

Chapter 4

Introduction to the Texts

This chapter introduces the content and structure of each text and begins the macrostructure analysis by studying segmentation and narrative superstructure. First the typology of the texts is described. Second, an introductory analysis is displayed, which includes: 1. A brief impressionistic summary of each text, 2. A segmentation of each text into high level paragraphs with superstructural functions, and 3. A description of the narrative superstructure. Finally, the generic features of each text are discussed.

4.1 Universal Discourse Type

Each of the five texts studied in this thesis belong to Longacre's (1996) universal discourse type of *narrative story*. The texts are narratives because they have chronological linkage and participant orientation, but not surface projection. They all exhibit chronological linkage with the temporal adverb *tij'la* 'after', the subordinating temporal adverb *sima'* 'after', and perfective aspect indicating a series of events that are contingent upon one another. Each story refers to at least one main participant or group of participants in addition to the narrator, who is also a participant in each story. Finally, surface projection plays a very small role. Almost all future tense markers refer to contrafactual statements and do not make the claim that something will happen in the future beyond the boundaries of the story world time frame.

4.2 Macrosegmentation and Narrative Superstructure

This section provides a brief summary⁷⁷ and introductory analysis of each of the five texts that were collected and analyzed for this thesis. Each story has been given a title and abbreviation for ease of reference: *Sick Mikaru*⁷⁸ (SICK), *Rat on Fire* (RAT), *Fire in Baksila Market* (MRKT), *Battle for Phaplu* (BATTLE), and *Bear Attack* (BEAR).

A chart is provided for each story. This chart includes an English translation of the first and last sentence of each thematic paragraph. Also included in the chart is a list of semantic and surface features used to distinguish between thematic paragraphs. Finally, the narrative superstructure of each text is described by labeling each thematic paragraph according to its surface and notional structure function.

4.2.1 Introduction to SICK

In Table 22, an introductory analysis is presented for *Sick Mikaru* (SICK) told on May 25th, 2006, by Pemba Nuri Sherpa from Gunsu village in the Solu area of the Solu-Khumbu district. This story tells about a trekking trip to the Khumbu region (northern part of the Solu-Khumbu district) in which one member of the group, named David, became sick and had to make many trips to the outhouse. After being sick for a few days and trying a number of remedies, David finally went to the hospital and then felt better.

⁷⁷ A free translation and interlinearization of each text is provided in Appendix I.

⁷⁸ The Sherpa word *mikaru* literally means 'light eye' and is used to refer to non-Sherpas of Western descent.

TP #	S#	First and Last Sentence in Each Macrosegment	Change in 4 Unities	Surface Only Markers	Surface/ Notional Function
1	1	1. A little while back (David, Christy, Tshering, and I) went trekking. We arrived in Khumjung village and then stayed in the Hidden Village Lodge for one day and night, isn't that right?			Stage/ Exposition
2	2-6	2. After that, on that day David and Christy went up to visit the village and they met a friend-sister... 6. The next day we went up and stayed at Mingma's lodge.	1. Time 2. Location 3. Participants 4. Increase in Action	1. Long Pause	Stage 2/ Exposition 2
3	7-14	7. And then after that, we had not eaten yet. Then our older sister Mingma said she made potato pancakes. We, David, Christy, Tshering, and I, all of us ate some... 14. He took medicine but he still didn't feel well.	1. Time 2. Location 3. Participants 4. Decrease in action	1. Long pause	Peak / Inciting moment 1. Rhetorical underlining 2. Concentration of participants 3. Change of pace 4. Particles and phonetic markers
4	15-20	15. After that we were laughing. And then David was up on the top floor and we were up there to sleep... 20. After that he was wet [inaudible section] [intense laughing, audience comment].	1. Location 2. Participants	1. Long pause 2. Follows summary statement	Postpeak 1/ Developing conflict
5	21-26	21. We were all together in the kitchen... 26. At that time Mingma again asked...She cooked some food. Mingma, the owner said, "Hey, I will not allow you to eat another meal. Beloved brother, yesterday you ate so many potato pancakes" [teller laughing].	1. Time 2. Location 3. Participants	1. Very long pause 2. Follows audience laughing 3. Follows audience comment 4. Follows Exclamatory tone	Postpeak 2/ Developing conflict
6	27-30	27. We were laughing and then the next day, David was still not better...	1. Time 2. Location 3. Participants 4. Increase in	1. Very long pause 2. Follows speaker	Postpeak 3/ Climax

