

CHAPTER TWO

DISCOURSE MACRO-STRUCTURE

The macro-structure compares to a human backbone which holds the body erect. This backbone or macro-structure is one of the most important elements of a narrative as it holds the story together. The macro-structure formula of the Punjabi folktales studied may be represented as:

STRUCTURE: +Pre-nucleus +Nucleus +/-Post-nucleus

while the macro-structure formula for the Thai folktales studied may be represented as:

STRUCTURE: +Pre-nucleus +Nucleus +Post-nucleus

In general, macro-structures incorporate pre-nucleus, a nucleus, and a post-nucleus. These elements were found to be obligatory in Thai, while the post-nucleus is optional in Punjabi.

Although Thai and Punjabi have similar overall structures, there are several different features and items used to manifest the overall structure. For example, the first episode of a Punjabi narrative can be a setting or the introduction of participants, while the first episode of a Thai narrative is either an introduction of narrative setting, or the introduction of the narrative setting and participant. There are also places where Thai and Punjabi have similar items but the purposes of the items differ. For example both Thai and Punjabi narratives have Developing Conflict, but they function differently. (See page 20 under Developing Conflict)

2.1. Pre-nucleus

The pre-nucleus of both Thai and Punjabi folktales consists of an obligatory title and an obligatory introduction.

PRE-NUCLEUS: +Title +Introduction.

2.1.1. Title

Title is an obligatory structure for written narratives of both Thai and Punjabi. Although all ten stories have titles, the titles are of three different types: participant oriented titles, theme oriented titles, and moral oriented titles. These three types of titles are discussed in the following sections.

2.1.1.1. Participant Oriented Titles

A participant oriented title introduces the main participant and usually also describes either a significant characteristic of that participant or also introduces a secondary participant who is also crucial to the story, along with the main participant.

- (1) กระต่าย ฉลาด ฉลาด
 kraʔ¹ta:y¹ panya: di:
 rabbit intelligent

An intelligent rabbit.

- (2) fer panjab di dariyã dil
 tiger Punjab poss. river heart

Punjab's kind-hearted King.

- (3) ช้าง กับ ผึ้ง โพรง
 cha:n³ kap¹ phun² phro:n
 elephants and bees hive

The elephants and the bees.

- (4) moči te jin
Shoe-maker and Genie

The shoe-maker and the Genie.

The titles in (1) and (2) introduce the main participants and also their special characteristics (that is intelligence and kindness). These characteristics become crucial in the story. The titles in (3) and (4) introduce two participants each, the main and the secondary participants. The first mentioned is the main participant while the second is the secondary participant.

2.1.1.2. Theme Oriented Titles

Theme as Jones says,

...has to do with the most important, or main, ideas of a text...
Theme is like a main thread running through a text which may be strong and obvious, or it may be obscured by other threads or broken in pieces and scattered throughout various portions...
(1977:1)

Theme oriented titles make the theme obvious and immediately tell the readers what to expect in the story. These titles are usually longer than other kinds of titles. Besides providing the theme of the story, this type of titles may also introduce the main participant.

- (5) မာ မာ ခာက နှာ
ma:³ ma: ca:k¹ nay⁴
horse come from where

From where do horses come?

- (6) လောက ခုက ကေ
luak² lu:k² khə:y⁴
choose son-in-law

Choosing a son-in-law

- (7) p¹əle da p¹əla
good doers poss. good

Good doers will receive good rewards.

The Thai theme oriented titles also introduce the main participants where as the Punjabi theme oriented titles do not. The purpose of the theme oriented title is to give a kind of preview to what is to follow later in the text. If the title is in the form of a question as in (5) then the answer to that question will be found in the text. In fact, the whole story is the answer to the question. In this way, the title provides coherence to the entire text.

In the same way example (6), gives coherence to the text as the theme is developed in the story. The whole story answers the questions How? Why? Who? When? and Where? is a son-in law chosen.

Example (7), on the other hand, explains that good doers get good rewards with the implication that the bad doers are punished.

2.1.1.3. Moral Oriented Titles

Moral oriented titles allude, in some way, to the moral of the narrative.

(8) ใ้ ไ้ เา ัน
 ru:³ may² thaw³ kan
 know not equal

Intelligence differences.

(9) angur khatte han
 grapes sour are

Sour grapes.

This moral is usually stated explicitly again in the finis or at the climax of the story. However, it may in some cases be inferred from the outcome of the climax. For example:

(10) lalač buri bala hæ
 greedy bad habit is

Greedy is a bad habit.

The two morals in (8) and (9) are overtly stated in the climax of the story, while the moral in example (10) can easily be implied from the climax of the story.

2.1.2. Introduction

In each story the introduction is manifested by an aperture and an episode. Hence the aperture and episode appear to be obligatory for both languages. The formula of the introduction can be presented as:

INTRODUCTION: +Aperture +Episode

The introduction appears to be an obligatory feature of Thai and Punjabi narrative discourse as it occurs in all ten stories. The structure of the introduction itself may vary since the items manifested are varied. For example, the episodes in the Thai and Punjabi narratives have different functions.

