CHAPTER 2
DISCOURSE MACRO-STRUCTURE

The focus of this chapter is discourse macro-structure which, in Chuwicha's (1986:83) view, is comparable to the skeleton on which flesh (themes or events) and nerves (participants) combine to form a human body (discourse). Chawla (1992:80) compares discourse macro-structure to a map showing the location of various parts of a discourse. The macro-structure contributes to cohesion of the text in the sense that it functions as a skeleton to which various parts of the discourse are attached. A good understanding of discourse macro-structure will lead us to a clearer understanding of some other aspects of cohesion presented in the following chapters. The analysis of Sgaw Karen discourse macro-structure will be based on a tagmemic framework. This framework, developed by Robert E. Longacre (1983), involves the concept of the functional slot and the set of items used to fill that slot.

In this chapter, section 2.1 will discuss the notional ("deep", or "plot") structure of legends and the entertainment stories in Sgaw Karen, and the pattern of how various segments of a text correlate with one another. Differences in the notional structure between the legends and entertainment stories will also be pointed out. Section 2.2 focuses on the surface structure of both types of folk narratives, and points out correlations between the notional and surface structures.

The notional structure differs from the surface structure in the sense that the notional structure belongs to the level of semantics; it involves what actually happens. The surface structure, on the other hand, deals with how the notional structure features become manifested grammatically.

2.1 Notional Structure

Longacre postulates the following notional structure segments typically found in a narrative discourse: Exposition, "Lay it out"; Inciting Moment, "Get something going"; Developing Conflict, "Keep the heat on"; Climax, "Knot it all up proper"; Denouement, "Loosen it"; Final Suspense, "Keep untangling" and Conclusion, "Wrap it up" (1983:21). The stories in this study contain all of these elements except the Final Suspense.

Since the notional structure of Sgaw Karen legends differs slightly from that of entertainment stories, each type will be discussed separately.

2.1.1 Legends

Most legends studied relate to the history of the Sgaw Karen people and provide information about some important traditional practices. "The Story of Thawmepa" is about the man who is believed by the Sgaw Karen people to be their father. "The Story of Phue Mawtaw" is about the origin of the Karen drum which the Sgaw Karen people use in many traditional ceremonies. Others are about important figures in their history, i.e., "The Story of Khunawlei and Nawmuey"[1] and "The Story of Mueyaephae"[2]. The former is about the love a man (Khunawlei) has for his wife (Nawmuey). The latter is about a Karen woman taken by a Thai king to be one of his wives. All the legends studied are climactic, i.e., having a perceptible climax. They comprise six obligatory parts: Exposition; Inciting Moment; Developing Conflict; Climax; Denouement and Conclusion.

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[1]According to the language associates, a lot of Karen people have accepted Christianity because of the influence of this story.

[2]According to the language associates, a pagoda was built to commemorate this woman. It is on the west bank of the Mae Ping river, near the Chiang Mai U.S. Consulate.

2.1.1.1 Exposition

The Exposition slot of each legend studied serves to introduce the main participant. Less important participants (cf. chapter 4; section 4.2) may also be introduced here. Generally, the name and/or a description of the main participant are given in the Exposition. Except for "The Story of Thawmepa" whose main participant's name is given later in the narrative, each legend studied displays the same pattern.

The phrase $le^6 ple^3$ ne^4 'in former time' belongs to the surface structure, functioning as a formulaic Aperture rather than a non-specific temporal setting (Longacre 1983:21).

(1)　　"The Story of Khunawlei and Nawmuey" (S 1-2)[3]

$(le^6 ple^3$	$ne^4)$	pya^3	do^6	ma^6	wa^3	$?o^4$
former time	that	people	relationship	wife	husband	have

wae^6	$k^h e^6$	ya^3	b^3
SC.[4]	two	N.Cl.	SEP.

'In former time, there was **a man and his wife**.'

$?e$	wa^3	$?e$	mi^3	me^2	wae^6	so^3	$k^h u^4 no^2 le^6$
his	husband	his	name	be	SC.[5]	Mr.	Khunawlei

do^5	$?e$	ma^6	$tek^h o^6 ?e$	mi^3	me^2	wae^6	$no^2 mi^4 ?e^6$	b^3
and	his	wife	as for her	name	be	SC.	Nawmuey	SEP.

'The husband's name was **Khunawlei** and the wife's name was **Nawmuey**.'

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[3]Numbers in parentheses refer to sentence numbers in the text. See Appendix A.

[4]For abbreviations in the gloss line, see List of Abbreviations.

[5]According to Jones (1961:17), this particle, wae^6, may signal a reported event. It is also possible that it functions at discourse level. This requires further examination.

The first sentence in the above example contains the status description of both the main (Khunawlei) and secondary (Nawmuey) participants, i.e., they were husband and wife. The following sentence (sentence 2) provides us with the names of both participants.

(2)   "The Story of Phue Mawtaw" (S 1)

(le^6ple^3	ne^4)	$pye^3kepɔ^6$	$θa^5pye^2$	te
former time	that	Karen person	old	one

ye^3	$ʔo^4$	$wæ^6$	$lɔ^3$
N.Cl.	have	SC.	SEP.

'In former time, there was an **old Karen man**.'

$ʔe$	mi^3	me^2	$wæ^6$	$pʰi^6$	$mɔ^4tɔ^4$	$lɔ^3$
his	name	be	SC.	grandfather	Mawtaw	SEP.

'His name was **Grandfather Mawtaw**.'

$ʔewæ^6$	$ʔe$	$θa^5pye^2$	li^6	$lɔ^3$
he	Verbaliser	old	already	SEP.

'He was old already.'

In the above example, a description of the main participant is given first before his name is mentioned in the second sentence. This pattern of "description first" is present in all Sgaw Karen legends under study.

In addition to the name and description of the main participant, three of the four legends under study contain some information about the spatial setting or location of the legend, as demonstrated in the following examples.

3)   "The Story of Thawmepa" (S 3)

$ʔewæ^6θe^4$	$ʔo^4$	$wæ^6$	le^6	$kese^2$	$θɔ^6θi^4pyɔ^3yɔ^3$
they	stay	SC.	at	mountain	Thawthipgawgaw

θe $k^h\jmath^4 t^h\hat{\jmath}^5$ $l\jmath^3$
its   foot   SEP.

'They lived **at the foot of Thawthipgawgaw mountain**.'

(4)   "The Story of Phue Mawtaw" (S 4-5)

$\textit{?}ew\ae^6\textit{?}o^4$ $w\ae^6$ $l\theta^6$ $py\theta^3k\theta\jmath\jmath^6$ $\theta ew\jmath^6$ $t\theta$ $p^hl\theta^4$
he   stay   SC.   at.   Karen   village   one   N.Cl.

$\textit{?}\theta pu^3$ $l\jmath^3$
inside   SEP.

'He lived **in a Karen village**.'

$\textit{?}ew\ae^6$ $l\ae^3$ $m\theta^3$ $k^h\hat{\jmath}^5$ $l\theta^6$ $k\theta se^2$ $k\theta p\theta^3\ \textit{?}o^4$
he   go   do   field   at   mountain   side   stay

bu^5 $d\jmath^5$ $\theta e^4 py\theta^2$ $l\jmath^3$
near   with   jungle   SEP.

'He went to work in the field **at the side of the mountain near the jungle**.'

2.1.1.2 Inciting Moment

Inciting Moment is the part of a narrative discourse where a problem arises and "the planned and predictable is broken up in some manner" (Longacre 1983:21). In all Sgaw Karen legends under study, the Inciting Moment is where the event-line starts. The Inciting Moment is usually initiated by a time change, followed by an event or action which changes the situation, as illustrated in the examples below.

(5)   "The Story of Mueyaephae" (S 8-9)

$p^h\ae^6$ $\textit{?}ew\ae^6\theta e^4$ $mi^4k\theta n\jmath^3$ $p^ho^4\theta\theta^4k^hw\theta^6$ $\textit{?}\theta k^h\theta^6\ s\jmath^3$
time   they   grow   mature   while   Mister

la^2	ta	γa^3	lae^3	$ma^3 ta^2$		la^6	$\theta e^4 p\gamma a^2$		pu^3	la^3
La	one	N.Cl.	go	work		at	jungle		inside	SEP.

'When they grew up, Mr La went to work in the jungle.'

$mi^2 ya^3 p^h ae^6$		$tak^h o^6$		$?o^4 te^2$		la^6	$\theta a wo^6 pu^3$		la^3
Mueyaephae		as for		left		at	village inside		SEP.

'As for Mueyaephae, she stayed in the village."

(6)   "The Story of Thawmepa" (S 5)

ba^4		ta	blo^6	$t^h o^5$	t^2	$p^h a^5 do^4$		ta		di^6	hae^6	$?o^4$
happen		one	time	pig	grown	huge		one		N.Cl.	come	eat

ta^2	la^6	$?awae^6 \theta e^4$	$?a$		$k^h i^5$	$?apu^3$	la^3
thing	at	they	their		field	in	SEP.

'One time, a big pig came and ate the crops in their field.'

In example 5, the clause $p^h a:^6$ $?awae^6 \theta e^4$ $mi^4 kano^3$ $p^h o^4 \theta a^4 k^h wa^6$ $?ak^h a^6$ 'when they grew up', which indicates a change of time, is followed by an event that is the turning point in the story: the husband (Mr La) went into the jungle (sentence 8) and hence left his wife at the village (sentence 9). A similar pattern occurs in example 6 where a change of time is mentioned first, followed by a problem: a big pig came and ate all their crops. This represents the beginning of the story's event-line.