		30. "We all should pray," I said. And so we prayed.	action	laughing 3. Begins with intro sentence	
7	31-34a	31. We stayed there that day and the next day David went to the hospital... 34a. And then after he went to the hospital he felt better.	1. Time 2. Location 3. Participants	1. Long pause	Closure/ Denouement and Conclusion
	34b	[audience laughter]			Finis (surface only)

Table 22: SICK – Macrosegmentation and Superstructure

The thematic paragraphs in SICK are marked by breaks in at least two of the four unities and possess at least one surface-only device, in the form of a long or very long pause.⁷⁹ SICK has one surface peak, encoding the inciting moment of the story, the episode when David becomes sick. The climax of the story's tension, the point of the story when the audience wonders if the lama's rituals and prayers of David's friends will make a difference, is at the end of the story and encoded by the postpeak episode 3.

4.2.2 Peak Marking in SICK

The peak in SICK is marked by four of the six devices mentioned by Longacre (1996): 1. Rhetorical underlining, 2. Concentration of Participants, 3. Change of Pace, and 4. Incidence of particles and onomatopoeia. Rhetorical underlining is present in the form of repetition. The food *rikikur*² 'potato pancakes', which contributes to David's getting sick, is mentioned seven times at the peak. It is not mentioned before the peak and only mentioned one time in dialogue later in the story. Secondly, the verb *ku* 'spread' is mentioned four times in sentence ten to

⁷⁹ See Chapter 2.1 for a description of how the pauses are measured and transcribed.

highlight what David did to the potato pancakes to cause them to upset his stomach. Thirdly, at the end of the peak, the narrator says twice that David ‘continued to have diarrhea’ and that David ‘did not feel better’.

The second peak marking device used in SICK is concentration of participants. In the peak, all of the main characters are present on stage and mentioned by name. This is the only segment of the text where all of the main characters are mentioned by name.

Surface Unit of Text	# of Clauses	# of Storyline Clauses	Storyline Clause Density
Whole Text	87	16	0.18
Stage 1	5	0	0
Stage 2	7	4	0.57
Peak	26	3	0.12
Postpeak Ep. 1	13	2	0.15
Postpeak Ep. 2	19	2	0.11
Postpeak Ep. 3	11	2	0.18
Closure	6	2	0.33

Table 23: Storyline Clause Density in SICK

Thirdly, change of pace is also employed to mark the peak of SICK. Change of pace appears in that the peak is the longest segment of the text in terms of number of clauses with 26, as seen in Table 23. The second largest section is the postpeak episode 2 with 19 clauses. In addition, the overall pace of action slows down significantly between stage 2 and the peak. The storyline clause density of the peak is the second lowest in the story.

The fourth peak marking device used in SICK is the incidence of particles and other phonetic markers of emphasis. First, the emphatic particle *mar¹* appears one time in sentence 11, but at no other point in the story. Also in sentence 11, a series of exclamation markers appear. Finally, the laughter of the storyteller

begins here at the peak (but continues throughout the middle portion of the story).

4.2.3 Introduction to RAT

In Table 24, an introductory analysis is presented for *Rat on Fire* (RAT) told on May 6th, 2006, by Pemba Nuri Sherpa from Gunsu village in the Solu area of the Solu-Khumbu district. In the story, the narrator tells about a time when there were rats in his tea shop in Kathmandu, and how he caught one rat and set it on fire.