2.1.2.1. Aperture

The aperture is the opening or the beginning of a narrative. It can be of two kinds: an aperture with a formulaic phrase, or an aperture with a non-formulaic phrase.

An aperture with a formulaic phrase. Eight stories fit this category with some stories having similar apertures.

(11) เมื่อ ครั้ง อดีตกาล
mua² khraŋ³ ʔa¹di:t¹taka:n
When time old

Once upon a time.

(12) ครั้ง นาน มา แล้ว
khraŋ³ naŋ¹ na:n ma: læ:w³
time one long come comp.

(Once) long ago...

- (13) ik werā di gal hæ
one time of story is

Once upon a time, there was a story about...

- (14) eh purane zamane di gal hæ
this old generation part. story is

Long ago, there was a story....

- (15) kise pīd wič ik moči rehīnda si
some village in one shoe-maker live comp.

In a certain village lived a shoe-maker.

Two stories begin with a non-formulaic phrase. The stories are introduced to the readers as follows:

- (16) ਮਿ ਚਾ:ਯ ਸੋ:ਯ⁴ ਖੋਨ
mi: cha:y so:ɳ⁴ khon
there be man two class.

There were two men.

- (17) ik dīn di gal hæ...
one day part. story is

One day...

2.1.2.2. Initial Episode

Immediately following the aperture is an episode which serves either to introduce a setting for the narrative or to provide more information about the participants. The first episode of a Thai story can be an introduction to the participant alone, or to both, setting and participant. On the other hand, the first episode of Punjabi narratives, can introduce the setting, participant or both.

2.1.2.2.1. Initial Episodes that Introduce the Setting

The first episode that has a setting usually makes the time and/or the place of the narrative explicit. The time and the place that are mentioned could be the time and the place in which the story takes place. Two of the Punjabi narratives, "The Shoe-maker and The Genie" and "Good Doers Get Good Rewards" explicitly mention the time and the place of the narratives.

(18) eh purane zamane di gal ha, jēdō duniyā wic
this old generation part. story is when world in

gulami da riwaz si. yunan def wič ik
slavery part. customs was Yunan country in one

malək apnē gulam nū baṛa dukh dēnda hunda si.
master his slave poss. very suffer give used to.

Long ago there was a story when the world still kept slaves. In Yunan a slave-owner used to torture his slave.

(19) kiśe pind wič ik moči rehinda si. oh wičara
some village in one shoe-maker live part. he poor thing

behut garib si. tabar de jīā behute te amdan
very poor was. family part. people many and income

thoṛi si, isley har wele g'ar wič kelesh pia rehinda
less was, therefore all time house in mess be was

si. bačīya dia zeruri lora wi puriya na ho sakdiya.
part. children poss. important needs also fulfill not able

In a certain village lived a shoe-maker. He was very poor and there were too many mouths to feed; therefore, the house was always in a mess. Even the children's necessary needs could not be provided for.

From these two examples, we can see that the introduction provides clues about the location of the story. Although the location of the example (18) is more specific than that of example (19), as it gives the place name, both provide clues about the location of the story's setting.

Example (18) indicates that the story takes place in Yunan, a province in China. Example (19) makes clear that the story takes place in a village at a time when work was scarce so the shoe-maker could not earn enough to feed his family. Besides providing information about the place, there is also evidence of the time frame of the story. The information of the time frame is deduced from the information that the poor people are still enslaved.

There are no Thai narrative that has an episode introducing the setting only.

2.1.2.2.2. Initial Episodes that Introduce Information About Participants

The first episode may introduce the participants without giving a time or place. Besides introducing the participants, in such cases, the writer also gives a brief description of the participant's situation. Two of Punjabi stories and two of the Thai stories have this feature. They are:

(20) ครั้ง หนึ่ง นาน มา แล้ว มี เศรษฐี คน หนึ่ง มี ทรัพย์
 khran³ nuŋ¹ na:n ma: læ:w³ mi: se:t¹thi:4 khon nuŋ¹ mi: sap³
 time one long come comp. was rich-man class. had wealth

สมบัติ มาก มาก แต่ หา ลูก ชาย สืบ สกส ไม่
 som⁴bat¹ ma:k² ma:y tæ:1 ha:4 lu:k² cha:y su:b¹ sa⁷1kun may²
 treasure lots lots but find child son follow family not

ได้ เศรษฐี จึง ตกลง ลง ใจ จะ เลือก หา ลูกเขย
 day² se:t¹thi:4 cing tok¹ loŋ cay ca⁷1 luak² ha:4 lu:k²khø:y⁴
 ได้ rich-man then decide agree will choose find son-in-law

สืบ เอง
 sia⁴ ?e:ŋ
 him self

Once upon a time long ago, there was a rich man but he did not have a son. He only had a daughter so he decided to choose a son-in-law.

