

CHAPTER 2

ESTABLISHING DISCOURSE BOUNDARIES

This chapter presents a paragraph and episode⁵ boundary analysis of the texts analyzed for the thesis. The discourse boundary analysis is a necessary prerequisite to finding the different slots of the surface and plot structures, which will be discussed in chapters three and four respectively.

In her book *Introduction to Semantics and Translation*, Barnwell (1980: 237-39) outlines nine different features such as grammatical markers (e.g. conjunctions), change in place, time or participants, 'topic' sentences or phrases, summary statements, etc., as possible features which signal paragraph units, or other larger communication units. She further states that any one criterion on its own does not necessarily indicate the presence of a unit. Usually two, three, or more criteria coincide to signal a unit.

Charles Peck (1995:239) defines a paragraph as follows:

A paragraph is a cluster of sentences held together by a single theme or setting, and is organized according to some pattern. Or, looking at a paragraph from the larger perspective of discourse level, it is a small chunk of discourse that functions as a single constituent.

⁵ Henceforth, "paragraph boundary" is used in a general sense to refer to both paragraph and episode boundaries, since the same devices are employed. The definition of episode can be found in section 3.4 (Peck 1995:282).

Later (282) he comments on the link between paragraphs and episodes, “The episodes are expounded by paragraphs and embedded discourses. Episodes are the major chunks of the discourse, and the breaks between episodes are signaled by major changes in time, place, cast of characters, or event chains.”

Thus the following discussion of paragraphs will lay a foundation for later discussion of episodes. In the analysis of the present Jirel texts, initially four features help the writer to establish paragraph breaks:

1. change in time;
2. change in location;
3. change in participant; and
4. phonological markers.

The first three features usually occur as linkers of paragraphs in discourse and mark the beginning of a new unit or chunk in the discourse. The fourth feature, a pause, sometimes occurs at the end of a paragraph after the closing main verb of the last sentence. In all cases at least two of these four features are used to mark the major units of the discourse.

2.1 Change in time

Change in time is marked mainly either 1) by temporal word/phrase (See also sections 2.5 and 5.7.) like *nyima-i*² ‘one day’, *ngaro*³ *cyok-te-ng*¹ ‘the next day as well’, *the*² *chomu*³ *gwase*⁴ ‘that evening’, or 2) by an adverbial clause (mainly tail-head and

summary-head linkage clauses or a repetitive back-reference) like *theba*² *Tho*⁴ *kha-in*⁴ *det-a-te*⁴ *rAksyik*² *tiri*³ ‘awhile after they made the plan’, *chyong-gin*³ *chyong-gin*³ *Do-jin*⁴ ‘as (the jackal) was running away’, *Do-jini*⁴ ‘when (they) went’, etc. The temporal word/phrase may occur either as the first word in a paragraph as in example (1) or as the initial phrase of a paragraph as in example (2).

(1) “DEER” (S#15)

*nyima-i*² *cuk*¹ *ong-duk-lo*⁴ *sa-sung*⁴ *sa-sin*⁴...
day-one how happen-PD-RI say-PD say-if...

‘One day what came to pass is this...’

The temporal word in this example is the first word of the third paragraph in the “DEER” narrative. (See Table 8 for the boundary feature chart of the “DEER” narrative.)

(2) “JACKAL” (S#41-47)

*theme*⁴ *the*² *kipcyang*³ *ngaro*³ *cyok-te-ng*¹ *wa-duk-lo*⁴.
 then the jackal **next_day like-Attr-also** come-PD-RI

‘Then the jackal came the next day as well.’

The temporal phrase in this example is the first sentence of the seventh paragraph in the “JACKAL” narrative. (See Table 7 for the boundary features chart of the “JACKAL” narrative.)

The temporal word/phrase may or may not occur with emphatic suffixes like *-ni*, *-cen*, *-rang*, etc. In example (3), the temporal word *nyima-i*² ‘one day’ does not have any

emphatic suffix whereas in example (4), the emphatic suffix *-ni* indicates the temporal word *nyima-i-ni*⁴ ‘one day’ emphasizing that particular day.