P #	S#	Translation	Change in 4 Unities	Surface Only Markers	Surface/ Notional Function
1	1	1. To my aunti, I will share this rat story.			Title and Aperture (surface only)
2	2-11	2. A little while back [audience laughing]...before...[teller laughing]. A little while ago in my teashop there were many rats... 11. The big rat entered the trap.	1. Time 2. Location 3. Participants 4. Increase in action	None	Stage/ Exposition
3	12-28	12. Early in the morning when I came intending to prepare tea and make the food needed in the tea shop, thukpa and things like that, I saw that the rat had already entered the trap... 28. [audience laughter] And so after the fire burned properly, then I let the rat free.	1. Time 2. Location 3. Decrease in action	1. Very long pause	Prepeak Ep. 1 / Inciting moment
4	29-38	29. I opened the door and then this rat [teller laughter] went very fast saying "chi chi chi" near the road and the fire was burning like "zal zal" this much this much [with hand motion indicating a lot of burning]... 38. It was running near the road like "swiiii" [teller laughter]. Wow! [audience and teller laughter] The rat was very fast and said "chi chi chi" and the rat was burning as if it were only fire "zel zel zel" like	1. Location 2. Participants	1. Medium pause 2. Tail-head linkage	Peak/ Developing conflict Peak marking devices: 1. Change of pace 2. Onomato-poeia

P #	S#	Translation	Change in 4 Unities	Surface Only Markers	Surface/ Notional Function
		throwing a bamboo torch...it went like a moving torch "zelelelele".			
5	39-47	39. And across the road there was a Newari (name of ethnic group) shop... 47. Inside the hole (the rat) went around continuously.	1. Location	1. Medium pause Continuity: 1. Lexical coherence	Postpeak Ep. 1/ Climax
6	48-53a	48. [audience comment] After diving in there, inside the banana tree, after he went in, then he did not find a way out of the middle of the trees and early in the morning there in the middle of the banana tree the fire burned 'dzong dzong dzong dzong'... 53a. The rat was like Sherpa bread...[audience comment] like Sherpa bread and melted...	1. Time 2. Participants 3. Location	1. Medium pause 2. Tail-head linkage	Closure/ Denouement and Conclusion
7	53b	...OK	1. Time (non-story world) 2. Location 3. Participants 4. Action	1. Long pause	Finis (surface only)

Table 24: RAT – Macrosegmentation and Superstructure

In the RAT story boundaries in thematic paragraphs are marked by at least three devices, one of which must be a break in the four unities. However, in contrast to the SICK story, a surface-only marker is not necessary to signal a boundary. This is the only story that has a surface structure title and aperture. There is one peak, which encoded the developing conflict. As with SICK, the climax appears near the end of the story encoded by a postpeak episode.

4.2.4 Peak Marking in RAT

Surface Unit of Text	# of Clauses	# of Storyline Clauses	Storyline Clause Density
Whole Text	104	11	0.11
Title and Aperture	1	0	0
Stage	18	5	0.28
Prepeak Ep. 1	41	3	0.07
Peak	19	1	0.05
Postpeak Ep. 1	13	1	0.08
Closure	11	1	0.09

Table 25: Storyline Clause Density in RAT

The peak in RAT is signaled by means of two devices: change of pace and onomatopoeia. First, as with SICK, change of pace is indicated by a peak that has a low density of storyline clauses, the lowest in the story (with the exception of the title and aperture, which only has one clause), as seen in Table 25. The most notable features of the RAT story peak are its various phonetic features such as its copious use of onomatopoeia, increase in loudness, and increase in rate of speech.

4.2.5 Introduction to MRKT

In Table 26, an introductory analysis is presented of the story *Fire in Baksila Market* (MRKT) told on April 26th, 2006, by Kami Sherpa from Gunsu village in the Solu area of the Solu-Khumbu district. In this story, the narrator relates a time when he was working on a construction project at a place called Baksila, and there was a fire which destroyed a lot of property.