(21) มี ชาย สอง คน เป็น เพื่อน กัน มา แต่ เด็ก พวกเขา
 mi: cha:y so:ŋ⁴ khon pen phuan² kan ma: tæ:1 dek¹ phuak²
 was man two class. were friends from come since small they

เขา ขวน กัน ไป เรียน วิชา กับ อาจารย์ มี ชื่อ สำนัก
 khaw⁴ chuan kan pay rian wi⁷cha: kap¹ ʔa:ca:n mi: chu² samnak³
 class. call each to study learn from teacher have name place

หนึ่ง เมื่อ เรียน จบ แล้ว จะ ลา กลับ บ้าน
 nu¹ maa² rian cop¹ læ:w¹ ca⁷ la: klap¹ ba:n²
 one when study finish comp. will take leave return home

There were two (male) friends who had known each other since they were very small. They decided to go and study with a well known teacher. When they finished, they wanted to go back home.

(22) ik werā di gal hae, kise lum⁷i nū do din tak khan nu
 one time poss. story, was certain fox poss. two days till eat to

ku⁷h-na labha: p¹ukh nal wičari de t¹id wič cūhē načan
 nothing found hunger with poor thing stomach in rats dance

lag paye
 began to

Once upon a time, there was a certain fox who hadn't eaten a thing in two days. With hunger the fox's stomach began to rumble.

The above examples show that besides introducing a participant, some extra information about that participant is also provided. In example (20) the readers are told about a fox who was very hungry and had not eaten for two days. In example (21) we are introduced to a rich man. We are also told about his scrupulous nature, in that he would not let his daughter choose her own husband as he was afraid that the man would take his money. So he decides to choose a son-in-law. In example (22) two men who had been good friends for a long time wanted to become literate so they decided to go and study with a famous teacher.

2.1.2.2.3. Initial Episodes that Introduce Both Participants and Setting

Only a few stories mention both the setting and information about the main participant in the first episode. For example:

(23) เมื่อ ครั้ง อดีตกาล สมัย ที่ ช้าง ยัง ไม่ มี งวง
 mua² khraŋ³ ?a¹dit¹taka:n sa?¹may⁴ thi:² cha:ŋ³ yan may²mi: gwan
 when time long ago time when elephants did not trunks

ยาว ช้าง สมัย นั้น จะ ออก หา กิน ไป-ตาม ที่
 ya:w cha:ŋ³ sa?¹ma y⁴ nan³ ca?¹ ?o:k¹ ha:⁴ kin pay-ta:m thi:²
 long elephants then time will go find food along place

ต่าง ต่าง ครั้ง นั้น ยัง มี ผึ้ง ผึ้ง หนึ่ง ทำ
 ta:ŋ¹ ta:ŋ¹ khraŋ³ nan³ yan mi: fu:ŋ⁴ phuŋ² fu:ŋ⁴ nuŋ¹ tham
 etc. etc. time that still was swarm bees class. one make

รัง อยู่ ตาม กิ่งไม้ เตี้ย เตี้ย ตาม ชาย ป่า ใน ละแวก
 raŋ yu:¹ ta:m kin¹may³ tia² tia² ta:m cha:y pa:¹ nay la?³wə:k²
 hive live on branch low low along skirts woods in area

เดี๋ยว กับ ที่ ไชยง ช้าง หา กิน
 diaw kap¹ thi:² khlo:ŋ⁴ cha:ŋ³ ha:⁴ kin.
 same as the heard elephant find food

Long ago in the past, when elephants did not have long trunks, they lived and looked for food in many places ... At that time there was a swarm of bees that had built hives in the low branches near the woods in the same area where the elephants lived.

(24) นาน มา แล้ว ใน ป่า ใหญ่ แห่ง หนึ่ง มี สิงโต ตัว หนึ่ง
 na:n ma: læ:w³ nay pa:¹ yay¹ hæ:ŋ¹ nuŋ¹ mi: siŋ⁴to: tua nuŋ
 long ago comp. in wood big class. one had lion class. one

ตั้ง ตัว เป็น เจ้า ป่า สิงโต ต้อง การ แสดง อำนาจ สร้าง
 taŋ² tua pen caw² pa:¹ siŋ⁴to: toŋ² ka:n sa?¹dæ:ŋ ?amna:t² sa:ŋ²
 made it king of woods lion want part. show power make

ความ ยำเกรง ให้ แก่ สัตว์ หั้ ง ปาง
 khwa:m yam kre:ŋ hay² kə:¹ sat¹ tha:ŋ³ puaŋ.
 other fear respect to other animals all there

Long ago in a big forest, was a lion who pronounced himself a king and wanted to rule all the animals living in that forest.

(25) kīse j̄ahar wič ik baḡa p̄ari seth rehinda si. oh be ant
 certain city in one very fat rich man lived. He was the

t'an da malək si, p̄er baḡa kamina te lalči si.
 wealth poss. owner was, but very mean and greedy was.

In a certain city there was a big fat rich man. He was very rich and also very mean and greedy.

(26) ik dīn di gal hæ, j̄er-paḡab m̄eharaja ranjit siḡ ji k̄oḡe
 one day of story is, Tiger-Punjab King Raja Ranjit part.horse

s̄ewar kīse p̄īd wič laḡ r̄ehe san
 on certain city in pass -ing. comp.