2.1.1.3 Developing Conflict

The Developing Conflict follows the Inciting Moment, where problems start to arise. In this unit, the situation "intensifies--or deteriorates--depending on one's viewpoint" (Longacre 1983:21). In the Developing Conflict of the Sgaw Karen legends studied, the situation intensifies; the problem that starts in the Inciting Moment becomes worse. The following example is from the Developing Conflict of "The Story of Khunawlai and Nawmuey"

in which the wife (Nawmuey) disobeyed her husband's warning because she loved her little pig (sentence 17). As a result, she was captured by a python (sentence 20).

(7)   "The Story of Khunawlei and Nawmuey" (S 17, 20)

$\text{?}ew\!\text{æ}^6$	$\theta e^4 n \mathfrak{I}^2$	$\text{?}e$	$w\text{a}^3$	$\text{?}e$	$t\text{a}^2 ke t o^3$	le^6	te
he	remember	her	husband	his	word	that	not

ba^4	$læ^3$	b^3	s^hu^6	$ko^1 la^1 de^6$	$ba^4 s^ha^4$	$me^2 la^6$	$\text{?}e$
NC.	go	down	to	ground	but	because	she

$\text{?}æ^4$	$\text{?}e$	$t^h\mathfrak{I}^5$	$\text{?}exo^6$	$sæ^3$	b^3	$wæ^6$	$x\mathfrak{I}^6$	b^3	...
love	her	pig	so	climb	down	SC.	ladder	SEP.	

'She remembered her husband's words ordering her not to go down to the ground, but because she loved her pig, she climbed down the ladder.'...

yi^2	ke^3	so^1	$\text{?}\mathfrak{I}^3$	s^hu^6	$\text{?}e$	pu^3	pu^3	b^3
snake	back	carry	her	to	its	hole	inside	SEP.

'The snake carried her into its hole.'

2.1.1.4 Climax

A Climax "is where everything comes to a head. Here is where the author really messes it up, brings in contradictions, and adds all sorts of tangles until confrontation is inevitable" (Longacre 1983:21).

In each Sgaw Karen legend studied, the Climax is where the problem which has started in the inciting moment comes to its worst condition, and the main participant is unable to cope with it. The following example of the Climax is from "The Story of Khunawlei and Nawmuey". In the Climax of this legend, Khunawlei was trying to get back his wife, Nawmuey, from the python. The python said that it would set her free if Khunawlei would pour out the blood of his throat. Khunawlei attempted to deceive the python by killing some animals and pouring their blood into the python's hole. But the python knew that it was not

a man's blood. Khunawlei tried to deceive the python a second time, this time by cutting his hand and his foot and pouring the blood down into the python's hole. However, the python knew the truth. Finally, the only choice for Khunawlei to help his wife to escape from the snake was to obey the snake's demand. He then went to the mouth of the hole and cut his throat. The python then set his wife free.

(8) "The Story of Khunawlei and Nawmuey" (S 39-40)

$k^hu^4no^2le^6$	θe^4ne^6		$wæ^6$	le^6	$\text{?}\theta wæ^6$	me^2	te
Khunawlei	know	.	SC.	that	he	if	not

lu^6	lo^3	$\text{?}\theta$	ko^1	$\text{?}\theta$	θwi^4	do^5	$\text{?}\theta$	me^6	$pu^3p^hlæ^5$
pour	down	his	throat	its	blood	and	his	wife	free

te	θe^6	le^3be^4
not	able	at all

'Khunawlei realised that unless he poured down the blood of his throat, his wife would never be freed.'

$\text{?}\theta xo^6$	$\theta e te^5do^5$	$le^6k^h\beta k\theta te^2$	$læ^3$	$\text{?}o^4$	$wæ^6$	le^6	te^2pu^3
so	therefore	finally	go	stay	SC.	at	hole

$k^ho^4t^ho^5$	do^5	ku^5	lo^3	$\text{?}\theta$	ko^1	lo^3
mouth	and	cut	down	his	throat	SEP.

'Therefore, finally, he went to the mouth of the hole and cut his throat.'

Another example comes from "The Story of Mueyaephae". In the Climax of this legend, Mueyaephae, whom the Thai king had taken as a second wife, was accused of practicing witchcraft by the Thai queen. The queen, because she had been very jealous of Mueyaephae whom the king loved more than herself, went out to the graveyard and took children's bones and secretly buried them in Mueyaephae's compound. Then she falsely reported to the king that Mueyaephae had been practicing witchcraft. Finally, Mueyaephae

was sentenced to death even though she had not done anything wrong. (See example 9

below.)

(9)   "The Story of Mueyaephae" (S 26-28)

$ʔəxo^6$ si^5 $wæ^6$ $lə^6$ me^2 $tə$ na^1 $ʔə$ $kəli^2$
thus   say   SC.   that   if   not   believe   her   word

$dɔ^5$ $læ^3$ k^hu^4 $kwə^2$ $tə^2$ $lə^6$ $mi^2jæ^3p^hæ^6$
and   go   dig   look   thing   at   Mueyaephae

$ʔə$ $kərə^2$ pu^3 $təke^2$ $lɔ^3$
her   compound   in   please   SEP.

'Therefore, the queen pleaded to the king saying that if the king did not believe in her
words, he should go and dig in Mueyaephae's compound.'

$p^hæ^6$ $pɣə^3$ $læ^3$ k^hu^4 $kwə^2$ $dɔ^5$ $pɣə^3$ t^hi^4 $lə^6$ $p^ho^6ɵə^4$
when   people go   dig   look   and   people see   that   child

$ʔəxⁱ^6$ $ʔəkwæ^6$ $lɔ^3$
bone   SEP.

'The people went digging and saw children's bones.'

$təblɔ^6xɔ^6$ $sɔ^3pə^3$ he^4 $lɔ^3$ $ʔə$ $kəli^2$ $lə^6$ $pɣə^3$ $kə$
at once   king   give   down   his   word   that   people will

$mə^3ɵi^6$ $mi^2jæ^3p^hæ^6$ $lɔ^3$
kill   Mueyaephae   SEP.

'Suddenly, the king ordered the people to execute Mueyaephae.'

2.1.1.5 Denouement

The Denouement slot is where "a crucial event happens which makes resolution

possible. Things begin to loosen up. We see a way out--even if not to a happy ending"

(Longacre 1983:21). This definition describes what happens in the Denouement of the

Sgaw Karen legends studied. Of the four legends under analysis, none has a happy ending: three have sad endings and one, "The Story of Phue Mawtaw", has a neutral ending where the main participant was obviously neither successful nor disappointed.

The examples below are from "The Story of Khunawlei and Nawmuey" and "The Story of Mueyaephae". Both examples were chosen to show the continuation of the events that occurred in the Climax (see examples 8 and 9). As example 10 shows, after the death of Khunawlei, while the people were arranging the cremation of his body, Nawmuey secretly had every jar in the house filled with oil. Then while the fire was burning her husband's body, she suddenly jumped into the fire and died with him. In the Denouement of "The Story of Mueyaephae" (example 11), after the king had given her the death sentence, he had Mueyaephae lie in a ditch and ordered an elephant to roll a huge log into the ditch. The first elephant, however, did not do it because it saw Mueyaephae. Then a blind elephant was brought in. Not seeing Mueyaephae, this blind elephant rolled the log into the ditch, killing Mueyaephae.

(10)   "The Story of Khunawlei and Nawmuey" (S 46)

$p^h\alpha^6$	$py\theta^3$	ki^2	$?\theta$	$w\theta^3$	$?ek^h\theta^6$	$p^h\alpha^6$	$me^4?u^6$	$?\mathit{o}^4$
time	people	cremate	her	husband	while	time	fire	eat

$t^h\mathit{o}^4$	$\theta e^4 mi^2$	ye^3	ye^3	$?k^h\theta^6$	$no^2 mi^4 ?e^6$	se^4	lo^3
up	firewood	good	good	while	Nawmuey	jump	down

$s^h u^6$	$me^4 ?u^6$	$?ekl\theta^6$	lo^3
to	fire	middle	SEP.

'While the people were cremating her husband, and while the fire was strongly burning the wood, Nawmuey jumped into the middle of the fire.'

(11)   "The Story of Mueyaephae" (S 36-37)

$k\theta s^h\mathit{o}^6$	$?i^3$	$t\theta$	$t^h i^4$	$mi^2 j\alpha^3 p^h\alpha^6$	$?\theta xo^6$	le^4	lo^3
elephant	this	not	see	Mueyaephae	so	roll	down

$wæ^6$	$\theta e^4 p^h \iota^6$	$s^h \iota^6$	$t\vartheta^2 p \iota^3$	$l\vartheta^6$	$?\theta$	$?o^4 d\vartheta^5$
SC.	log	to	hole	that	it	have

$m \dot{r}^2 j æ^3 p^h æ^6$	$l\vartheta^3$
Mueyaephae	SEP.

'Because this elephant did not see Mueyaephae, it rolled the log into the ditch where Mueyaephae was.'

$m \dot{r}^2 j æ^3 p^h æ^6$	$?\theta$	$\theta w \dot{r}^4$	$p^h l\vartheta^5$	$t^h \vartheta^4$	$\theta e k \dot{r}^3$	$l\vartheta^3$
Mueyaephae	her	blood	splash	up	everywhere	SEP.

'Mueyaephae's blood splashed everywhere.'

2.1.1.6 Conclusion

According to the Sgaw Karen legends under study, the Conclusion is the final section of the story and is not part of the event-line. It states what the Karen people believe as a result of what happened in a certain legend. In some cases the Conclusion states how certain traditions have come into practice.

The Conclusion is where the narrator can state his/her conclusion based on what s/he believes, as in "The Story of Thawmepa" and "The Story of Phue Mawtaw". In the other two legends ("The Story of Khunawlei and Nawmuey" and "The Story of Mueyaephae"), the narrator concludes the story by quoting the forefathers' statements. The Conclusion is the only section in the narrative where the narrator's statement is allowed. In example 12, the narrator gives his conclusion by stating what he believes or has been told by his parents. In example 13, the narrator quotes his ancestors' statement.