T P#	S#	Translation	Change in 4 Unities	Surface Only Markers	Surface/ Notional Function
1	1-6	1. And then in Baksila Bazar seven men were called to do construction and they went [audience comment]... 6. Some were having a			Stage / Exposition 1

T P#	S#	Translation	Change in 4 Unities	Surface Only Markers	Surface/ Notional Function
		party inside [teller laughing], and we were drinking liquor.			
2	7-13	7. Then there was an old man who lived here in Dorpho... 13. And underneath on the floor there was straw, um, grass laid out everywhere [audience comment].	1. Participants 2. Location	1. Medium pause	Stage 2/ Exposition 2
3	14-16	14. And here there was also a helper boy from the village of Chelsa.... 16. And then when all the friends got off work, after they got off work, after he cooked all the food early, at that time after he finished making all the curry and food, in order to come there and hangout and talk with his friends, he took the wood out from the oven fire very quickly in an out of contral way. He put the fire out very quickly and there was still a small piece of fire remaining [audience comment].	1. Participants 2. Location 3. Time (flashback)	1. Long pause 2. Follows audience comment	Prepeak 1 / Inciting moment
4	17-26	18. It was a hot day of April (in the hot season)... 26. The fire burned with the sound "dzong dzong".	1. Time 2. Location 3. Participants	1. Long pause 2. Follows audience comment	Prepeak 2/ Developing conflict
5	27-34	27. Around there it was full of doors, windows, window and door supports already finished and also a lot of saw dust and wood shavings on the ground [audience comment]... 35. How did they do this [exclamation of surprise]? And then (they) went quickly.	1. Participants 2. Location	1. Long pause 2. Follows summary statement 3. Introduction to section (27 and 28)	Prepeak Ep. 3/ Developing conflict
6	35-42	35. I grabbed my own clothes from up there... 42. And my own Gold Star shoes were burned and became melted together and were like the leather piece used for plowing. It was like this when I saw it.	1. Participants 2. Increase in action 3. Location	1. After summary exclamation	Peak/ Climax Peak Marking Devices: 1. Concentration of participants 2. Heightened vividness

T P#	S#	Translation	Change in 4 Unities	Surface Only Markers	Surface/ Notional Function
					3. Change of Pace
7	43-47	43. There was about four <i>patis</i> (about 16 kilos) of uncooked rice... 47. That had also been completely damaged.	1. Participants 2. Location 3. Decrease in action	1. Long pause 2. Follows audience laughter	Postpeak Ep. 1/ Denouement
8	48-50	48. That night the shelter was empty. No clothes were there... 50. And then at night there was no rice to cook and eat...uncooked rice [teller laughing] [audience asks if teller had an empty stomach].	1. Time 2. Location 3. Participants	None	Postpeak Ep. 2/ Final suspense
9	51-53	51. We did not stay hungry with an empty stomach [audience laughter]... 53. And then after that, OK, "the construction workers were suffering," the forestry worker thought. The the forest worker boy up there that day spent about 300 Rupees to buy and give us alcohol.	1. Participants	1. Long pause 2. Follows teller laughing 3. Follows audience comment 4. Introductory sentence	Postpeak Ep. 3/ Final suspense
10	54-58	54. And so the fire was like that... 58. If the fire would have caught up there, it would have become very dangerous [teller and audience laughter].	1. Participants 2. Location 3. Participants	1. Long pause 2. Introductory sentence	Postpeak Ep. 4/ Final suspense
11	59-60a	59. The destructive fire of nature did like that before... 60a. And so with that (i.e. this story shows that) we are not able to do anything against the fire...	1. Location 2. Time 3. Participants	1. Very Long pause 2. Follows summary statement 3. Follows teller and audience laughter 4. Summary of story	Closure/ Conclusion
12	60b	...OK.	1. Time (non-story world) 2. Participants 3. Location 4. Action	1. Long Pause	Finis (surface only)

Table 26: MRKT – Macrosegmentation and Superstructure

In the MRKT story, boundaries between thematic paragraphs are marked by at least three devices, one of which must be a break in the four unities. The surface structure has one peak, which encodes the climax, the point in the story when the narrator is doing all he can to save his property from the fire.