One day, Panjab's King Ranjit was riding a horse past a village.

The above examples show how the first episode gives information about the place where the story takes place as well as some characteristics of the main participants who are important in contributing towards the climax of the story. This is so, as in example (25) where we, the readers, are told that, although the man was very rich, he was also very mean and greedy. We are also told that the story took place in the city where the rich man lived.

2.2. Nucleus

The second major element in the narrative macro-structure, following the pre-nucleus, is the nucleus. The nucleus is an obligatory feature of the folk narratives. Without it, there would be no story.

The nucleus is a vital point of the story as it acts as a cliff-hanger and keeps the readers interested in the story. Moreover, the nucleus is a

feature that ties the whole story into a unit. It is a continuation of the pre-nucleus and it leads on to the post-nucleus.

The nucleus consists of, at least one episode. An episode is a collected series of ideas that are expressed through sequences of events. van Dijk (1982:179) says,

An episode is first of all conceived as a part of a whole, having a beginning and an end, and hence differred in temporal terms. Next, both the part and whole mostly involved sequences of events of actions. And finally, the episode should somehow be 'united'.

The nucleus of Thai and Punjabi narratives differ. In Thai stories the climax is an obligatory feature while in the Punjabi narratives there could either be a climax or an anti-climax. An anti-climax differs from a climax in that it is unexpected or contradictory to the expectations of the readers. Unlike the anti-climax, the climax is quite expected. The formula of the Thai nucleus can be described as follows:

NUCLEUS: +Inciting moment +Developing conflict +/-PreClimax +Climax

while the nuclear formula of the Punjabi is:

NUCLEUS: +Inciting moment +Developing conflict +(+/-Climax -/+AntiClimax)

2.2.1. Inciting Moment

At this point in a narrative, a problem usually arises and serves as a trigger for the ensuing narrative. In both the Thai and Punjabi stories, the second episode fits this category. This is where a problem becomes prominent. It is also the point where the main participant has to do something in order to solve the problem or else the problem increases, leading on to the next episode (developing tension).

There are a number of prominent markers in Thai separating the inciting moment from the setting/episode. People often get confused as to where exactly a setting ends and where the episode begins. With Thai narratives, this should not be a problem since there are markers that help to identify the point where a distinction between the setting and the episode can be drawn. These markers are of two kinds, the time and the place markers.

These markers are frequently used in the stories under study, and are of two types: a) a time oriented marker or, b) a place oriented marker.

Time oriented markers used include:

1. nay pi: nuŋ¹ 'one year'
2. wan nuŋ¹ 'one day'
3. laŋ ca:k¹ nan³ 'after that'

The following examples demonstrate the different time markers that are used in the Thai narratives.

(27) ยัง มี ผึ้ง ผึ้ง หนึ่ง ทำ รัง อยู่ ตาม กิ่งไม้
 yaŋ mi: fu:ŋ⁴ phuŋ² fuŋ⁴ nuŋ¹ tham raŋ yu:1 ta:m kiŋ¹ may³
 still be swarm bees class. one make hive stay in branch

เตี้ย เตี้ย ตาม ชาย ป่า ใน ละแวก เดียว กับ ที่ โขลง
 tia² tia² ta:m cha:y pa:1 nay laʔ³ wə:k² diaw kap¹ th:i² khlo:ŋ⁴
 low low in near forest in area same as that group

ช้าง หา กิน ใน ปี หนึ่ง ฝน เกิด แล้ง
 cha:ŋ³ ha:4 kin nay pi: nuŋ¹ fon⁴ ke:t¹ læ:ŋ³...
 elephant find eat in year one rain born dry

There was a swarm of bees that built their hives in the low branches in the woods in the same place as the elephants. One year there was no rain...

(28) ม้า เป็น สัตว์ ที่ อาศัย อยู่ บน สวรรค์ ม้า จึง
 ma:3 pen sat¹ thi:2 ʔa:say⁴ yu:1 bon sawan⁴ ma:3 cuŋ
 horse be animal that live stay on heaven horse therefore

เพราะ ได้ วัน หนึ่ง มา ลง มา เทียว เมือง มนุษย์
 ho¹ day² wan nan ma:³ loŋ ma: thiaw² maŋ ma²nut³.
 fly able one day horse down come roam city man

Horses lived in heaven therefore they could fly. One day they came down to earth.

(29) เศรษฐี ตั้ง ขึ้น ได้ จะ ยก ลูก สาว ให้ เป็น ภรรยา
 se:t¹thi:⁴ tan² khun² day² ca:¹ yok³ lu:k² sa:w⁴ hay² pen phanya:
 rich make up able will give child girl to be wife

หลังจาก นั้น มี ชาย นุ่ม
 lan⁴ ca:k nan³ mi: cha:y num¹...
 after from then have man young

...that was made by the rich man, he will give his daughters hand, after that a young man...