(12) "The Story of Phue Mawtaw" (S 42)

$s\vartheta^5$	$t^h \vartheta^4$	$p^h æ^6$	ne^4	$p\gamma \vartheta^3 k\vartheta n \vartheta^6$	$t\vartheta$	$keli^1$	$?\dot{r}^3$	θo^6	$wæ^6$
start	up	time	that	Karen people	one	tribe	this	mould	SC.

klo^4	$dɔ^5$	$s^hu^5kə^6$	$wæ^6$	$lə^6$	$mu^5fio^3pyæ^6fio^3$	$ʔək^hə^6 lɔ^3$
drum	and	use	SC.	at	ceremony	during SEP.

'From that time on, Karen people mould drums like this and use them during ceremonies.'

(13) "The Story of Khunawlei and Nawmuey" (S 50)

$tə^2$	$sí^5$	$wæ^6$	$lə^6$	$tə^2lɔ^2$	$lə^6$	$pyə^3$	$kí^2$		$k^hu^4nɔ^2lə^6$
thing	say	SC.	that	place	that	people	cremate		Khunawlei

$ʔəlɔ^2$	ne^4	$wə^4$	$hæ^6$	$mæ^6$	$t^hɔ^4$	$k^hí^5$	bo^6	$lɔ^3$
where	that	bamboo	come	grow	up	two	N.Cl.	SEP.

'It is said that two bamboos grew up at the place where people cremated Khunawlei.'

2.1.2 Entertainment Stories

The major purpose of the entertainment stories is to amuse and entertain the audience. Some stories may also be implicitly didactic.

Each entertainment story under study is notionally climactic, consisting of five obligatory and one optional part. The obligatory parts are Exposition; Inciting Moment; Developing Conflict; Climax; and Denouement. A Conclusion is optional.

2.1.2.1 Exposition

In each entertainment story, the Exposition is where the main participant is introduced. It is where significant information, such as name (including a noun phrase functionally equivalent to a name), appearance and some characteristics of the main participant is laid out, as well as information on how the main participant lives his life. The following example illustrates the typical content of the Exposition in entertainment stories.

(14)   "The Story of the Brave Orphan" (S 1-4)

(le^6ple^3	ne^4)	$p^ho^4xæ^6$	p^ho^6	$?o^4$	te	γe^3	b^3
former time	that	orphan	little	have	one	N.Cl.	SEP.

'In former time, there was a little orphan.'

$?ewæ^6$	$?o^4$	do^5	$?e$	$p^hβ$	b^3
he	live	with	his	grandmother	SEP.

'He lived with his grandmother.'

$?ewæ^6θε^4$	me^2	$p\gamma e^3$	$p^h\gamma o^4p^ho^6ja^1p^ho^6$	b^3
they	be	people very poor		SEP.

'They were very poor.'

$?ewæ^6$	$li^2?o^4$	$?e$	$p^hβ$	b^3
he	look after	his	grandmother	SEP.

'He looked after his grandmother.'

2.1.2.2 Inciting Moment

As some information about the main and supporting participants has been given in the Exposition, this section, the Inciting Moment, starts the story's event-line. In most stories under study, this section is signalled by a time change, such as be^4 te ni^3 '(It happened) one day...' or $le^6k^hβ$ te ni^3 'later, one day...' and so on, as in example 15.

(15)   "The Story of Saw Ker" (S 4)

be^4	te	ni^3	me^2le^6	$te^2?o^4 te$	$?o^4$	$?exo^6 ?e$	
happen	one	day	since	food	not	have	so his

$p^hβ$	me^6	$?e$	$læ^3$	do^5	be^6	b^3
grandmother	ask	he	go	and	trap	SEP.

'**One day**, because they had run out of food, his grandmother told him to go and lay the trap.'

In addition, more participants of various types[6] begin to appear on stage in the Inciting Moment. An action or event occurs which initiates tension, as illustrated in examples 16 and 17 below. The Inciting Moment is usually limited to a single surface structure Episode.

(16)   "The Story of the Brave Orphan" (S 5-6)

ba^4	$t\theta$	ni^3	$t^h i^4$	$wæ^6$	$sɔ^3pa^3$	$?\theta$	$p^ho^6mi^4$
happen	one	day	see	SC.	king	his	daughter

$x^\beta lɐ^3 t\theta$	$yɐ^3$	$lɔ^3$
pretty one	N.Cl.	SEP.

'One day, he saw the **king's pretty daughter.**'

$?\theta wæ^6$	$m\theta^6$	$?\theta$	$p^h\beta$	$læ^3$	xe^6	ne^2	$?ɔ^3$	$lɔ^3$
he	ask	his	grandmother	go	beg	for	him	SEP.

'He asked his grandmother to go and beg the king for her to be his wife.'

(17)   "The Story of Nyali" (S 9)

ba^4	$t\theta$	ni^3	$ɲɐ^4 li^4 m\theta^6$	$?\theta$	$p^h\beta$	$læ^3$	xe^6	ne^2
happen	one	day	Nyali ask	his	grandmother	go	beg	for

$?ɔ^3$	$sɔ^3pa^3$	$?\theta$	$p^ho^6mi^4$	$\theta\theta da^6$	$l\theta^6$	$k\theta$	$kæ^6 t^hɔ^4$
him	king	his	daughter	youngest	that	will	become

$?\theta$	$m\theta^6$	$?\theta yɔ^2$	$lɔ^3$
his	wife	purpose	SEP.

'One day, Nyali asked his grandmother to go and beg the king to give him **his youngest daughter** to be his wife.'

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[6]See section 4.1 for more detail of participant types and their introduction in the discourse.

In the above examples, the king and his daughter are introduced as new participants in order to take part in the events that follow.

Moreover, examples 16 and 17 provide an example of how a problem typically begins in the Inciting Moment of the entertainment stories. Asian cultures do not usually allow ordinary people to be married to members of the royal family. In the above example, the situation is even more extreme because a poor orphan wanted the king's daughter to be his wife. This type of situation is usually found in Sgaw Karen entertainment stories.

2.1.2.3 Developing Conflict

The Developing Conflict serves to heighten the tension. According to the Sgaw Karen entertainment stories studied, it may cover up to three surface structure Episodes. In "The Story of the Strong Orphan", the Developing Conflict is represented by the competition between the orphan and the sons of wealthy people, sons of palace officials and sons of honourable people arranged by the king in order to judge who would be the most suitable man for his daughter. The main participant is always able to do what the king has ordered. The following free translation[7] is taken from the Developing Conflict part of this story.

(18)   "The Story of the Strong Orphan" (S 6-18; pp. 161-162)

> (6) When the time came, a large number of people went. (7) Some people went to compete. (8) Some people went to see the competition. (9) The king announced that each competitor would have to carry on his shoulders seven bamboo containers filled with water and climb up into the house. (10) He must not spill even one drop of water. (11) The sons and grandsons of wealthy people, authority people, honoured people and learned people attended to compete. (12) **But everyone spilled the water**. (13) Therefore, the orphan begged to compete. (14) Many people looked down on him, saying that he was just a poor orphan. (15) But the king allowed him to compete. (16) He carried the water. (17) Step by step, he climb up the ladder step into the house. (18) **He did not spill the water.**

---

[7]For long examples, only the free translation of the text will be used.

In "The Story of the Brave Orphan", on the other hand, a new participant is introduced who is the enemy of the king. The tension builds each time the enemy tries to kill the king and each time the brave orphan saves his life. (See example 19 below.)

(19)   "The Story of the Brave Orphan" (S 11-26; pp. 155-157)

    (11) It was said that the king had an enemy who was a devil. (12) One day, the king went to another region. (13) He went riding the fastest and strongest horse. (14) As for the orphan, he suggested that he accompany the king in order to look after the horse. (15) During the night before the king's return to his region, the little orphan had a dream. (16) In his dream, he saw a fairy. (17) The fairy said to him that the devil would plan to kill the king thrice. (18) First, a tree would fall on him. (19) Second, a bridge would break. (20) Finally, the devil would transfigure itself into a dragon and bite the king dead.
    (21) At dawn, the king came back to his region. (22) **When getting near a big tree, the orphan told the king to ride the horse as fast as he could.** (23) He slapped the horse's buttock, so the horse dashed forwards. (24) The horse ran past the tree so fast that it got a little tired; then the tree fell down. (25) **When the king came near a river and was about to cross it, the orphan warned him like the first time; thus, the horse dashed past before the bridge broke down.** (26) When the king arrived his palace, the little orphan tried to watch for the devil's coming, with a sword in hand.

2.1.2.4 Climax

In the legends studied the Climax is represented by an event that leads the main participant to a problem s/he cannot solve. Entertainment stories, on the other hand, have a Climax consisting of an unexpected or shocking event. For example, in "The Story of Saw Ker", after having done a series of foolish things, Saw Ker for the last time shocked both his grandmother and the audience by the most foolish thing he did, killing a monk.

(20)   "The Story of Saw Ker" (S 44-45)

ti^3	$\text{?}\theta$	$p^h\beta$	kwa^2	$t\theta$	$b\mathfrak{z}^6$	$p^h\text{f}^5$
until	his	grandmother	look	one	instant	startled

ba^4 ma^5 $?\theta$ θa^5 b^3
unto much her heart SEP.

'When his grandmother saw it, she was shocked.'

$?\theta y e^2 d^3 l\alpha^4 n e^4$ ta^2 $b\sigma^6$ $b\sigma^6$ $?i^3$ me^2 $\theta\sigma^6 k^h a^6$
as reason thing yellow yellow this be (Bhuddhist) monk

$t\theta$ $y a^3$ $?\theta x o^6$ b^3
one N.Cl. because SEP.

'The reason was that this yellow thing was in fact a Bhuddhist monk.'