(3) “CAT” (S#11-22)

*theme*⁴ *theba-bAri*² *gange-ki*⁴ *nyima-i*² ...
then they-all all-Ag **day-one**...

‘Then one day all of them...’

(4) “CAT” (S#37-40)

...*nyima-i-ni*⁴ *phe*⁴ *gange-rang*⁴ *ru-kin*² ...
...**day-one-E** mouse all-E coming_together-Cons...

‘...one day...gathering all together the mice...’

In example (3) and elsewhere unless specified, the connective word *theme*⁴ ‘then’⁶ also appears like a temporal word, but it does not function this way at the discourse level. (See the comment on *theme*⁴ ‘then’ in section 2.5.)

As mentioned above, change in time is also indicated by adverbial clauses. Describing repetitive linkage clauses as cohesion markers in Jirel narrative, Strahm (1978:342) says, “Linkage clauses are of two types, expressing either a simultaneous or a sequential relationship between the other clauses they link.” In this paper they are included in adverbial clauses.

⁶ The connective word *theme*⁴ has a variant form *theme-ni*⁴. Both of them give the same meaning (although the second form has an emphatic marker *-ni*) which can be glossed as ‘then’ or ‘and’ or ‘after that’. They are referred to as conjunction in this paper.

In Jirel there are two types of adverbial clauses that may either 1) repeat the main verb that denotes an action or event in the last sentence of the previous paragraph as a tail-head linkage, or 2) sum up the main action or event of the preceding paragraph as summary-head linkage⁷. According to Longacre (1996:12-13), tail-head and summary-head linkage clauses can be used at paragraph levels, but in these Jirel texts they work on both the sentence and paragraph levels. Linkage is one of many tools the Jirel storyteller employs at paragraph boundaries. Head-head linkage has not been observed. Following are some examples of adverbial clauses in bold, that mark paragraph boundaries.

(5) “KALE” (S#10-11)

...tar¹ gal-duk-lo⁴. theme⁴ gal-la⁴ ta-jin¹...
 ...to_see go-PD-RI then **go-Cons look-when...**

‘...went (to Kale’s house) to check on (him). As (he) went and checked...’

(6) “DEER” (S#26-27)

...tar¹ gal-duk-lo⁴. **Do-jini⁴...**
 ...to_see go-PD-RI **go-when...**

‘...went to see (the paddy field...). When (they) went...’

⁷ For more study on Jirel linkage clauses see Strahm (1978:342-48)

(7) “JACKAL” (S#63-64)

...*bicar*⁴ *khit-ala*⁴ *syu-duk-lo*⁴. *theme*⁴ *chyong-gin*³
 ...thinking do-to start-PD-RI then **run-Cont**

*chyong-gin*³ *Do-jin*⁴...
run-Cont **go-when...**

‘...(they) started to think... Then as (the jackal) was running away...’

Among the above examples, examples (5) and (6) are examples of tail-head linkage clauses and (7) is an example of summary-head linkage clause. In the former examples, minimal or only the main events of going to Kale’s house and the deer and jackal’s going to the paddy field are repeated. In example (7) summary of the jackal’s escape or running away action is mentioned which has taken place already (in S#61).

(8) “CAT” (S#3-4)

...*berma-jyik*² *khyol-duk-lo*³. *theme*⁴ *theru*² *khyol-namei*¹...
 ...cat-one **arrive-PD-RI** then there **arrive-after...**

‘...a cat arrived (there). Arriving there...’

Example (8) illustrates a tail-head linkage at a sentence level. As seen in the example, the verb or action (arrival) of the former (S#3) is repeated in the later sentence (S#4).

2.2 Change in location

In Jirel texts, a change in location or place is normally indicated by a locative word/phrase like *theru*² ‘there’, *yul-jyik-tu*⁴ ‘in a certain village’, *rwa-teba*⁴ *wot-sa-pa*⁴ ‘where (his) friends were’, *chyangm-e*² *kil-du*¹ ‘in the middle of the forest’, etc. Examples (9)-(11) mark the beginning of a new paragraph in Jirel texts.