Location oriented markers used to mark off the inciting moment from the setting include:

1. ระหว่าง ทาง 'on the way'
2. akhir 'end'
3. ant 'end'
4. ik wari 'one time'

The Punjabi marker *ik wari* is like the Thai marker but the other two are different.

(30) อาจารย์ จะ ได้ ใช้ จุด บูชา พระ ระหว่าง ทาง กลับ
 a:ca:n ca:¹ day² chay³ cut¹ bu:cha: phra:³ ra:³wa:ŋ¹ tha:ŋ klap¹
 teacher will able use light offer God between way back

บ้าน ชาย ทั้ง คู่ เห็น รอย เท้า ช้าง
 ba:n² cha:y than³ khu:² hen ro:y t^haw³ cha:ŋ³.
 home man both two saw print foot elephant

The teacher can offer it to God. On the way home, the two friends saw elephant track.

Punjabi is more distinct in marking the separation between the setting and the first episode than the Thai marker. The Punjabi markers clearly

state that one thing has ended and another one is going to start. Such a marker has the form of **akhir** or **ant** "in the end".

The forms marking this juncture include:

- (31) wičari de tɪd wič cuhẽ načan lag pay.
poorthing in stomach in rat dance began doing

akhir khura:k di p'al wič bahar nɪkal t̥uri.
in the end food in hope out side go walk.

The poor fox was so hungry that it's stomach began to churn and in the end it went out to look for food.

- (32) piŋ nũ bəhʊt k'at dẽnda.
drinks to very little give.

akhir gulam ihna nɪt to taŋ aa gaya te ɪk diŋ
end slave these troubles part. tired come comp. and one day

moka taŋ ke jaŋgal wič nas gaya.
opportunity find and jungle in ran comp.

The master gave his slave very little to eat and drink and in the end the slave got tired of it and so he ran away to a jungle.

- (33) bacĩã diyã zerurã wi puriã na ho sakdiã.
children poss. important also fulfill not able to

ant oh taŋ aa ke k'arõ nɪkal turiya.
In the end he tired became part. home out went.

Even the children's necessary needs could not be fulfilled. In the end he left home because he could bear it no longer.

Clearly the words **akhir** and **ant** show the beginning of a new episode. This form of linkage indicates that the same participant is prominent in the two episode. in that the spotlight is on that participant. The word **akhir** and **ant** suggest that something has previously come to an end and these words summarise the previous episode. The word or words immediately

following this marker show a change or a decision that brings about a change.

The marker *ik wari* 'one time' is very similar to the markers used in Thai. *ik wari* is a deictic along the lines of the Thai *๑๓ วัน* *jun̄n̄* 'one day' and has a similar meaning and function. For example:

(34) *par baʔa kamina te lal̄ci si.*
but very mean and greedy was.

ik wari oh kise p̄id wič sar karan giya.
One time he some village in roam for went.

...but he was very mean and greedy.
One time he went into another village to roam.

2.2.2. Developing Conflict

The inciting moment leads to the developing conflict in different ways for Thai and Punjabi. The developing conflict of Thai narratives introduces a possible solution towards solving the problem that arose in the inciting moment. In Punjabi narratives, on the other hand, the developing conflict is an expansion of the problem.

For example, in the Thai story "Choosing a Son-in-law", the inciting moment is filled by an episode about young men coming and trying to answer the rich man's riddle, but failing to do so. As a result, many years passed and the rich man's daughter was still unmarried. Then in the new episode (Episode 3) we are introduced to the main character, a young man and who will come to answer the rich man's riddle. Here we see a possible solution of the problem that arose earlier.

(35) *מָה זְמַן עָבַדְנוּ עוֹלָם רַב שָׁנִים וְלֹא הָיָה מִי יָבִיא וְיַעֲנֶה אֶת הַשְּׁאֵלָה*
mæ:³ we:la: pha:n¹ pay la:y⁴ pi: may² pra:kot¹ wa:² mi: khray kla:²
when time past go many year no appear that be who brave

อาสา มา เป็น ลูก เขม เศรษฐี
 ʔa:sa:⁴ ma: pen lu:k² khə:y⁴ se:t¹thi:⁴
 volunteer come be son in-law rich

จน กระทั่ง มี พ่อ ค้า หมู เดิน ทาง มา จาก ต่าง
 con kraʔ¹thəŋ² mi: pho:² kha:³ num¹ də:n tha:ŋ ma: ca:k¹ ta:ŋ¹
 till when have father trade young walk way come from another

เมือง เมื่อ ทราบ เรื่อง นี้ เข้า เขา จึง ไป หา เศรษฐี
 muəŋ mua² sa:p² ruəŋ ni:³ khaw² khaw⁴ cəŋ pay ha:⁴ se:t¹thi:⁴
 city when know story this part. he then go see rich man

Even though many years have passed, no one dared to try and answer the rich man's riddle. One day a young merchant came from another city. When he heard about it, he went to see the rich man.

