notably very descriptive. Whereas the other texts include the stative verb *cawg* in the stage, this text uses descriptive adjectival verbs throughout the clauses to explain the physical state and characteristics of the monkey.

(7) MCB 002

Mawq	ted	ceng	vawr	to saz	awg kag	awg nuz	veaq keh
n	num	class	prt	n	adv		adv
monkey	one	kind	FOC	wild mammals	different than	general	greater more

chaw khuhd nuhd	lehq	awg to	awg hoq	awg han	liz	chaw	haq	sur	jad	che
v		Pnf	n	·n	n	disc	n	Pn	n	adv	Pu
to be clever		CONJ	body	picture	type	FOC	person	OM	same	very	CHE

yaog.
Pf
DECL

The monkey is more clever than all other animals; it's body looks very much like people.

The Exposition correlates to the stage on the notional structure. By introducing and explaining who the monkey is, the story is set in motion and gets underway. It prepares the reader for the events to come.

3.4.3 Prepeak Episode 1 and Inciting Moment

This story also has three Prepeak episodes. The first Prepeak episode is S#004-007. This section begins the events of which the monkey goes to look for food. The tension begins to form as the monkey encounters a person and begins to watch him. The readers begin to ask, "What will come of their meeting? What will the monkey do?"

In the notional structure this section correlates with the Inciting Moment as the tension is initiated through the interaction of the monkey and person.

3.4.4 Prepeak Episode 2 and Developing Conflict

The second Prepeak episode, S#008-010, is primarily marked by a change in participant. The actions of the earlier section were performed by the monkey, but the agent in this section is the person. This section tells that the person walked down the trail, stopped under the tree to rest, laid down his hat and knife and fell asleep.

This section aligns with the Developing Conflict in the notional structure as it continues to build interest through the person's actions.

3.4.5 Prepeak Episode 3 and Developing Conflict

The third Prepeak episode is found in S#011-#014. It is also marked by a participant change as the focus changes from the person back to the monkey. This section opens with an overlap clause, *chaw u ve yuhq mir ka chehad huh,* 'while the person was sleeping,' repeated from the clause before.

This section continues to build tension as the monkey examines the person's goods and takes the knife intending to cut down a branch. Because the tension continues to build as a problem arises, this section correlates with the Developing Conflict in the notional structure.

3.4.6 Peak and Climax

The Peak is found in S#015-018. Its commencement is marked by an overlapping clause with the previous section, *mawg u ve nuhg cehg thag lo* 'the monkey got to the top of the tree.' Once the monkey was there, he proceeded to chop the branch he was sitting on.

The Peak in this text employs heightened vividness. This is seen in this text as there is "a shift in the nominal-verbal balance" (Longacre 1996:40). Here there are more verbs in the clause thus making the ratio of verbs to nouns higher throughout the peak. There are 0.8% of storyline verbs per sentence for the whole text. At the Peak there is an increase to 1.25% storyline verbs per sentence. This is illustrated in Table 26.

Total sentences	Total storyline verbs	Storyline verbs per sentence for the whole text	# of sentences at Peak	# of storyline verbs at Peak	Storyline verbs per sentence at Peak
20	16	0.8	4	5	1.25

Table 26: Verb density in "The Monkey Cuts the Branch."

The Peak is the fastest moving and tensest grammatical section of the text which correlates this section with the notional structure's Climax.

3.4.7 Postpeak and Denoument

The Postpeak episode is S#019-021. This section is marked by a change in participant. The action in the previous section was performed throughout by the monkey, whereas in this section the participant changes to the person; as he wakes up from the crash of the branch falling, he sees the dead monkey and takes it home.

This section correlates to the Denouement in the notional structure. Here the tension is concluded as the person takes the dead monkey home. This allows the two participants to take no further action.

3.4.8 Closure and Conclusion

The Closure in this story is S#022-023. It is introduced with the phrase *awg lawn nehax che* 'This little story teaches us that.' This phrase also tells that reader that a moral will follow. The moral to this story is:

(8) MCB 022

Awg lawn	nehax	che ve	a nig	haq	sa tiq	pear	che	vawr	a sug	yawd	a saq teq
n	adj	det	pro	Pn	v	v	REL	prt	n		n
story	small	this	1P	OM	be careful	know	that	FOC	his/her	own	have life

chehad	huh	te	chehd	che	kanx	haq	a sug	yawd	khad	sir	cawd
v	Pnf	v	Vv	REL	n	Pn	n		Vv	v	adv
happening	PROG	do	CONT.	which	work	OM	his/her	own	all	understand	should

che	yaog.
REL	Pf
which	DECL

This small story warns us that, while we are alive, we should understand well the work which [we] are doing.