(9) “JACKAL” (S#4)

...*khole*² *khole*⁴ *kha-in*⁴ *yul-jyik-tu*⁴ *lep-tuk-lo*¹.
 ...slowly slowly do-Cons **village-one-at** arrive-PD-RI

‘...arrived in a village (walking) slowly.’

Example (9), represents a paragraph. In this case it also represents the first episode of the narrative, marked by a locative word *yul-jyik-tu*⁴ ‘in a certain village’.

(10) “KALE” (S#14)

*rwa-teba*⁴ *wot-sa-pa*⁴ *lep-kin*³ *the-ki*²...
friend-Pl be-at-at arrive-Cons he-Ag...

‘Reaching where (his) friends were, he...’

(11) “DEER” (S#27)

*Do-jini*⁴ *saNccyi-rang*³ *chyangm-e*² *kil-du*¹...
 go-when really-E **forest-cm middle-at**...

‘When (they) went...in the middle of the forest...’

Examples (10)-(11) illustrate paragraphs marked by locative phrases, namely, *rwa-teba*⁴ *wot-sa-pa*⁴ ‘where (his) friends were’ and *chyangm-e*² *kil-du*¹ ‘in the middle of the forest’. In these cases, example (9) also begins the second episode of the “KALE” narrative, and example (10) is the fifth paragraph of the “DEER” narrative. (See Tables 5 and 8 for the boundary features of these two narratives.)

It is also not unusual to leave out a locative word/phrase when a change in location takes place. In such a case an audience/reader must deduce it from the locative word/phrase of the summary or closing paragraph preceding the new one. The

following are some examples of new paragraphs or larger discourse units in which a change in location is left unmarked.

(12) “KALE” (S#10, S#11-13)

...*the*² *khamba-pa*³ *tar*¹ *gal-duk-lo*⁴ ...*gal-la*⁴ *ta-jin*¹ ...
 ...**his house-to** to_{see} go-PD-RI ...go-Cons look-when...

‘...went to his (Kale’s) house to check on (him)...as (he) went and checked...’

(13) “JACKAL” (S#18, S#19-23)

...*yul-gi*⁴ *nang-l-e-ki*² ...*ngaro*³
 ...**village-of in-from-cm-from**...next_{day}

*cyok-te-ng*¹ *gal-gin*⁴ ...
 like-Attr-also go-Cons...

‘...in the village...going (to the village) the next day as well...’

As seen in examples (12)-(13), the location in new paragraphs is unmarked. For example, arriving at Kale’s house and returning to the same village are not indicated in the new paragraphs, S#11-13 and S#19-23 respectively. A Jirel audience/reader can easily deduce these missing locations from the locative phrases *the*² *khamba-pa*³ ‘to his house’ and *yul-gi*⁴ *nang-l-e-ki*² ‘in the village’ from the preceding closing paragraphs which clearly mention the house and the village (marked in bold).

2.3 Change in participant

Generally as a story develops, different participants and props in the story may play several different roles. In other words, old participants, those already introduced, may leave the scene for awhile and might come back to the stage again. Or new

participants, which are not introduced yet, may be brought in a certain part or episode of the story.

In Jirel, change in participant is signaled in three ways: 1) by introducing new participant(s), 2) by re-introducing participant(s) that have already been introduced but have been out of focus for awhile, and 3) by change in focus. Although it is not necessary to introduce each and every participant(s) at the beginning of a new paragraph (a minor participant(s) is just brought onto the stage when necessary), usually focus by way of introduction, re-introduction or change of participant(s) is marked at the beginning of a new paragraph. When a participant(s) is introduced for the first time, it is usually marked by a suffix *-jyik* ‘one’ or ‘certain’. If there are more than one, then they are denoted by plural markers (e.g., *-teba* ‘those’ or ‘they’, *bagal*⁴ ‘flock’ or ‘group’ etc.). Examples (14)-(16), are participant(s) introductions. Example (14) is all one noun phrase functioning as a subject.

(14) “KALE” (S#1) Elements: Head: N, Modifier: Relative clause.