From the above example, we see a clear distinction between the two episodes as the first one ends with the idea that no one had succeeded in winning the rich man's daughter while the second episode shows some hope about this new person. It is clear as the episode initial marker **จน กระทั่ง** 'till' immediately stands out and thus we see that one episode has ended and the new one has begun. And thus this episode provides a solution to the problem in the previous one.

In contrast, Punjabi narratives have a different way of introducing the solution. In the developing conflict, the problem is expanded and becomes more complicated. For example, in the story "Good Doers Get Good Reward", the inciting moment tells how a slave ran away and lived in the jungle where he helped a tiger in trouble. Then in the developing conflict, the slave comes to the city and is arrested because he ran away from his master without any settlement. He is put in jail and then sentenced to death by being thrown to a hungry tiger.

(36) gulam jaŋkal wič rəhīda rəhīda taŋ aa giya
 slave jungle in stay stay tired become past

ant oh kise hor far wič čala gaya. uthe ik din
end he some other city in went past. There one day

os de purane malak ne us nu wek^h lia te pules wič
he poss. old master part. he poss. see comp. and police in

khabar kar ke us nu pharwa dita... jaj ne fasla dita
report after and he poss. caught... judge pronounce that

ki is nu pukhe far agge sut karke marwa jay.
part. he poss. hungry tiger front throw be killed to.

The slave got tired of living in the jungle. In the end he went into another city. There, one day his old master saw him and reported to the police. The judge then presided the case and pronounced that the slave be thrown before a hungry tiger.

Even though there are differences between the Punjabi and Thai narrative structures in regard to the developing conflict, there are also similarities. The similarities lie at the point where the story moves towards the climax (including the pre-climax, and anti-climax).

2.2.3. Pre-climax

Pre-climax is a feature present only in the Thai folktales. Usually after a developing conflict, the story leads to the climax. However, one story does not follow this pattern. The story in question, "From Where Do Horses Come?", has an episode with the characteristics of a pre-climax where the solution to the problem becomes apparent and needs to be applied.

The pre-climax episode occurs when the man goes to the hermit to ask for help. The hermit tells him to go home and watch the cow and when it gives birth to cut off its wings. We thus see that the man could solve his problem by following the hermit's instruction. It becomes evident at the end when he gets a horse by doing so. The purpose of the pre-climax is to

suggest a clear and direct solution to the problem, unlike the developing conflict in which the solution is merely suggested.

2.2.4. Climax

The climax is the point in the narrative where the problem is finally solved. In the Thai narratives under study the climax is an obligatory category. The Punjabi narratives under study, on the other hand, have a climax as an optional feature. When the climax does not occur an anti-climax must occur instead.

For example, in Thai the story "From Where Do Horses Come?" the climax occurs when the cow's owner gets a horse as he wished for by following the hermit's instructions. In another story, "Choosing a Son-in-law", the climax occurs when the young man tells the rich man to produce bananas in one day and the rich man is unable to do so, and, as a result, he had to give his daughter's hand in marriage to that young man.

In the Punjabi narrative, "The Shoemaker and the Genie", the climax occurs when the shoemaker finds a ring and on accidentally rubbing it a genie appears. The man asks the Genie to take him and all the jewelry home.

These episodes described above are considered to be climaxes for two reasons. 1) These episodes are the ones in which the problems are solved, and 2) the episodes deal with the results of action or the reward the main participant receives. The good receiving a reward is a common trait of Punjabi and Thai narratives since they are based mainly on the theme that righteous and good people are rewarded while evil and bad people are punished.

2.2.5. Anti-climax

An anti-climax is similar to a climax in the way that both represent the point where the story comes to a peak. An anti-climax is, however, different from a climax in that, while a climax follows from the pre-climax and is expected by the readers, the anti-climax is contrary to expectations. Anti-climax is quite common in Punjabi narratives. In the five stories under study, three have an anti-climax rather than a climax.

In the developing conflict of the story "Punjab's Kind-Hearted King", the children were brought before the king and asked why they hit the king. Instead of punishing the children, the King rewards them, is contrary to expectations.

(37) phir khayanči wāl mūh p̄her ke bole, iḥnā bačiya nū ik
 theb tresurer to face turn to say, them children poss. one

hazar afrafiyā wāḍ diyō. sare lok maha raja sahib di eh
 thousand gold give give. all people great King high of this

khul dili wek^h ke hāran ho gaye
 open heart see then surprise become com.

Then he turned to his treasurer and said, 'give the children one thousand gold coins.' All the people who were present were really surprised.

In the developing conflict in the story, "Good Doers Get Good Rewards" the slave is brought before a tiger as punishment. Contrary to expectation, the tiger does not eat the slave even though it is very hungry. Instead, it licks the slave's feet, a significant action showing high respect and appreciation.

2.3. Post-nucleus

The last major component in the narrative structure, following the pre-nucleus and the nucleus, is the post-nucleus. Post nucleus is filled by either a conclusion, a denouement or a finis. Post-nucleus is more prominent in Thai than in Punjabi, where only one story has a denouement. Other Punjabi stories do not have any post-nucleus. Thai narratives, on the other hand, have at least one kind of post-nuclear element.