4.2.6 Peak Marking in MRKT

Surface Unit of Text	# of Clauses	# of Storyline Clauses	Storyline Clause Density
Whole Text	129	14	.11
Stage 1	16	1	.06
Stage 2	16	2	.13
Prepeak Ep. 1	13	1	.08
Prepeak Ep. 2	16	2	.13
Prepeak Ep. 3	14	3	.21
Peak	18	4	.22
Postpeak Ep. 1	9	0	0
Postpeak Ep. 2	7	0	0
Postpeak Ep. 3	10	1	.10
Postpeak Ep. 4	7	0	0
Closure	3	0	0

Table 27: Storyline Clause Density in MRKT

The peak of MRKT is marked by three of Longacre's (1996) six devices: concentration of participants, heightened vividness, and change of pace. First, concentration of participants is present in the fact that there is a lack of participants. In most of the story a group of participants is on stage. However, at the peak only the narrator is present on stage and acting as the agent. Heightened vividness is marked in two ways. One, the storyline verbs at the peak shift to the first person singular subject and are marked with the past conjunct direct knowledge evidential suffix *-in*. A second type of heightened vividness is that the highest storyline clause density is found at the peak. Finally, a change of pace is indicated by the fact that the peak is the longest segment of the text in terms of number clauses, as seen in Table 27.

4.2.7 Introduction to BATTLE

Table 28 provides an introductory analysis of *Battle for Phaplu* (BATTLE), which was told on March 25th, 2008, by Sange Sherpa from Ringmo village in the Solu area of the Solu-Khumbu district. This story tells about a time when the narrator was a 12 year old boy and staying with a friend in the town of Phaplu. At that time there was a battle between the Maoist rebels and the Nepali army, which caused the narrator and his friend to be very afraid.

T P#	S#	Translation	Change in the 4 Unities	Surface Only Markers	Surface/ Notional Function
1	1-3	1. When I was small, at that time when I was 12 years old, I am talking about this... 3. At that time, I was staying at Phaplu (a town).			Stage 1 / Exposition 1
2	4-5	4. At that time, that day, my friend asked me to come and stay at his house and I went and stayed there. 5. And then at that time, after eating, after eating, we stayed watching TV. And then after watching TV for a while, we watched TV until 10 o'clock at night.	1. Participants 2. Location 3. Time	1. Long pause	Stage 2 / Exposition 2
3	6-17	6. And then at that time we heard a lot of people's voices nearby... 17. And then at that time we did not open the door.	1. Participants 2. Increase in Action	1. Short pause	Peak 1 / Inciting moment Peak Marking Devices: 1. Concentration of participants 2. Heightened vividness 3. Change of Pace
4	18-26	18. And then after not opening the door, a little bit after, I heard "dangdoong". 26. At that time, it was like that.	1. Participants 2. Location	1. Short pause 2. Tail-head linkage 3. Follows summary	Peak 2/ Climax Peak Marking Devices: 1. Heightened vividness 2. Onomatopoeia
5	27-37	27. The next day, my friend and I were talking about how a lot of people were dead... 37. We talked about how the	1. Time 2. Participants 3. Decrease in action	1. Short pause 2. Follows summary	Postpeak Ep. 1 / Denouement

T P#	S#	Translation	Change in the 4 Unities	Surface Only Markers	Surface/ Notional Function
		fighting finished in Salleri and Phaplu.		evaluation	
6	38-42	38. And then after, the next morning we got up and when we went and looked there towards Phaplu, nothing happened... 42. And then again after that, some people said to us “down there the army men are injured and need some help”. And then we went down to look.	1. Time 2. Participants 3. Location	1. Follows summary statement 2. Long pause	Postpeak Ep. 2 / Final suspense
7	43-48	43. At that time, down from the road there were many jungle men (Maoists) who were killed... 48. I was helping the army carry injured people.	1. Location 2. Participants	1. Long pause	Postpeak Ep. 3 / Final suspense
8	49 a, b	49. I was helping the army and then we came back to the room and stayed...	1. Location 2. Participants 3. Increase in action	1. Short Pause 2. Tail-head linkage	Closure/ Conclusion
9	49c	...yes.	1. Time (outside of storyworld time, directed to audience or researcher 2. Participants 3. Location 4. Action	1. Long pause	Finis (surface only)