...kale³ sir-a-i⁴ audi³ choTTu-jyik³ khyoo³ phija-jyik⁴...
...Kale say-Bf-one quite cunning-one male child-one...

‘...a very cunning boy called Kale...’

This example is the first paragraph of the story which shows a normal way of introducing a participant(s). The main participant Kale is introduced here as this is a usual way to introduce the main participant(s), either in the first sentence or in the first paragraph of a Jirel story. Examples (15) and (16) are in the second and the fifth

paragraphs. In these examples the cat and the educated man are introduced for the first time.

(15) “CAT” (S#3-8)

...*theru*² *acanak*³ ***berma-jyik***² *khyol-duk-lo*³.
 ...there suddenly **cat-one** arrive-PD-RI

‘...a cat suddenly arrived there.’

In example (16) *ado*³ *pAre*³ *kha-ba-te*⁴ *mi-jyik*² ‘an educated man’ is all one noun phrase functioning as a subject.

(16) “JACKAL” (S#24-35) Elements: Head: N, Modifier: Relative clause.

...*ado*³ *pAre*³ *kha-ba-te*⁴ ***mi-jyik***² *theru*² *lep-tuk-lo*¹.
 ...**quite study do-Bf-Attr man-one** there arrive-PD-RI

‘...an educated man arrived there.’

When a participant(s) is re-introduced generally it is indicated just by the name of the participant(s) as in example (17), or with *the*² ‘he’, ‘she’ or ‘that one’ and the name of the participant(s) as in examples (18)-(19). In the same way, the emphatic marker suffixes like *-ng*, *-cen*, etc., may or may not occur with the name(s) of participant(s) when they are re-introduced. When the emphatic marker suffixes are used, they semantically contribute optionally to the notion that the mentioned participant(s) has already been introduced and is now back. Examples (17)-(19) are some examples of participant(s) re-introduction.

(17) “KALE” (S#31-36)

*theba*² *Tho*⁴ *kha-in*⁴ *det-a-te*⁴ *rAksyik*² *tiri*³
 they plan do-Cons stay-Bf-Attr awhile_after later

*kale-ng*³ *theru*² *khyol-duk-lo*³.
Kale-also there arrive-PD-RI

‘Awhile after they made the plan, Kale also arrived there.’

In the above example, Kale is re-introduced just with his name. The suffix *-ng* ‘also’ is used just to tell that Kale also arrived at where his friends were already waiting for him to come. Similarly, the suffix *-cen* ‘emphatic marker’ is used in example (19) just to tell that the crow was trying to save the deer’s life, who was caught in a snare, whereas the jackal wanted the deer to be dead so that it could eat the deer’s flesh.

(18) “JACKAL” (S#36-40)

*theme*⁴ *nyima-i*² *the*² *kipcyang*³ *lokla*² *wa-kin*⁴ ...
 then day-one **that jackal** again come-Cons...

‘Then one day when returning (to the village) the jackal again...’

(19) “DEER” (S#54-63)

*theme*⁴ *the*² *kipcyang-cen*³ *theru*² *the*² *khasyak*³ *syi-namei*¹ ...
 then **that jackal-E** there that deer die-after...

‘Then (in order to eat) the deer after its death...the jackal...’

Change in participant(s) is also marked by a change in participant(s) focus. When participant(s) focus is changed, normally a certain participant(s) becomes an agent or initiates a certain action or event in a paragraph. The action or event may be simply a conversation between two participants or the thoughts of a certain participant in that

paragraph. The following are some examples of change of participant(s) focus marked in bold.

In example (20), a participant(s) focus is shifted to *rwa-te-jyik-la*⁴ ‘one of his friends’ from *jyen*⁴ *rwa-teba-la*⁴ ‘other friends’ (in S#2), which represent all Kale’s friends including the ‘one of the friends’.

(20) “KALE” (S#8-10)

...*chye*³ *khi-n*² *phurti-kama*³ *kha-la*⁴ *bat*² *khit-a*⁴
 ...pride do-Cons bragging-E do-Cons talk do-Bf
*thong-gin*³ ***rwa-te-jyik-la*⁴** *syedang*⁴ *la-duk-lo*⁴.
 see-Cons **friend-Attr-one-to** anger feel-PD-RI

‘Seeing him boasting...one of (his) friends got angry (at him).’