The Climax of "The Story of the Strong Orphan" is also marked by an unexpected event where the king does not keep his word. Similarly, in "The Story of the Brave Orphan", after the orphan has saved the king's life by killing his enemy, he himself is almost killed by the king for touching the king's daughter. (However, finally, the king knew the truth and married him to his daughter.)

2.1.2.5 Denouement

The Denouement is where the resolution of the original problem is made possible. The tension begins to loosen up and a way-out becomes evident. While the Denouement of most legends is marked by a sad outcome (see section 2.1.1.5), only one of the entertainment stories studied has a sad Denouement. In "The Story of Saw Ker" Saw Ker was eaten by a tiger (example 21). In the other entertainment stories studied there is a "happy-ending" Denouement in which the main participant found a way-out that leads to what he had previously hoped for, as illustrated in example 22.

(21) "The Story of Saw Ker" (S 49-50)

$?\theta w\alpha^6$ $\theta e^4 n\sigma^2$ $?\theta$ $p^h i^6$ $?\theta$ $ta^2 k\theta t\sigma^3$ $?\theta x o^6$
he remember his grandmother her word so

ʔəwæ⁶		tə³	lɔ³	bə̂⁶		tʰɔ⁴	tə²	bɔ⁶	bɔ⁶
he		kneel	down	worship		up	thing	yellow	yellow

ne⁴	lɔ³
that	SEP.

'Remembering his grandmother's words, he knelt down to worship that yellow thing.'

bə̂⁴sʰə̂⁴		tə²	bɔ⁶	bɔ⁶	ʔi³	me²	bɔ⁴θo⁴		ʔəxo⁶	ʔetə²
but		thing	yellow	yellow	this	be	tiger		so	thing

sʰ̂ywɔ³		ʔɔ³	dɔ⁵	ʔ̂	θ⁶	kwî¹	ʔɔ³	lɔ³
jump and catch		him	and	bite	die	away	him	SEP.

'But because this yellow thing was a tiger, it jumped at him, biting and eating him up.'

(22)   "The Story of Nyali" (S 33-34)

sə⁵	tʰɔ⁴	pʰæ⁶	ne⁴	ʔəwæ⁶		læ³	pʰæ⁵	kʰ̂⁵	lə⁶	ʔə
start	up	time	that	he		go	slash	field	with	his

mə̂⁶	dɔ⁵	ʔə	pʰ̂⁶		lɔ³
wife	and	his	grandmother		SEP.

'From that time on, he went to work in the field with his wife and grandmother.'

tə²	lə⁶	mə³	wæ⁶	təmi³lə̂⁴lə̂⁴	ne⁴	kæ⁶tʰɔ⁴lo⁴tʰɔ⁴		lɔ³
thing	that	do	SC.	whatever	that	become successfull		SEP.

'Whatever he did became successful.'

One additional factor that makes the Denouement of the entertainment stories different from that of the legends is that in the legends studied, the event-line ends here whereas in entertainment stories, the event-line continues until the Conclusion.

2.1.2.6 Conclusion

Most of the entertainment stories studied have a short formulaic Conclusion where the main participant becomes, or is elected by the countrymen to become king, as illustrated in example 23.

(23)   "The Story of Nyali" (S 35-36)

$p^hæ^6$	$sɔ^3pa^3$	$θ^6$	$?ək^hə^6$ $t^h6 p^ho^6 kɔ^2 p^ho^6$	$xʃ^6 t^hə^6$	$?ɔ^3$
time	king	die	when countrymen	select	him

$lə^6$	$?ə$	$kə$	$kæ^6 t^hɔ^4$	$sɔ^3pa^3$	$lə^6$	$?ə$
that	he	will	become	king	at	his

$me^3 pyə^2$	$?ə$	$lɔ^2$	$lɔ^3$
father-in-law	his	place	SEP.

'When the king died, the countrymen chose him to succeed his father-in-law's throne.'

$?əxo^6$	$?əwæ^6$	$kæ^6 t^hɔ^4$	$sɔ^3pa^3$	$lɔ^3$
therefore	he	become	king	SEP.

'Therefore, he became king.'

2.2 Surface Structure

Under this topic, we shall be concerned with the surface structure as being where semantic features are realised. In other words, we shall study significant grammatical aspects typically found in certain surface structure sections.

Longacre (1983:22), proposes nine surface structure units typically found in a narrative discourse. They include Title; Aperture; Stage; (Pre-peak) Episode; Peak; Peak'[8];

---

[8] Although both Peak' and (post-peak) Episode can be encoded by the notional structure Denouement, the principle difference between them is that the Peak' is marked in a similar way as the Peak whereas the (post-peak) Episode's markers are similar to those of the (pre-peak) Episodes.

(Post-peak) Episode; Closure and Finis. Title and Finis are surface structure features which have no correlation with the notional structure.

2.2.1 Legends

According to the data, Sgaw Karen legends in this study belong to two categories: climactic and episodic. The chief characteristic of a climactic story is that it has a surface structure Peak (Longacre 1983:298). The climactic legends are "The Story of Khunawlei and Nawmuey" and "The Story of Mueyaephae". Each has seven surface structure units: Title; Aperture; Stage; (Pre-peak) Episodes; Peak; (Post-peak) Episode and Closure.

In contrast, the surface structure of a story is episodic when the notional structure Climax and Denouement are "marked in no special way, but may on the contrary simply encode as further surface structure episodes" (Longacre1983:24). The two episodic legends in this study are "The Story of Thawmepa" and "The Story of Phue Mawtaw". They consist of five parts: Title, Aperture, Stage, Episodes and Closure.

2.2.1.1 Title

Each legend studied has a Title filled by a complex noun phrase consisting of Head 1 and Head 2. Head 1 usually varies; it may consist of a simple noun phrase filled with an obligatory Head and an optional modifier, or a coordinate phrase with two Heads joined with the conjunction $d\sigma^5$ 'and'. Head 2 consists of a possessive phrase with an obligatory modifier (possessive adjective) and an obligatory Head, as shown in Figure 6 below.

Complex Noun Phrase					
	Head 1			Head 2	
1.	Simple Noun Phrase			Possessive Phrase	
	+ Head	+/- Modifier		+ Modifier	+ Head
	Noun	Name		Possessive Adjective	Noun
	$p^h\iota^6$ 'grandfather'	$m\jmath^4t\jmath^4$ 'Mawtaw'		$\jmath\partial$ 'his'	pu^6 'story'
2.	Coordinate Noun Phrase				
	Head 1	Coor.	Head 2	$\jmath\partial$ 'his'	pu^6 'story'
	Noun	Conj.	Name		
	$k^hu^4n\jmath^2le^6$	$d\jmath^5$	$n\jmath^2m\iota^4\jmath e^6$		
	'Khunawlei'	'and'	'Nawmuey'		

Figure 6. The Structure of the Title of a Legend.

2.2.1.2 Aperture

In each of the Sgaw Karen legends studied, the Aperture is filled with the formulaic non-specific temporal adverb phrase $le^6pl\partial^3\ ne^4$ 'in former time'. This phrase usually occurs in the discourse-initial position and serves to indicate that what follows is a folk story of some sort. If the word ne^4, literally 'that', is omitted, this phrase acts as a temporal adverb and has a different implication from that of $le^6pl\partial^3\ ne^4$. That is, what follows $le^6pl\partial^3$ can be factual. The formulaic function of $le^6pl\partial^3\ ne^4$ is similar to the English 'Once upon a time...' , or the Thai 'กาลครั้งหนึ่ง นานมาแล้ว...' ('One time, long ago...'). (See example 24 below.)

(24) "The Story of Phue Mawtaw" (S 1)

$l\vartheta^6pl\vartheta^3$	$n\varepsilon^4$	$p\gamma\vartheta^3k\vartheta p\sigma^6$	$\theta\vartheta^5p\gamma\vartheta^2$	$t\vartheta$	$\gamma\vartheta^3$	$?o^4$
former time	that	Karen man	old	one	N.Cl.	have

$w\ae^6$	$l\sigma^3$
SC.	SEP.

'**In former time**, there was an old Karen man.'

2.2.1.3 Stage

A Stage serves as an introduction to the "body" of the narrative in a manner similar to that found in a movie. Before the story actually starts, there is sometimes an introductory part providing the audience with some information, such as "Sicily, Italy, 1965", which helps the audience to keep track of what will follow. This type of introductory part can be compared with the Stage of a narrative discourse.

In each of the Sgaw Karen legends here studied, both climactic and episodic, the Stage corresponds to the Exposition of the notional structure. The Stage is normally short although one legend has a fairly long stage of fifteen sentences. The Stage usually begins with an existential clause mentioning the main participant, as demonstrated in the following example.

(25) "The Story of Khunawlei and Nawmuey" (S 1)

($l\vartheta^6pl\vartheta^3$	$n\varepsilon^4$)	$p\gamma\vartheta^3$ $d\sigma^6$	ma^6	$w\vartheta^3$	$?o^4$	$w\ae^6$
former time	that	people relationship	wife[9]	husband	have	SC.

---

[9]Although the wife, ma^6, is mentioned first, she is not the main participant. She is, in fact, the secondary participant. The reason for this is the pattern of Sgaw Karen "Noun Serialisation" which determines the positions of nouns in a nominal combination. And the nouns in a serialisation cannot normally be shuffled, except, perhaps, in poetry. For example, we can say $p^h\gamma^6li^3$ 'grandmother grandchild' but not *$li^3p^h\gamma^6$, and $t\vartheta^2?\sigma^4t\vartheta^2?\sigma^6$ 'thing to eat, thing to drink' but not the other way around.

$k^h\beta$ ya^3 b^3

two N.Cl. SEP.

'In former time, there was a man and his wife.'

Following the existential clause usually is a series of expository or descriptive sentences in which information about some participants is given (example 26). Some of these sentences may, however, be narrative-like in the sense that they seem to be narrating events when, in fact, they are recounting what had previously occurred.