Table 28: BATTLE – Macrosegmentation and Superstructure

As with RAT and MRKT, the boundary between thematic paragraphs is marked by at least three devices in BATTLE. In this story however, there must be at least one break in the four unities and a pause of any length. BATTLE is unique among the texts studied because it has two peaks. Peak-1 encodes the inciting moment when the narrator and his friend discover that the Maoist rebels are in Phaplu and want to get in the house where they are staying. Peak-2 encodes the climax, the time when the battle was at the height of violence.

4.2.8 Peak Marking in BATTLE

The first peak is marked by a concentration of participants, heightened vividness, and a change of pace. A concentration of participants is indicated in Peak-1 in that the Maoists, the instigators of the battle, are only on stage as active agents in this segment. They are involved in a dialogue with the narrator and his friend. Heightened vividness is marked by the use of dialogue. Six of eight instances of dialogue in the story appear in Peak-1. In addition, Peak-1 has the second highest density of storyline clauses. Finally, Peak-1 employs a change of pace in that it is the longest segment of the text in terms of number of clauses, as seen in Table 29.

Surface Unit of Text	# of Clauses	# of Storyline Clauses	Storyline Clause Density
Whole Text	118	17	0.14
Stage 1	7	0	0
Stage 2	9	1	.11
Peak 1	34	6	0.18
Peak 2	16	5	0.31
Postpeak Ep. 1	24	3	0.13
Postpeak Ep. 2	14	1	0.07
Postpeak Ep. 3	10	0	0
Closure	2	1	0.50

Table 29: Density of Storyline Clauses in BATTLE

While Peak-1 is signaled by three indicators, a concentration of participants, heightened vividness, and a change of pace, the second Peak is signaled by just two devices, one of which is the same as Peak-1, heightened vividness and the incidence of onomatopoeia. Heightened vividness appears in the form of an increase in storyline clause density. As Table 29 shows, Peak-2 has the highest storyline clause density of the text (except for the closure which only has two clauses, thus statistically skewing the results) and has almost twice the density as

Peak-1. Peak-2 is also distinguished from the rest of the text by the incidence of onomatopoeia. All three examples of onomatopoeia appear in Peak-2.

4.2.9 Introduction to BEAR

Table 30 presents an introductory analysis of *Bear Attack* (BEAR), which was told on March 31st, 2008, by Sange Sherpa from Ringmo village in the Solu area of the Solu-Khumbu district. In this story, the narrator relates a time when one of the family's cows had fallen down into an area with lots of bears and other wild animals. At this time, a bear came to eat the cow, and then the narrator and his family, led by the father, worked together to chase the bear away.

TP #	S#	Translation	Changes in 4 Unities	Surface Only Markers	Surface/ Notional Function
1	1-3	1. When I was small, at that time, I, we had a jungle tent... 3. Like that, at that time, at that place, there were alot of bears and animals like that.			Stage 1/ Exposition 1
2	4-7	4. There was an incident one day when I took some food from the jungle tent and went to school... 7. My father said that we were going, and we went to look at the place where the cow fell down.	1. Time 2. Location 3. Participants	1. Long pause	Stage 2/ Exposition 2
3	8-16	8. And then after we went down to see the place where the cow fell down, down there, a bear came and stayed where the cow had fallen... 16. Then after, then after, we returned to the jungle tent and then that day we could not do anything.	1. Location 2. Participants	1. Long pause 2. Tail-head linkage	Prepeak Ep. 1/ Inciting moment
4	17-18	17. Then the next day three brothers were called from our house down there, there were three people like that... 18. At that time, three people were called.	1. Location 2. Participants 3. Time	1. Short pause 2. After summary statement	Prepeak Ep. 2/ Developing conflict
5	19-	19. And then after calling the	1. Time	1. Short	Prepeak Ep. 3/