Example (21) begins the fifth paragraph of the “KALE” text. In this example, and in this particular section of the story, change in participant(s) focus is shifted from one of the friends to other friends, who play a significant role in finding a way to prove Kale to be wrong.

(21) “KALE” (S#21-30)

...*chya*¹ *sy-e-namei*³ ***jyen-teba-la-ng*⁴**
 ...know find_out-after **other-those-to-also**
*syedang*⁴ *la-duk-lo*⁴.
 anger get-PD-RI

‘After (they) knew (that Kale was lying), the others also got angry at (him).’

Example (22) begins the first episode of the “DEER” text. As seen in the example, the jackal becomes a focus as it plans to trap the deer by taking it to the paddy field.

(22) “DEER” (S#15-24)

...*kipcyang*³ *jAsto-rang*² *kha-la-ng*⁴ *choTTu*³ *ong-go*⁴.
 ...**jackal** anyway-E do-Cons-E cunning be-NPD

‘...(the) jackal is cunning anyway.’

2.4 Phonological markers

Barnwell (1980:239) states, “In spoken language, phonological signals, such as longer pause, or raising of the pitch level, or intonation pattern, may signal the boundary of a unit.” In the Jirel texts analyzed for the study, pauses and change in intonations were considered as some phonological markers. Although it is hard to predict the occurrences of a pause in the present texts, it was normally observed at the beginning (after the title, if there is one) of the text and usually at around the beginning of a new episode. Similarly, loudness and/or faster talking is noticed at the peak⁸. The former signal is a more common feature than the latter in the present Jirel texts. The only indication of faster speech was in the “JACKAL” text where the narrator began talking faster when the peak of the story was beginning.

In all texts having titles, longer pauses were heard between the titles and the introductions, that is, between the title and the beginning of the stage or introduction. In the “CAT” text, S#3, a pause is heard to mark the beginning of a new paragraph,

⁸ The definition of peak can be found in section 3.5 (Block 1994:66).

whereas in the same text, S#37, a long pause was heard to indicate a new episode (in this case the peak).

The end or closing of a paragraph is signaled by the closing main verb, occasionally followed by a pause. The closing main verb may be a different action, motion, event or other type of verbs. In Jirel, the closing main verbs like *wot-akwa-lo⁴* '(there) was' or '(there) were', *sa-duk-lo⁴* 'said', *set-tuk-lo¹* 'killed', *Thare¹ syi-duk-lo¹* 'got killed instantly', *mu-thup-cyakwa-lo⁴* 'could not do it' or 'were unable to do it', etc. mark the end of a sentence or the end of a paragraph. The same feature can be used at more than one level at the same time.

When a pause follows a closing main verb, they seem to function as indicators of the end of paragraphs. For example, in "CAT" S#2 the closing main verb *det-a⁴ wot-akwa-lo⁴* 'were living' and the pause indicate the end of the paragraph. In the same text, the main verb *jin-gin² se-in² kha-duk-lo⁴* 'kept on catching the mice, and eating (them)' and the pause of S#8 indicate both the end of the paragraph and the end of the first episode.

2.5 Other considerations

Although there are certain words which would seem to function as conjunctions when they are glossed into English, they are not included in paragraph boundary marker features as a separate heading. These connective words (conjunctions) like *theme⁴*

'then', 'and' or 'after that', *tara*¹ 'but', *insinong*⁴ 'although' or 'nevertheless', *nabandai*² 'sure enough', etc. signal more paragraph internal cohesion markers than boundary markers themselves. (See also 5.7 for the discussion on conjunctions.)