(26)   "The Story of Khunawlei and Nawmuey" (S 2-3)

$\gamma\theta$ wa^3 $\gamma\theta$ mi^3 me^2 $wæ^6$ $s\jmath^3$ $k^hu^4n\jmath^2le^6$ $d\jmath^5$

his husband his name be SC. Mr. Khunawlei and

$\gamma\theta$ ma^6 $tek^h\jmath^6$ $\gamma\theta$ mi^3 me^2 $wæ^6$ $n\jmath^2m\wedge^4\gamma e^6$ b^3

his wife as for her name be SC. Nawmuey SEP.

'The husband's name was Khunawlei and his wife's name was Nawmuey.'

$\gamma\theta wæ^6\theta e^4$ $\gamma æ^4$ $lo^1\gamma\theta\theta a^5$ ye^3 ma^5 b^3

they love each other good much SEP.

'They loved each other very much.'

2.2.1.4 Pre-peak Episodes

Before proceeding to the discussion of episodes in Sgaw Karen legends, it is necessary to understand what the term "Episode" means. Van Dijk (1982:179) states that:

an episode is first of all conceived of as a part of a whole, having a beginning and an end, and hence defined in temporal terms. Next, both the part and the whole mostly involve sequences of events or actions. And finally, the episode should somehow be 'unified'. (van Dijk 1982:179 cited in Chuwicha 1986:89)

Sgaw Karen climactic legends in this study contain two to four Pre-peak Episodes. The Inciting Moment of the notional structure encodes as the first Pre-peak Episode and the Developing Conflict as the second, third and/or fourth, respectively. The Pre-peak Episodes are set off from the Stage by virtue of the onset of the story-line signalled by an increase in the density of the event verbs.[10] As illustrated in the following graphs (Figures 7 and 8), line number 5 in Figure 7 and line number 11 in Figure 8 are the points where the action in the two legends really begins.

In each legend studied, Episodes are separated from one another by means of boundary marking devices; namely, temporal change and the introduction and/or re-introduction of a participant. Location features do not appear to function as a boundary marking device.
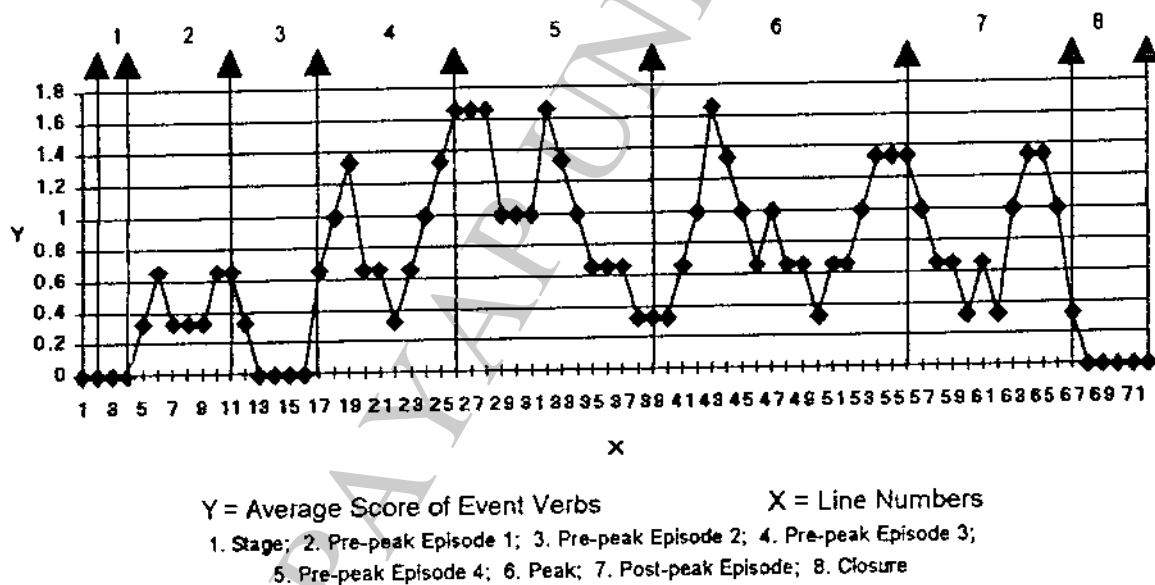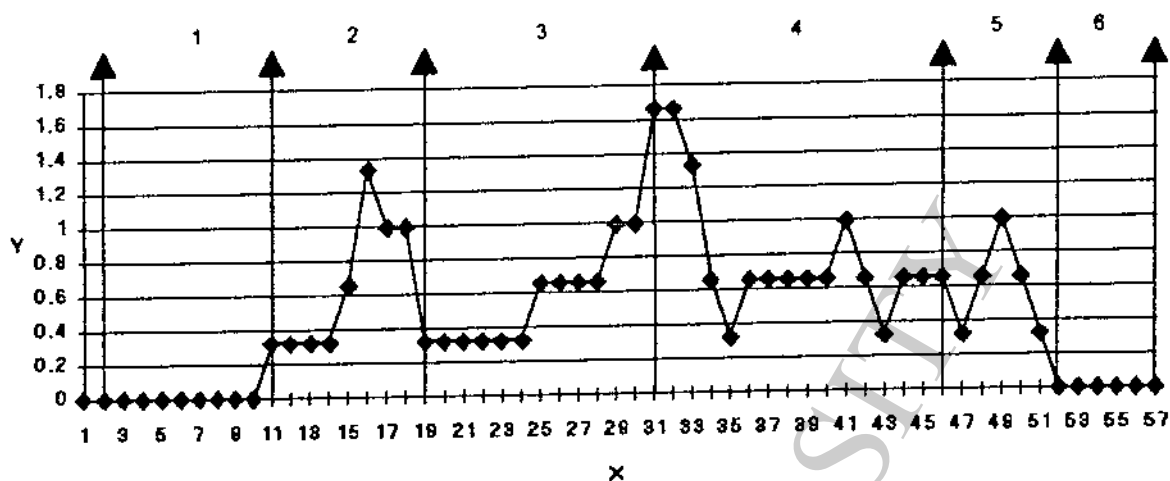

Y = Average Score of Event Verbs   X = Line Numbers
1. Stage; 2. Pre-peak Episode 1; 3. Pre-peak Episode 2; 4. Pre-peak Episode 3;
5. Pre-peak Episode 4; 6. Peak; 7. Post-peak Episode; 8. Closure

Figure 7. Verb Density Graph of "The Story of Khunawlei and Nawmuey".

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[10]In order to determine the density of event verbs each text was divided into lines of ten words. A compound or reduplication was counted as one word. Then the event verbs in each line were counted and cross-calculated by adding up the number of main verbs per three lines (i.e., lines 1-2-3, 2-3-4, 3-4-5, etc.) and dividing each three line total by three. The result was the average score of event verbs of the middle line (Thomas 1978:233-296).

Figure 8. Verb Density Graph of "The Story of Mueyaephae".

Y = Average Score of Event Verbs   X = Line Numbers
1. Stage; 2. Pre-peak Episode 1; 3. Pre-peak Episode 2;
4. Peak; 5. Post-peak Episode; 6. Closure

Temporal Change

Callow (1974:25) states that a temporal setting may mark the start of a new episode. According to the Sgaw Karen stories studied, a change of temporal setting is the most common device used to signal the boundary of an Episode.

In the legends studied, a change of time is the principal boundary marking device. The temporal change may be indicated by either a temporal adverb phrase or a temporal relative clause, as illustrated in examples 27 and 28 below.

(27)   'The Story of Phue Mawtaw' (S 16)

ba^4	te	ni^3	me^2le^6	p^hf^6	mo^4to^4	to^2byi^5
happen	one	day	because	grandfather	Mawtaw	be tired

$?e\theta a^5$	$?exo^6$	te	li^3	$to^3?f^5$	tep^he^4 ne^4	le^3ba^4
himself	so	not	chase	monkey	Plural that	at all

'**One day**, Grandfather Mawtaw felt very tired, so he did not chase those monkeys.'

(28)   "The Story of Mueyaephae" (S 8)

$p^hæ^6$	$?əwæ^6θæ^4$	$mɨ^4kənɔ^3$	$p^hɔ^4θæ^4k^hwə^6$	$?ək^hə^6$	$sɔ^3$
time	they	grow	mature	while	Mister

$lə^2$	$tə$	$ɣə^3$	$læ^3$	$mə^3tə^2$	$lə^6$	$θe^4pɣə^2$	$pʋ^3$	$lɔ^3$
La	one	N.Cl.	go	work	at	jungle	inside	SEP.

'When they grew up, Mr La went to work in the jungle.'

Introduction and Re-introduction of a Participant

The introduction of a new participant, according to Callow (1974:25), may also signal a boundary between Episodes. In the Sgaw Karen data, there are more frequent instances of the boundary marking by the introduction of a new participant than by the re-introduction of a participant. In both the climactic and episodic legends in this study, this device may be employed in conjunction with a temporal change to function as an indicator of the start of a new Episode. In "The Story of Thawmepa" (example 29), the introduction of a new participant, the pig, is preceded by a temporal change.

(29)   "The Story of Thawmepa" (S 5)

$bə^4$	$tə$	$blɔ^6$	$t^hɔ^5$	ti^2	$p^hə^5dɔ^4$	$tə$	$dɨ^6$	$hæ^6$	$?ɔ^4$
happen	one	time	pig	grown	huge	one	N.Cl.	come	eat

$tə^2$	$lə^6$	$?əwæ^6θæ^4$	$?ə$	$k^hɨ^5$	$?əpʋ^3$	$lɔ^3$
thing	at	they	their	field	inside	SEP.

'One time, a big pig came and ate all the crops in their field.'