TP #	S#	Translation	Changes in 4 Unities	Surface Only Markers	Surface/ Notional Function
	21	three people, the next morning, our father was feeling very angry with the bear... 21. And then after drinking the local rice wine, our father was angry. And we wanted to chase the bear. At that time, the cow was not dead and we thought about bringing the cow back to the jungle tent. Then we went to chase the bear and everyone was taking fire and khukhuri knives (a local style of curved knife).	2. Participants	pause 2. Tail-head linkage	Developing conflict
6	22-30	22. At that time we had two dogs... 30. After we saw the very big bear, I was very afraid.	1. Location 2. Participants	1. Long pause	Prepeak Ep. 4/ Developing conflict
7	31-54	31. Then my father was drinking a little bit and swaying. My father said to us "You come soon. I will lead". Then my father went first... 54. And then the dogs went into the forest with the bear continuing to fight.	1. Participants 2. Location 3. Increase in action	1. Long pause	Peak / Climax Peak Marking Devices: 1. Concentration of participants 2. Heightened vividness 3. Change of pace 4. Incidence of particles and onomatopoeia
8	55-61	55. And then after that, again, when we looked at the cow, it was already dead... 61. At that time the river was taking the cow, and the bear crossed the river again and went away dragging the cow.	1. Participants 2. Location	1. Long pause	Postpeak / Denouement
9	62 a	62. And then the bear took the cow away and we came home and stayed...	1. Participants 2. Location	1. Medium pause 2. Tail-head linkage	Closure/ Conclusion
10	62 b	...yes...yes.	1. Time (Non-story world, directed at audience or researcher) 2. Participants 3. Location 4. Action	1. Long pause	Finis (surface only)

Table 30: BEAR – Macrosegmentation and Superstructure

A boundary between thematic paragraphs is marked by at least three devices in BEAR. Of these three devices, there must be at least two breaks in the four unities and a medium or long pause. BEAR has one peak, which encodes the climax of the notional structure, when the main confrontation with the bear occurs and the bear is driven away from the people for good.

4.2.10 Peak Marking in BEAR

The peak in BEAR is marked by four of the six devices mentioned by Longacre (1996). First, in BEAR a concentration of participants is employed at the peak. All of the main participants are on stage at the peak and the peak ends with the bear and the two dogs going off stage. Secondly, the peak is indicated by a heightened vividness. This is signaled in two ways. One, the peak has the highest storyline clause density of any segment (except for the closure, which only has four clauses, thus statistically skewing the results). In addition, half of the ten occurrences of direct and indirect quotation appear at the peak. The third peak device in BEAR is change of pace. Table 31 shows that, as with most of the other stories, the peak is the longest segment in terms of number of clauses.

Surface Unit of Text	# of Clauses	# of Storyline Clauses	Storyline Clause Density
Whole Text	170	29	0.17
Stage	4	0	0
Stage 2	14	2	0.14
Prepeak Ep. 1	22	2	0.09
Prepeak Ep. 2	3	0	0
Prepeak Ep. 3	15	1	0.07
Prepeak Ep. 4	16	3	0.19
Peak	68	16	0.24
Postpeak Ep.	24	4	0.17
Closure	4	1	0.25

Table 31: Storyline Clause Density in BEAR

Finally, the peak in BEAR is identified by means of the incidence of different particles and onomatopoeia. The only example of onomatopoeia in the story appears at the peak, and the emphatic particles *ke*², *mar*¹ and *jaŋ*² only appear at the peak.

4.3 Generic Classification of the Texts

The five texts studied in this thesis can be described as *conversational oral stories of personal experience*. Table 32 illustrates the bundle of obligatory features and generic tendencies of this proposed Solu Sherpa genre.