Out of forty-three paragraphs, excluding the five terminus paragraphs⁹ of all four texts, twenty-nine paragraphs (about 67%) are marked by the change in time and location, occasionally reinforced by a pause and/or participant(s). Similarly, eleven (about 26%) of the paragraphs are marked by the change in time and participant(s), seldom reinforced by a pause. Finally, the remaining three (about 7%) paragraphs are marked by other features, for example, by the change in location and participant(s). In the terminus paragraphs, those marking moral or explanation, or closing of the narratives change in time, location, and participant(s) are changed to general from specific when the function of these paragraphs are considered.

All percentages were calculated by counting the numbers of boundary markers occurrences and dividing them by the total number of paragraphs. For example, to find the percentage 67% above, all the paragraphs that began with a change in time and location, occasionally reinforced by a pause and/or change in participant(s) were counted and divided by forty-three. It can be concluded that for the present Jirel texts, change in time and location occasionally reinforced by a pause and/or participant(s)

⁹ The terminus paragraphs, those indicating end of a story with or without a moral or explanation, do not carry any specific boundary markers as the rest of other paragraphs and so are not included in these forty-three paragraphs.

are the most common paragraph boundary markers; change in location and participant(s), seldom reinforced by a pause, were the least common paragraph boundary markers.

2.6 Episodes

Usually an episode differs from a paragraph by 1) the use of slightly more boundary markers and often by 2) consisting of more than one paragraph. Based on these boundary features, discussed above, larger divisions of a Jirel narrative may be established. Maibaum (1978:203) states that there are three main parts (surface features) of a Jirel narrative: setting, body, and ending with or without an application. On the basis of Maibaum and the writer's present analysis, a Jirel narrative may be divided as shown in Figure 4.

Jirel narrative:

± title>phrase/clause

+ introduction>paragraph(s)

+ nucleus>episode(s)>paragraph(s)

± terminus>paragraph(s)

Figure 4. Proposed surface features of Jirel narrative

Figure 4 can be interpreted as: a Jirel narrative consists of an optional title normally consisting of a phrase or a clause, an obligatory introduction generally consisting of a

paragraph(s), an obligatory nucleus which is further divisible into episode(s) and paragraph(s), and an optional terminus, which may have more than one paragraph.

Episodes are a feature of the nucleus only, while paragraphs are a feature of all except the title. The title is separated from the introduction by paragraph boundary markers. The boundaries between the introduction and nucleus is marked by the shift of verb types. (See sections 5.1, 5.2, 5.3, etc. for the primary storyline¹⁰ verbs and other verbs.) In other words, it is rare to find storyline verbs used in the introduction. In two narratives, (“JACKAL” S#3 and “DEER” S#7, 8) however, storyline verbs *gut-kin*² *Dwap-la*² *syu-duk-lo*⁴ ‘started to become thin’ and *Tho*⁴ *kha-duk-lo*⁴ ‘made a plan’, *sa-duk-lo*⁴ ‘said’ were found to be used to describe the physical condition of an old jackal and to mention the jackal, deer and crow’s plan to live as friends and help each other. Normally only existential *wot-akwa-lo*⁴ ‘(there) was’ or ‘(there) were’ and stative *det-cyakwa-lo*⁴ ‘(there) lived’ verbs are used in the introduction.

The more frequent use of storyline verbs and secondary storyline¹¹ verbs indicate the beginning of the nucleus of a narrative. The boundary between the nucleus and the terminus is denoted by the loss of storyline verbs and contents. That is, storyline and secondary storyline verbs are not used in the terminus or at the same time, the

¹⁰ Henceforth, storyline is used. See section 5.1 for a detailed discussion on the storyline verbs.

¹¹ Secondary storyline verbs are only verbs where the suffix *-cyakwa* ‘-Disc’ is used.

terminus is usually filled by a moral or explanation optionally followed by a clause like *sin-sung*⁴ 'Finished' or *lo¹ sin-sung*⁴ 'Okay, finished.'

The nucleus is further divisible into episodes. An episode in a narrative is a period or an event in which something important, exciting or sad happens and which consists of a paragraph or several paragraphs, like in the second (S#24-35) and the third (S#36-51) episodes of the "JACKAL" narrative. These episodes consist of one paragraph and three paragraphs respectively. Thus, the episode is divisible into a paragraph or paragraphs, and paragraphs are divisible into a sentence or sentences. The terminus needs also a separate paragraph(s) when the narrative has a moral and the finis features. These parts will be discussed in more detail in chapters three and four.