Episode boundary may also be determined merely by the introduction and/or re-introduction of a participant without a temporal change taking place. In the following example, "The Story of Khunawlei and Nawmuey", the beginning of the fourth Pre-peak Episode (sentence 21) is signalled by the re-introduction of a tertiary participant, the little

dove, who was temporarily removed from the scene in the middle of the first Pre-peak Episode.

(30)   "The Story of Khunawlei and Nawmuey" (S 20-21)

yi^2	ke^3	so^1	$?ɔ^3$	s^hu^6	$?\theta$	pu^3	pu^3	b^3
snake	back	carry	her	to	its	hole	inside	SEP.

'The snake carried her into its hole.'

$t^hɔ^4hi^2$	p^ho^6	t^hi^4	$tɐ^2$	$?i^3$	$k^hæ^6le^1$	b^3
dove	little	see	thing	this	all	SEP.

'The **little dove** saw everything.'

2.2.1.5 Peak

A chief characteristic of a climactic narrative is that it has a Peak. Following Longacre, Peak can be defined as:

> ...any episode-like unit set apart by special surface structure features and corresponding to the Climax or Denouement in the notional structure. Where the surface structure distinguishes two such surface units which encode both of these notional structure units, I posit Peak (Climax) versus Peak' (Denouement). (Longacre 1983:24)

Further, in analysing a narrative text with a Peak, a good understanding of the grammatical features of the Peak is necessary for it enables us not only to identify the Peak but also to determine other units surrounding it. According to Longacre (1983:25):

> It is especially crucial that we be able to recognize the peak when such a marked element occurs in the surface structure. We can then identify pre-peak Episodes and post-peak Episodes and can consequently articulate a considerable amount of the surface structure of the narrative. If, further-more, the surface structure marks not only a Peak (corresponding to notional structure Climax) but also Peak' (corresponding to notional structure Denoue-ment), we are in even a better position to unravel the surface structure of the text.

It should be noted also that it is quite common to find narrative texts which do not contain Peak or Peak', as Longacre notes:

> Climax and/or Denouement may, however, be marked in no special way in the surface structure, but may on the contrary simply encode as further surface structure episodes. When both are unmarked, the surface structure of the narrative is EPISODIC even though there are climax and denouement in the notional (plot) structure. (Longacre 1983:24)

Of the four legends under analysis, two are climactic and the other two are episodic (although there are both Climax and Denouement in the notional structure). This section, then, describes the two climactic legends. These legends, "The Story of Khunawlei and Nawmuey" and "The Story of Mueyaephae", have surface structure Peaks marked by the following devices.

Concentration of Participants

One hallmark of the Peak is a crowded stage where all participants, except perhaps very subsidiary ones, are on stage (Longacre 1983:27). The Peak of both climactic legends display such a concentration of participants not found elsewhere in the story. "The Story of Mueyaephae", for example, has a Peak where the main participant (Mueyaephae), the secondary participant (the king), the tertiary participant (the queen) and some incidental participants are congregated. "The Story of Khunawlei and Nawmuey" also has a Peak where important participants (main, secondary and tertiary participants) gather together. These are illustrated in examples 31 and 32 below.

(31)   "The Story of Mueyaephae" (S 23-32; pp. 139-140)

(23) One time, **the queen** went to the graveyard, dug up children's bones, brought them back and secretly hid them in Mueyaephae's compound. (24) And she told **the king** that this **Mueyaephae** had been practising witchcraft. (25) As for the king, he did not believe it. (26) Therefore, the queen pleaded to the king, saying that if the king did not believe in her words, he should go and dig in Mueyaephae's compound. (27) **The people** went digging and saw children's bones. (28) Suddenly, the king ordered the people to execute Mueyaephae. (29) Before the people would kill her, she asked them if she could go to see **her mother**. (30) And the people allowed her to go. (31) Arriving at her mother's place, she told her mother that should blood drip on the weaving machine while she was weaving, she would have to wipe it out with cotton. (32) And she came back.

(32)   "The Story of Khunawlei and Nawmuey" (S 32-42; pp. 125-126)

(32) **The python** told him that if **he** (Khunawlei) poured down the blood of his throat, it would set **his wife** free . (33) Then Khunawlei killed some animals and collected the blood and poured it down the hole. (34) The python sniffed (to test) the blood and said that it was not a man's blood. (35) He could not deceive the python. (36) Therefore, he cut his hand and leg and poured down the blood. (37) But the python said that it was just the blood of his hand and leg. (38) It was not the blood of his throat. (39) Khunawlei realised that unless he poured the blood of his throat, his wife could never be freed. (40) Therefore, finally, he went to the mouth of the hole and cut his throat. (41) The blood from his throat flew down into the python's hole. (42) The python sniffed and, saying that it was his throat blood, set his wife free.

Heightened Vividness : Shift along Vividness Parameter

The vividness parameter consists of four ordered values, ranging from the least to the most vivid device, as shown in the following figure (adapted from Longacre 1983:30).

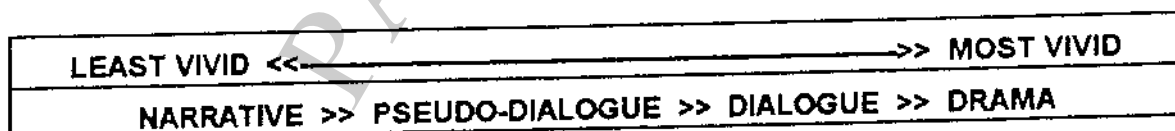| LEAST VIVID <<———————————————————>> MOST VIVID |
| :--- |
| NARRATIVE >> PSEUDO-DIALOGUE >> DIALOGUE >> DRAMA |

Figure 9. Vividness Parameter.

According to Longacre (1983:30), pseudo-dialogue involves:

such devices as apostrophe...and the rhetorical question which partake of certain features of dialogue without being true dialogue. Use of such features gives us a value intermediate between narration and dialogue, just as dialogue itself is intermediate between pseudo-dialogue and drama.

Indirect speech[11] in the Peaks of both Sgaw Karen climactic legends can be categorised as a special type of pseudo-dialogue called narrative pseudo-dialogue. In the Peak of each climactic legend studied, long indirect speech was observed whereas in other parts of the discourse, indirect speech rarely occurs. If, however, it does occur, it is very short. In "The Story of Khunawlei and Nawmuey", a stretch of indirect speech occurs in the Peak. Similarly, the Peak of "The Story of Mueyaephae" contains the only instance of pseudo-dialogue in the story. It is a reported dialogue between the Thai king and queen. (See examples 31 and 32.)

Change of Pace

Change of pace is another means of marking surface structure Peak. There are two major types of pace change described by Longacre (1983:32):

Variation in the sheer length of units (clauses, sentences, paragraphs, embedded discourse) may be important. Thus we may find at the Peak of a story a shift to short, fragmentary, crisp sentences which emphasize the change of pace. **Quite as likely, however, is the opposite development, i.e., a shift to long run-on open type of sentence structure.** (Longacre 1983:32; emphasis added)

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[11]According to my informants, in oral Sgaw Karen folk narratives, direct speech is considered less natural and as stemming from the influence of other languages such as English and Thai. Furthermore, it is a device used more commonly in written style whereas the entire corpus of the data in this thesis is oral style.

It is Longacre's second type of pace change which functions as a Peak-marking device in the Sgaw Karen climactic legends in this study. Thus we find the Peaks of "The Story of Khunawlei and Nawmuey" and "The Story of Mueyaephae" consist of sequences of long sentences that are longer than sentences found elsewhere in the discourse. This change of pace results in an increase of occurrence of zero subject identification, as illustrated in examples 33 and 34.

(33) "The Story of Khunawlei and Nawmuey" (S 33)

$ti^3ni^3təsi^6$	$k^hu^4nɔ^2le^6$	$mə^3\theta i^6$	$s^hə^4p^ho^6kɔ^2p^ho^6$	$dɔ^5$	Ø
then	Khunawlei	kill	animal	and	Ø

$dɔ^5ne^2$	$wæ^6$	$?ə$	θwi^4	$dɔ^5$	Ø	lu^6	$lɔ^3$	$wæ^6$	le^6
collect	SC.	their	blood	and	Ø	pour	down	SC.	at

$tə^2pu^3$	$lɔ^3$
hole	SEP.

'Then Khunawlei killed some animals and collected the blood and poured it down the hole.'

(34) "The Story of Mueyaephae" (S 26)

$?əxo^6$	Ø	si^5	$wæ^6$	le^6	Ø	me^2	$tə$	na^1	$?ə$	$kəli^2$
so	Ø	say	SC.	that	Ø	if	not	believe	her	word

$dɔ^5$	Ø	$læ^3$	k^hu^4	$kwə^2$	$tə^2$	le^6	$mi^2jæp^hæ^6$	$?ə$	$kəre^2$
and	Ø	go	dig	look	thing	at	Mueyaephae	her	compound

pu^3	$təke^2$	$lɔ^3$
inside	Request	SEP.

'Therefore, the queen pleaded to the king, saying that if the king did not believe in her words, he should go and dig in Mueyaephae's compound.'

Density of Verbs on the Event-line

An increase in the density of event verbs serves as a marker of narrative Peak in Sgaw Karen climactic legends. This device operates in one of the two climactic legends, "The Story of Mueyaephae", in which the highest density of verbs signals the Peak of the story (see Figure 8). On the other hand, in "The Story of Khunawlei and Nawmuey", the density of main verbs does not clearly mark the Peak of the story. There are two places where the density of main verbs reaches its highest point: the fourth Pre-peak Episode and the Peak (see Figure 7). The Peak, however, is clearly marked by the other devices.

2.2.1.6 Post-peak Episode

In the two Sgaw Karen climactic legends used in this thesis, the Post-peak Episode corresponds to the notional structure Denouement. Structurally, this unit is similar to the Pre-peak Episode except that it is the section where the event-line terminates. The devices that signal the start of a Post-peak Episode are the same as those of a Pre-peak Episode, namely, a temporal change (example 35) and/or the introduction or re-introduction of a participant (example 36).