MCB 023

A sug	yawd	khad	awg to	haq	lug tug	nag tug	suh	vid	tug	kanx	teq pa
n	Vv	n	Pn	n	n	n	v	Pv	Pv	n	n
his/her	own	all	body	OM	destruction	harm	die	to	nomimalizer	work	group

haq	maq	te	cawd	che	yaog.
Pn	adv	v	adv	Pu	Pf
OM	NEG -strong	do	should	CHE	DECL

Each of us should not do things which bring destruction, harm[and] death to our body.

The Closure coordinates with the Conclusion on the notional structure as it wraps up the story.

3.5 Summary of the structure of all four texts

All of the texts open with a title. Three of the four texts have an aperture, two of which are *a mig thad lo* 'A long time ago'.

Each of the texts have seven chunks; Stage, Episode 1, Episode 2, Episode 3, Peak Episode, Postpeak Episode and Closure. The stage in Lahu Si serves to introduce the participants and prepare the reader for the story that follows. This is usually done with the use of stative verbs such as in "The Story of the Cat and the Dog," "The Male Water Buffalo Gives Birth" and "The Story of the Monkey and the Turtle". In "The Monkey chops the branch" stative verbs are not used, but it is instead very descriptive using adjectival verbs without a stative verb. Also the stage is marked, in three of the four texts, by a temporal phrase.

Episode 1 in each of these texts correlates to the inciting moment. In three of the four texts, Episode 1 is marked with a temporal phrase.

Episode 2 aligns with the developing moments. The most common marker of this section is a connector which occurs in two of the texts. Also temporal phrases, change of topic and change of participants are used as markers.

The third episode also correlates with the developing moments. Temporal phrases and overlap clauses are the most common boundary markers of this section. Other markers used are locative phrases and changes in participants.

The peak coordinates with the climax in each of the texts. Two of the four texts mark peak with a sentence initial temporal phrase: "The Male Water Buffalo Gives Birth" and "The Story of the Monkey and the Turtle." "The Story of the Cat and the Dog" uses a sentence initial locative phrase. "The Male Water Buffalo Gives Birth" uses change of participants as a marker. "The Monkey Chops the Branch" text does not contain boundary marking features for this section. Some of the most prominent peak marking features are heightened vividness. Heightened vividness occurs in "The Story of the Cat and the Dog" and "The Male Water Buffalo Gives Birth" as the peak is completely made up of dialogue. The "The Story of the Monkey and the Turtle" marks peak by the contrast with prose at the Peak and dialogue throughout the rest of the text. The peak is also marked with change of pace. "The Story of the Cat and the Dog" and "The Male Water Buffalo Gives Birth" have few or no non-final clauses in the peak. Lack of concentration of participants is used in "The Story of the Cat and the Dog" and "The Male Water Buffalo Gives Birth" also. The peak, according to the texts with more than two participants, which include "The Story of the Cat and the Dog" and "The Male Water Buffalo Gives Birth," the peak eliminates the other participants so only the main two participants are present. One of the texts, "The Monkey Chops the Branch," contains higher verb density as the clauses in the peak contain more verbs than normal.

The post peak, in each of these texts, correlates with the denouement in the notional structure. A connector is used as a boundary marker in two of the texts, and change of participants in one of the texts.

The closure, or conclusion, in all four of the texts contains a phrase which prepares the reader for a moral or reason to the story. Each of these texts also contains a moral.

"The Monkey Chops the Branch" is quite distinct from the other texts in plot structure. This text does not contain an aperture and it includes the fewest boundary markers of all the texts. The stage in "The Monkey Chops the Branch" describes the character of the monkey in detail using descriptive adjectival verbs, whereas the other texts all contain the stative verb *cawg* in introducing the characters of the text and then setting the time and location of the story. The peak marker features are also unique to this text. The other texts use dialogue throughout the peak, while this text does not; instead heightened vividness is used. This could be because there are only two participants and there is no direct contact between them, the monkey and the person. The only interactions they have happen once the person is asleep and after the monkey is dead.

There are various possibilities for explaining why "The Monkey Chops the Branch" is so different in plot structure. Possible reasons for this could include the style of writing found in this text because it was designed for beginner readers, the genre of this story could be slightly different than the other stories since the animals are not personified, or this text could simply be written poorly and not checked for fluidity or naturalness.

In each of these texts the boundaries were not marked uniformly. Each text used a different variety and quantity of boundary markers. Because of this the corpus includes many different boundary types but it doesn't not include a large number of each one. The most commonly used boundary markers are a change in character (27%) and a change in time (22%). From the data it is unclear why the boundary markers do not appear more regularly across the texts. More research is needed such as analyzing more narrative texts to conclude generalities of the genre as well as looking at other genres to see if they differ.