Even though Barnwell (1980:237-39) lists nine different possible features that mark the beginning of a paragraph, only the four features discussed above were found in the Jirel texts. In the present texts, change in time and location, occasionally reinforced by a pause and/or participant(s), were the most common features to mark paragraph boundaries, followed by change in time and participant(s), seldom reinforced by a pause. Change in location and participant(s), seldom reinforced by a pause, were the least common features to mark paragraph boundaries.

As already mentioned, a pause was heard at the beginning (after the title) of the text and usually at around the beginning of a new episode. “CAT” (S#1-2) and (S#3-8) are examples of this.

Out of a total of forty-three paragraphs, twenty (about 46%) are marked by two boundary markers, eighteen (about 42%) by three boundary markers and the remaining five (about 12%) by four boundary markers. The result indicates that two boundary features are sufficient to mark a Jirel paragraph in the present Jirel texts.

The fifth paragraph (S#23-36) of the “CAT” text is the longest paragraph, which consists of fourteen sentences. Similarly, the tenth (S#63) and the fourteenth (S#89) paragraphs of the “JACKAL” text, which consists of one sentence each; are the shortest paragraphs of all four texts.

Since an episode begins in a new paragraph, a paragraph and an episode may be marked by the same boundary features. Two boundary features are sometimes sufficient to indicate a new episode, as in the second episode of “CAT” and the “DEER” texts. A paragraph may represent an episode as in the second episode (S#24-35) of “JACKAL”. There are some differences between these two though. First, as is already mentioned at the beginning of this chapter, an episode is a major chunk of a discourse whereas a paragraph is just a small chunk that functions as a single constituent. Second, a paragraph may be represented by a single sentence, as in “JACKAL” S#63, but an episode cannot. An episode rather consists of one

multisentence paragraph, as in the second episode (S#24-35) of “JACKAL”, or more than one paragraph, as in the third episode (S#36-51) of the same text, which consist of one and two paragraphs respectively.

According to both the total number of paragraphs and sentences, the third episode (S#36-51) of the “JACKAL” text is the longest episode in the entire four texts. It consists of three paragraphs and sixteen sentences. The eighth episode (S#89) of the same text represents an example of the shortest episode of all four texts. This episode consists of a paragraph and one sentence.

In the present paragraph divisions of the four texts selected, twenty-five (about 58%) begin a new episode as well as a new paragraph. The remaining eighteen paragraphs (about 42%) are other paragraphs of the texts. Among these eighteen paragraphs, the first paragraph(s) marks the introduction of each text.

When the total number of paragraph boundary markers are considered, the maximum and the minimum numbers of boundary markers at the beginning of a paragraph are four and two respectively. For example, the seventh paragraph (S#37-42) of “KALE” and the first episode (S#3-8) of “CAT” texts are marked by a pause, change in time, location and a participant(s). In these cases, a paragraph of the “KALE” text represents an example of a paragraph, and the paragraph of the “CAT” text illustrates an example of an episode. Likewise, in these same texts, the fifth paragraph

(S#21-30) of “KALE” and the third episode (S#23-36) of “CAT” texts are indicated by change in time and change in participant(s).

When the episode division of the texts is considered, out of a total of twenty-five episodes, fourteen (56%) are marked by three boundary markers, ten (40%) by two boundary markers and the remaining one (4%) by four boundary markers. This signals that usually an episode requires slightly more boundary features than a paragraph. (Note that two boundary features are sufficient to mark a Jirel paragraph in the Jirel texts.) For example, the third episodes (S#36-51, S#34-42) of “JACKAL” and the “DEER” texts are marked by change in time, location and participant(s) respectively. Likewise, in these same texts, the fifth episode (S#63-69) of the “JACKAL” text and the first episode (S#15-24) of the “DEER” text are marked by a change in time and participant(s). Finally, the first episode (S#3-8) of “CAT” is marked by a pause, change in time, location and participant(s).