2.3.1. Conclusion

Conclusion is the summary the writer makes explicitly concerning the story, or the deduction the readers make from the story. (The deduction is not explicit information from the story but it is the implicit information.)

The following examples will show an explicit conclusion while (40) shows a conclusion that is drawn implicitly from the story. The explicit conclusions are supported in the stories, while the implicit conclusion are not clearly stated but can be implied from the information presented in the story.

(38) เนื่องจาก ผึ้ง อยู่ ใน ปาก มา นาน จึง เกิด ความ
 nuən² ca:k¹ phun² yu:¹ nāy pa:k¹ ma: na:n cuŋ kə:t¹ khwa:m
 because bees live in mouth come long therefore be use

เคย ชิน กับ ที่ อยู่ เป็น โพรง เมื่อฝูง ผึ้ง บิน ไป หา
 khə:y chin kap¹ thi:² yu:¹ pen phro:ŋ mua² fu:ŋ⁴ phun² bin pay ha:⁴
 to part. with that live be hive when swarm bees fly go find

ที่ อยู่ ใหม่ มัน ก็ เลือก เอา โพรง ใหม่ ที่ มี
 thi:² yu:¹ may¹ man ko² laək² ʔaw phroŋ may¹ thi:² mi:
 place stay new it then choose take hive wood that have

ลักษณะ คล้าย กับ ปาก ช้าง ทำ รัง อาศัย
 lak³sa?¹na?¹ khla:y³ kap¹ pa:k¹ cha:n³ tham ran⁴ ʔa:say⁴
 characteristics similar to mouth elephant make house live

เรา เรียก ผึ้ง ชนิด นี้ ว่า ผึ้ง โพรง
 raw riak² phun² cha?²nit³ ni:³ wa:² phun² phro:n.
 we call swarm kind this that bees hive

Because the bees lived in the elephant's trunk for a long time, they got used to living in a closed area. When they went to look for a place to built their nest, they chose one that was similar to the elephant's trunk. Therefore, we call these kind of bees hive-bees.

This exmple shows the explicit conclusion the writer makes. The conclusion here is the fact that swarm bees choose to live in close areas because they have lived in the elephant's tunk for a long time.

(39) ส่วน ช้าง เมื่อ ผึ้ง ออก จาก จมูก ไป หมด แล้ว
 suan¹ cha:n³ mua² phun² ʔo:k¹ ca:k¹ ca?¹mu:k¹ pay mot¹ læ:w³
 concern elephant when bees out from nose go all part.

ช้าง ยัง ไม่ แน่ ใจ ว่า ยัง มี ผึ้ง เหลือ อยู่ ใน
 cha:n³ yan may² næ:² cay wa:² yan mi: phun² lua⁴ yu:¹ nay
 elephant not yet sure mind that still have bees more in in

ตัว หรือ ไม่ มัน เอา งาม จุ่ม น้ำ แล้ว พ่น เข้า ปาก
 tua ru:⁴ may² man ʔaw nuan cum¹ nam³ læ:w² phon² khaw² pa:k¹
 body or not it took trunk put water and splash in mouth

จึง เรียน รู้ วิธี ใช้ งาม ให้
 cun rian ru:³ wi?³cha: chay³ nuan hay²
 then learn past. method use trunk

เป็น ประโยชน์ ได้ จาก การ กระทำ ดัง นี้ เอง
 pen pra?¹yo:t¹ day² ca:k¹ ka:n kra?¹tham dan ni:³ ʔe:n.
 productively part. from task doing this way only

Concerning the elephant, when all the bees had left its trunk, it was afraid that there may be some bees left, so it took in water and blew it out through its trunk, thus it learnt to use its trunk in this way.

(40) นับ ตั้ง แต่ นั้น มา ช้าง ก็ ไป หลบ เข้า ไป อยู่ ใน
 nap³ tan² tæ:¹ nan³ ma: cha:n³ ko² pay lop¹ khaw² pay yu:¹ nay
 from then on then come elephant will go hide in in live in

ป่า ลึก ไม่ กล้า อยู่ ใน ที่ โลง เต็ม ตั้ง แต่ ก่อน
 pa:¹ lu:k³ may² kla:² yu:¹ nay thi:² lo:n² tian dan tæ:¹ ko:n¹
 woods deep not abl live in place open open like before

เพราะ มัน กลัวฝูง ผึ้ง จะ เข้า ไป อาศัย อยู่ ใน ราง
 phro:⁷ man klua fu:n⁴ phun² ca:⁷ khaw² pay ?a:say⁴ yu:¹ nay nuan
 because it afraid hive bees will go in live stay in trunk

ของ มัน อีก
 khon³ man ?ik¹
 of it again

From then on the elephant began living deep in the forest as it was afraid that the bees would go in its trunk again and it would then suffer.

In examples (38) and (39) the conclusions are marked on two occasions by the word **จึง** 'therefore'. In both instances, the word **จึง** marks the results of the events preceding this episode. The writer concludes that because the elephants were afraid that there might be some bees left in its trunk, it learnt how to use its trunk, and the bees as a result of getting used to living in a closed area were not able to change their dwelling style.