(35)   "The Story of Khunawlei and Nawmuey" (S 43)

$p^hæ^6$	$nɔ^2mʌ^4ʔe^6$	$hæ^6$	ke^3	$t^hɔ^4$	$s^hʉ^6$	$ta^2k^hla^6$	$tək^hɔ^6\ t^hʌ^4$
time	Nawmuey	come	back	up	to	outside	as for see

$wæ^6$	le^6	$ʔə$	wa^3	$θ^β$	$l^β$	$lɔ^3$
SC.	that	her	husband	die	already	SEP.

'**When Nawmuey came outside**, she saw that her husband had already died.'

(36)   "The Story of Mueyaephae" (S 33)

$sɔ^3pa^3$	$mə^6$	$kəs^hɔ^6$	$ʔe$	le^4	$lɔ^3$	$θe^4p^hʉ^β$	$p^ha^5dɔ^4$
king	order	elephant	to	roll	down	log	huge

s^hu^6	$tə^2pu^3$	$lə^6$	$ʔə$	$ʔo^4dɔ^5$	$mɨ^2jæ^3p^hæ^6$ $lɔ^3$
to	ditch	that	it	have	Mueyaephae SEP.

'The king ordered **an elephant** to roll a huge log into the ditch where Mueyaephae was.'

In example 35, the word $p^hæ^6$ 'when, time' signals a change of time, indicating the beginning of the Pre-peak Episode, whereas in example 36, the beginning of the Pre-peak Episode is indicated by the introduction of a new participant, $kəs^hɔ^6$ 'elephant'.

2.2.1.7 Closure

Each Sgaw Karen climactic and episodic legend under study has a Closure. It correlates with the Conclusion in the notional structure. The Closure follows the completion of the legend's event-line. The Closure in the legends studied is filled with expository sentences providing information about the consequences of the events in the stories.

2.2.2 Entertainment Stories

The entertainment stories in this study can be divided into two types: climactic and episodic. The climactic stories are "The Story of Nyali", "The Story of the Brave Orphan" and "The Story of the Strong Orphan". The only episodic entertainment story studied is "The Story of Saw Ker".

Each climactic story consists of seven obligatory surface structure sections: Title, Aperture, Stage, (Pre-peak) Episodes, Peak; (Post-peak) Episodes and Closure. The episodic entertainment story, "The Story of Saw Ker", consists of four sections: Title, Aperture, Stage and Episodes.

2.2.2.1 Title

A Title is obligatory in the surface structure of all of the entertainment stories studied.
Two kinds of Titles were observed. The first is a simple Title structurally identical to the
Titles of the legends. (See section 2.2.1.1.)

The second type is a "thematic" Title. It is structurally slightly different from the
simple Title in the sense that a simple Tiltle consists of a complex noun phrase consisting of
two Heads, each filled with a noun or a noun phrase while a thematic Title consists of a
complex noun phrase consisting of a Head 1 filled with a noun phrase a Head 2 filled with a
possessive noun phrase. The noun phrase in Head 1 consists of a Head filled with a noun
and a Modifier filled with a relative clause. The possessive noun phrase in Head 2
comprises a Modifier filled with a possessive adjective and Head filled with a noun.

In Sgaw Karen, there are two words which mean "story". The first, which is found in
a simple title, is pu^6. The second word, ye^2, is used as part of a thematic Title, illustrated
in figure 10 ("The Story of the Strong Orphan" and "The Story of the Brave Orphan").

Thematic Title = A Complex Noun Phrase			
+ Head 1		+ Head 2	
Noun Phrase		Possessive Noun Phrase	
+ Head	+ Modifier	+ Modifier	+ Head
Noun	Relative Clause	Possessive Adjective	Noun
$p^ho^4xæ^6$ orphan	$lə^6$ $7ə$ $y^2s^hu^4$ $tə$ $yə^3$ that to be strong one N.Cl.	$7ə$ his	ye^2 story
$p^ho^4xæ^6$ orphan	$lə^6$ $7ə$ di^6 that to be brave	$7ə$ his	ye^2 story

Figure 10. The Structure of a Thematic Title.

2.2.2.2 Aperture

An Aperture was observed to occur in all of the Sgaw Karen entertainment stories used in this study. This slot is filled with a formulaic temporal adverb phrase $le^6ple^3 ne^4$ 'In former time'. The formulaic Aperture of the entertainment stories is identical both in form and function to that of the legends (example 37; see also section 2.2.1.2).

(37)   "The Story of Saw Ker" (S 1)

le^6ple^3	ne^4	pye^3	$dɔ^6$	p^hp	li^3
former time	that	people	relationship	grandmother	grandchild

$ʔo^4$	$wæ^6$	k^hp	ye^3	$lɔ^3$
have	SC.	two	N.Cl.	SEP.

'**In former time**, there was a grandmother and her grandchild.'

2.2.2.3 Stage

In each of the entertainment stories studied, the Stage correlates with the Exposition in the notional structure. Normally, the Stage contains descriptive and expository sentences (example 38) but narrative-like[12] sentences may well intervene so as to recount what has routinely happened or what has happened as background information (example 39). The Stage of some stories is quite long while in other stories, it may be just two sentences long.

(38)   "The Story of Nyali" (S 1)

le^6ple^3	ne^4	$pe^4lɔ^4$	te	bo^6	$ʔo^4$	$dɔ^5$	p^hp
former time	that	(a kind of) fish	one	N.Cl.	live	with	grandmother

---

[12]A descriptive sentence gives descriptions of a participant, a place or a thing. An expository sentence provides information. A narrative-like sentence sounds as if it were narrating actual events but in fact it is giving some background information by narrating some events in the past.

$\theta\vartheta^5 p\gamma\vartheta^2$ mi^4 $t\vartheta$ $\gamma\vartheta^3$ $l\vartheta^6$ $d\alpha^6$ $x\vartheta^5\theta^6$
old   female   one   N.Cl.   at   hut   shabby

$t\vartheta$ $p^h l\vartheta^4$ $?\vartheta p\upsilon^3$ $l\sigma^3$
one   N.Cl.   inside   SEP.

'In former time, a Nyali fish lived with his old grandmother in a dilapidated hut.'

(39)   "The Story of Nyali" (S 5)

$t\vartheta l\sigma^6 t\vartheta k^h\sigma^4$ $?\vartheta$ $p^h\beta$ $l\alpha^3$ $w\beta$ $?\sigma^3$
sometimes   his   grandmother   go   carry on the back   him

$l\vartheta^6$ $?\vartheta$ ki^6 $p\upsilon^3$ $s^h\upsilon^6$ $k^h i^5$ $p\iota^3$ $l\sigma^3$
at   her   basket   inside   to   farm   inside   SEP.

'Sometimes his grandmother went to the field with him being kept in her backbasket.'
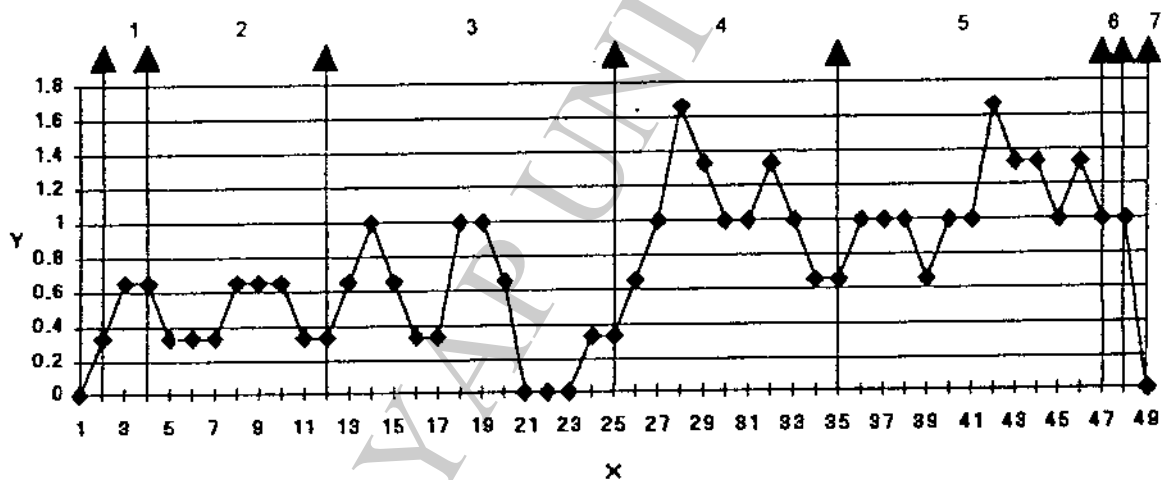
2.2.2.4 Pre-peak Episodes

In the discussion of Pre-peak Episodes, we shall focus on the three climactic stories, i.e., "The Story of Nyali", "The Story of the Strong Orphan" and "The Story of the Brave Orphan".