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Obligatory Features	Form	
	Mode of representation	1. Oral prose spoken from memory
	Size	2. 3 to 6 minutes / 87 to 170 clauses
	Superstructure	3. Every story has a stage / exposition, a peak, a climax, postpeak episodes, a closure / conclusion, and a finis
	Source	4. Narrator's memory of the experience
	Style	5. Popular, informal
	Content	
	Scale	1. A few days (1-5 days)
	Subject	2. Narrator is an important subject, and included in a high % of subjects in each story (28-44%)
	Rhetorical Goals	
	Primary Goal	1. Please researcher
	Secondary Goal	2. Entertain audience
	Context	
	Audience	1. The researcher and at least one Sherpa
	Occasion	2. Story is a researcher requested monologue embedded in a larger conversational interaction
Tendencies	Form	
	Title	1. Usually none
	Opening words	2. Usually stage/exposition
	Superstructure	3. Usually the peak is the longest segment and there are usually prepeak episodes
	Literary Units	4. Usually narrative with some dialogue
	Method of characterization	5. Usually narrative with some dialogue
	Content	
	Setting	1. Usually Solu-Khumbu district
	Subject	2. Narrator is usually included as part of the most used subject
	Quality of characterization	3. Usually the narrator is depicted as generally passive
	Atmosphere	4. Usually jovial
	Context	
	Audience	1. Usually more than one Sherpa
	Location	2. Usually Kathmandu

Table 32: Bundle of Features that Describe the Genre: Conversational Oral Stories of Personal Experience

Features that all five texts share are labeled *obligatory* features. Characteristics that are held in common by three or four of the five texts are called *generic tendencies*. These features appear in Table 32 with the qualifier 'usually'. Features that only one or two stories possess are considered *optional* features. These

optional features are quite numerous and do not appear in Table 32. (See Appendix II for a full description of all the features for each text.)

The label *conversational oral stories of personal experience* is extracted from three generic features as well as the universal discourse type. The universal discourse type is *narrative story*; thus this genre is a group of *stories*. The mode of representation for all the texts is oral prose, thus the description of *oral*. The source from which the content of each story comes is the narrator's memory of his personal experience, thus the description *personal experience*. Finally, the real world occasion in which each story was told was a conversational context in which dialogue occurs before, in some cases during, and after the story. This conversational context is not fully captured by the recording of the story monologue, but there are many indicators nonetheless. This conversational context therefore means that the stories warrant the label of *conversational*. This label of conversational also points to the rhetorical goals of the stories, to please the researcher and entertain the audience, which are interactional and seem to indicate the narrator's desire to increase the relational solidarity between himself and the audience, including the researcher.

4.4 Chapter Conclusion

This chapter introduced the Sherpa texts analyzed in this thesis. First, the universal discourse type of the texts was described as narrative stories. Each story had chronological linkage and participant reference but not surface projection.

Second, an introductory analysis for each story was provided in the form of a description of each text's macrosegmentation and superstructure. The macrosegmentation of each text revealed that at least three devices are necessary to indicate a boundary between thematic paragraphs, and at least one of these devices must be a break in the four unities. The analysis of the narrative superstructure revealed that each story has at least one peak, and the BATTLE story has two peaks. Three of the six peaks encode the climax, with two encoding the inciting moment, and one encoding the developing conflict. The two stories, in which the climax is not encoded with peak marking, were told by the same storyteller. In both of the stories, the climax is encoded by a postpeak episode and the peak is used to highlight the rising tension rather than the climax of the tension. This relationship between notional and surface structure may be a result of personal storytelling style and may not be a common characteristic of Sherpa narrative storytelling. More research is needed to evaluate this hypothesis.

Five of Longacre's (1996) six peak marking devices are used in the Sherpa texts. Change of pace is used to mark five of the six peaks. A concentration of participants, the occurrence of particles, onomatopoeia, and other phonetic devices, and heightened vividness all are employed in four of the six peaks. Rhetorical underlining appears in just one peak. A change in vantage point and/or orientation is not employed as a peak marking device in the Sherpa texts.

Finally, the features utilized to categorize the texts as a genre were presented. These included 10 obligatory features. The features of text type (story), mode of

representation (oral), source (personal experience), and occasion of the discourse (conversational) were used to produce the label *conversational oral stories of personal experience*, which was applied to the ‘family’ of discourses studied in this thesis.

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