Example (40) is a conclusion for the whole story. It describes how the elephant changed their habitat as they were afraid of bees and fire, the two external conflicts the elephants faced in the story.

In example (38) and (39) the conclusion are explicitly provided, while the conclusion of example (40) has to be drawn from the story by the readers themselves.

2.3.2. Finis

A finis is an ending manifested by a formulaic phrase. The difference between a conclusion and a finis is that, while a conclusion is manifested by a formulaic phrase, the conclusion is something that the readers have to draw from the story or may be provided by the writer but not in the form of a formulaic phrase. Moreover while the conclusion is part of the story the finis isn't.

Only one story, "The Intelligent Rabbit", has a finis. In the following example, the finis is indicated by the phrase อยู่ อย่าง มี ความ สุข 'lived happily ever after'.

(41) นับ แต่ นั้น มา สัตว์ ทั้ง หลาย ใน ป่า จึง อยู่ อย่าง มี
 nap³ tæ:¹ nan³ ma: sat¹ tʰaŋ³ la:y⁴ nay pa:¹ cuŋ yu:¹ ya:ŋ¹ mi:
 from then on come animal all all in woods then live like have

ความสุข เพราะ ไม่ ต้อง เป็น กังวล กับ การ ส่ง อาหาร
 khwa:msuk¹ phro?³ may² to:ŋ² pen kan³ wɔn kap¹ ka:n son¹ ʔa:ha:n⁴
 happiness because not have be fear worry about part. take food

ไป ให้ สิงโต ดั่ง แต่ ก่อน
 pay hay² siŋ⁴ to: daŋ tæ:¹ ko:n¹.
 go give lion like before

From then on the animals lived in the jungle happily ever after as they did not have to worry about delivering food to the lion any more.

2.3.3. Denouement

A denouement clears the problem that has arisen in the preceding episodes or gives the readers a better understanding of the solution of the problem. The denouement also explains why things happened the way they did. Of the narratives studied, one Punjabi and two Thai narratives have denouements.

(42) ชาย คน ที่ สอง ได้ ฟัง ก็ เกิด ความละอายใจ
 cha:y khon thi:2 so:nɔ̄⁴ day² faj ko² kə:t¹ khwa:mla²³a:ycaɯ
 man part. no. two able listen part. was ashamed

ที่ หลง โกรธ อาจารย์ และ บอกรับ ว่า เขา มี ความรู้
 thi:2 loŋ⁴ kro:t¹ ʔa:ca:n læʔ³ yo:mrəp³ wa:² khaw⁴ mi: khwa:mrɯ:³
 that was angry teacher and agreed that he had knowledge

สู้ เพื่อน ของ เขา ไม่ ได้ นั้น เป็น เพราะ ตัว เขา
 su:² pʰuan² kho:nɔ̄⁴ khaw⁴ may² day² nan³ pen pʰroʔ³ tua khaw⁴
 compare friend of his not able part. is because he self

ขาด ความสังเกต ไม่ รู้ จัก พิจารณา ให้ รอบคอบ
 kʰa:t¹ khwa:msaŋ⁴ket¹ may² ru:³ cak¹ pʰit³ ʃarana: hay² ro:p²kho:p².
 lack curiosity not know part. decide give thoroughly

The second man heard it and felt ashamed for misunderstanding the teacher and he agreed that he could not compete with his friend because he did not take notice of the things around him properly and carefully.

(43) sare darfan eh anhoi gal wekh ke hāran rāh gaye.
 all present this unexpected thing saw part. surprised left.

asal wič eh ohi fer si jis da kaṇḍa gulam ne kaḍḍea
 result in this that tiger part. that whose thorn slave to pulled

si. eh hāwan nu aje tak ahsan yad si te oh apne
 past. This creature poss. still that help remember and it his

aḥsan karan wala nu pahfanda si.
 help doer of poss. recognize past.

All those present were left amazed when they saw this. Actually this was the tiger that the slave had once helped. The creature still remembered and it recognized that the man it was about to eat had once helped it.

The climax of the story "Unequal Knowledge", is the point where the two friends return to the teacher and the second friend has twice been outwitted by the first one so he thinks that the teacher has favoured his friend and has taught him more. In example (42) the writer explicitly

states that the man clearly understands now why he could not compete with his friend and why he was wrong in assuming that his teacher had been partial to his friend.

Example (43) states why the tiger did not eat the slave. In the climax of this story, the slave was thrown before a tiger so that he could be killed but the tiger surprisingly did not harm him at all.

2.4. Conclusion

The purpose of this discussion of macro-structure has been to show how the narratives of the two languages are different or similar in their overall structure. Moreover, it also provides the readers with the insight of the narratives in study. The macro-structure is like a map in that it tells where each individual item is located. Besides, it also provides a summary of the events and things to be expected from the narratives. Macro-structure acts like a backbone of the discourse without it, cohesion would be impossible and the narratives would be difficult to understand.