The number of the Pre-peak Episodes may vary. "The Story of the Brave Orphan" has three Pre-peak Episodes whereas "The Story of Nyali" and "The Story of the Strong Orphan" have only two. However, the first Pre-peak Episodes of all three stories are encoded by the notional structure's Inciting Moment. As a result, the first Pre-peak Episode is set off from the preceding Stage by virtue of the event-line onset accompanied by an increase in the density of event verbs. As Figure 11 shows, the density of event verbs rises at line 11 which is the beginning of the first Pre-peak Episode. We also see in Figure 12 that the first Pre-peak Episode starts at line 2, accompanied by a rise in verb density.
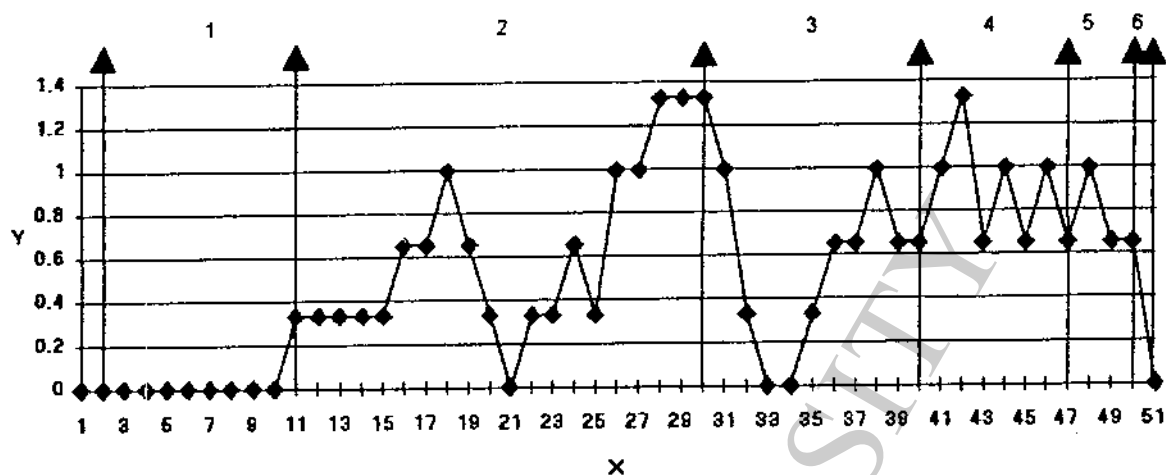
Y = Average Score of Event Verbs   X = Line Numbers
1. Stage; 2. Pre-peak Episode 1; 3. Pre-peak Episode 2;
4. Peak; 5. Post-peak Episode; 6. Closure

Figure 11. Verb Density Graph of "The Story of Nyali".

Y = Average Score of Event Verbs   X = Line Numbers
1. Stage; 2. Pre-peak Episode 1; 3. Pre-peak Episode 2; 4. Pre-peak Episode 3;
5. Peak; 6. Post-peak Episode; 7. Closure

Figure 12. Verb Density Graph of "The Story of the Brave Orphan".

In addition, the notional structure Developing Conflict encodes as the second Pre-peak Episode in "The Story of Nyali" and "The Story of the Strong Orphan" and as the second and the third in "The Story of the Brave Orphan".

The criteria that differentiate one Episode from another are temporal change and the introduction and/or re-introduction of a participant. These two devices are similar to those found in the legends.

Temporal Change

As in the legends, temporal change is the most frequently used criterion for signalling the beginning of a new Episode in the entertainment stories studied. Normally, temporal adverb phrases, such as $le^6k^hi^6$ te ni^3 'later, one day', ba^4 te ni^3 '(it happened) one day', $le^6k^hi^6$ te blo^6 'later, one time', ba^4 te blo^6 '(it happened) one time' and the like, occur sentence-initially and function as an Episode-initiation signal. As illustrated in example 40, sentence 5 is marked the start of the first Pre-peak Episode.

(40)　"The Story of the Brave Orphan" (S 4-5)

$?ewæ^6$	$i^2?o^4$	$?e$	p^hi^6	lo^3
he	look after	his	grandmother	SEP.

'He looked after his grandmother.'

ba^4	te	ni^3	t^hi^4	$wæ^6$	so^3pe^3	$?e$	$p^ho^6mi^4$
happen	one	day	see	SC.	king	his	daughter

$x^i^le^3$ te	ye^3	lo^3
pretty one	N.Cl.	SEP.

'**One day**, he saw the king's pretty daughter.'

Introduction and Re-introduction of a Participant

In addition to temporal change, most stories studied signal a new episode by means of the introduction of a participant. However, this device is used much less frequently than the first criterion of temporal change. In the majority of instances, the introduction of a

participant is employed in conjunction with a temporal change mechanism. For example, in "The Story of the Brave Orphan", a new participant (the king's daughter) is introduced soon after a change of time has taken place (example 41).

(41)   "The Story of the Brave Orphan" (S 5)

ba^4	$t\vartheta$	ni^3	t^hi^4	$wæ^6$	$s\vartheta^3p\vartheta^3$	$?\vartheta$	$p^ho^6mi^4$
happen	one	day	see	SC.	king	his	daughter

$x^\beta l\vartheta^3 \ t\vartheta$	$y\vartheta^3$	$l\vartheta^3$
pretty one	N.Cl.	SEP.

'One day, he saw **the king's pretty daughter.**'

2.2.2.5 Peak

As stated previously, three of the four entertainment stories studied are climactic. The Peaks of all three stories correspond to Climax in the notional structure. (In the case of the episodic story, "The Story of Saw Ker", the notional structure Climax encodes as another Episode.)

Section 2.2.1.5 discussed four devices that identify the Peak units of the climactic legends; these included concentration of participants, heightened vividness, change of pace and an increase in verb density. In climactic entertainment stories, however, only two devices are in effect: concentration of participants and an increase in verb density. Two stories ("The Story of Nyali" and "The Story of the Brave Orphan") employ both criteria whereas "The Story of the Strong Orphan" only makes use of the criterion of the concentration of participants.

Concentration of Participants

This feature can be seen only in the Peaks of the three climactic stories. In "The Story of the Brave Orphan", the Peak occurs where the orphan was successful in saving the king's life by killing the dragon but he was arrested and almost killed. In this scene, the participants present include the orphan (main), the king (secondary), the king's daughter (prop), the king's enemy (tertiary) and the palace guard (incidental). Similarly, the Peak of "The Story of the Strong Orphan" has many participants present, as in example 43 below.

(43)   "The Story of the Strong Orphan" (S 19-24; pp. 162-163)

> (19) Then, the **king** would have to give him **his daughter**. (20) But, not wanting to give his daughter, the king announced again that the man who wanted his youngest daughter would have to grind away a beam of iron, without pause. (21) As before, **a lot of people** competed. (22) But nobody succeeded. (23) At **the orphan**'s turn, the people gave him an iron beam which was five cubits long and as big as his thigh. (24) He ground away the iron beam within the time limit.

"The Story of Nyali", too, has a crowded Peak where all important participants gather together: Nyali (main), Nyali's grandmother (secondary) and the king's daughter--now Nyali's wife (tertiary). Only subsidiary participants are not at the scene.

(44)   "The Story of Nyali" (S 28-32; p. 152)

> (28) Therefore, one day, **she** (Nyali's wife) pretended to go to the field. (29) And she came back home and hid herself in the mat roll. (30) As for **Nyali**, since he thought that **his grandmother** and his wife had gone to the field, he transfigured himself into a human being. (31) While he was cooking things, his wife came out of the mat roll and caught him. (32) Therefore, he could not become a fish again.

Density of Verbs on the Event-line

The density of event verbs indicates the Peaks of two climactic stories ("The Story of the Brave Orphan" and "The Story of Nyali"). In "The Story of the Brave Orphan", the

highest density of main verbs occurs in two places, between lines 25-34 and between lines 35-47, which makes them look like a Peak and a Peak'. However, the Peak is the second place in which the device of congregation of participants occurs. An analogous pattern is found in "The Story of Nyali". This is demonstrated in Figures 11 (The Story of Nyali) and 12 (The Story of the Brave Orphan) above. In the Peak (lines 35-47) of "The Story of the Brave Orphan" (Figure 11), the level of verb density ranges between 0.66 and 1.66, while in some other Pre-peak Episodes, it may fall down as low as zero. Similarly, as Figure 12 illustrates, the highest level of verb density in the Peak (lines 40-47) of "The Story of Nyali" is 1.33 and the lowest level is 0.66.

2.2.2.6 Post-peak Episode

In each entertainment story studied, the Post-peak Episode correlates to the Denouement in the notional structure. (The denouement of the episodic story, "The Story of Saw Ker", corresponds to a further Episode (Episode 6) of the story.)

The Post-peak Episodes of all of the climactic entertainment stories examined are usually short, consisting of only one or two sentences. The boundary of a Post-peak Episode is marked by the same devices signalling a Pre-peak Episode boundary (see section 2.2.2.4).

2.2.2.7 Closure

Closure is present in both the climactic and episodic entertainment stories studied. It correlates to the Conclusion in the notional structure. Unlike in legends, Closures in the entertainment stories are still in the event-line and a narrator's conclusion generally does not occur here. For this reason, all climactic stories studied contain the Closures normally filled

with a narrative paragraph. Two stories end with a concluding sentence beginning with a concluding word *ʔɘxo⁶* 'therefore', as in example 45.

(45)   "The Story of the Strong Orphan" (S 28)

    ʔɘxo⁶ ʔɘwæ⁶   *kæ⁶tʰɔ⁴*   *sɔ³pɘ³*   *dɔ⁵* *pɘ⁶tʰβʔɔ⁴kɔ²*
    so   he   become   king   and rule

    mɨ¹mɨ¹kʰβkʰβ   *tɨ³* *ʔɘ* *θβ* *tɘsɨ⁶* *lɔ³*
    with peace   until he die then   SEP.

'Therefore, he became king and ruled the country peacefully until he died.'

2.3 Summary

This chapter has focused on the discourse macro-structures of Sgaw Karen legends and entertainment stories. Section 2.1 discussed the notional structures of both types of story. We found that all legends and entertainment stories studied were notionally climactic, consisting of six possible units: Exposition, Inciting Moment, Developing Conflict, Climax, Denouement and Conclusion. In the legends, all these units occurred while in the entertainment stories, the Conclusion is optional.

In section 2.2, we discussed the surface structure of these two narrative sub-categories, paying particular attention to the structure of the Peaks of the climactic legends and entertainment stories. The two climactic legends have the Peaks indicated by concentration of important participants, heightened vividness, pace change and an increase in verb density. On the other hand, the climactic entertainment stories studied exhibited only two Peak marking devices: concentration of participants and an increase in verb density.