Tables 5-8 below give the summary of boundary features of the four texts analyzed for the thesis. Both paragraphs (by a new line) and episodes (by Roman numerals) are marked¹².

Table 5, the boundary features in “KALE”, follows.

¹² In Boundary features Tables I, II, etc. are used to mark the beginning of a new episode. 0=unmarked or feature not mentioned, T=time, L=location, and P=participant(s).

Text (S#)	Change in time	Change in location	Change in participant	Remarks
KALE	Title: 0			No title
Introduction				
(1-7)	<i>thangbo⁴ bajyi-i⁴</i> 'Once long ago'	<i>yul-jyik-tu⁴</i> 'in a certain village'	<i>kale³ sir-a-i⁴ audi³ ChoTTu-jyik³ khyoo³ phija-jyik⁴</i> ... 'very cunning boy called Kale...'	T, L, P
Nucleus				
I (8-10)	<i>... chye³ khi-n² phurti-kama³ kha-la⁴ ba² khit-a⁴ thong-gin³</i> 'seeing him boasting...'		<i>rwa-te-jyik-la⁴</i> ... 'one of (his) friends...'	T, P
(11-13)	<i>... gal-la⁴ ta-jin¹</i> 'as (he) went and checked...'	0 (to Kale's house)		T, L
II (14-20)	<i>lep-kin³</i> 'reaching (his friends)'	<i>... rwa-teba⁴ wot-sa-pa⁴</i> ... 'where (his) friends were...'	<i>rwa-teba⁴</i> ... 'friends...'	T, L, P
(21-30)	<i>... chya¹ sye-namei³</i> 'after (they) knew...'		<i>jyen-teba-la-ng⁴</i> ... 'the others also...'	T, P
III (31-36)	<i>theba² Tho⁴ khai-in⁴ det-a-te⁴ rAksyik² tiri³</i> 'awhile after they made the plan...'	<i>... theru²</i> ... 'there...'	<i>... kale-ng³</i> ... 'Kale also...'	T, L, P
(37-42)	<i>... kher-nameki³</i> 'after taking...'	0 (to the shop)	<i>... pasale-la³</i> ... 'to the shopkeeper...'	Pause, T, L, P
IV (43-45)	<i>... the² thong-namei³</i> 'after (his friends) saw...'		<i>rwa-teb-e-ki⁴</i> 'his friends'	T, P
Terminus				
(46-47)	A moral paragraph: A moral to be truthful			general ¹³

Table 5. Boundary features of "KALE"

As seen from the Table 5, the "KALE" text does not have a title. It has nine paragraphs and four episodes. The introduction of the narrative is marked by the first paragraph (S#1-7), and the beginning of the nucleus by the second paragraph (S#8-10). In this case, the second paragraph (S#8-10) also marks the beginning of the

¹³ In Boundary features tables, 'general' refers to 'general time, location and participant'.

first episode. As it ends the story with a moral teaching to be truthful, the last paragraph (S#46-47) marks the terminus. Although the terminus does not carry any specific boundary markers like in other paragraphs or episodes of the narrative, a change in time, location and participant(s) are changed from specific to general for all three. This applies to all texts except for the “JACKAL” text, which does not have any moral or an explanation at the terminus. The terminus in this particular narrative is merely marked by a closing word *sin-sung*⁴ ‘Finished.’ (See the summary of this chapter for the calculation of the percentages.) The occurrences of the maximum (four) boundary markers are seen at the beginning of the seventh paragraph (S#37-42). The minimum (two) boundary markers are seen in the second (S#8-10), third (S#11-13), fifth (S#21-30), and the eighth (S#43-45) paragraphs, which represent some of the paragraphs of the first, second and the fourth episodes of the text. No pause is heard at the beginning of the moral.

According to the total number of paragraphs, the first through the third episodes, that consist of two paragraphs each, are the longest episodes. Similarly, the fourth episode (S#43-45), which consists of one paragraph, is the shortest episode in this story. According to the total number of sentences, the fifth paragraph (S#21-30), that consists of ten sentences, is the longest paragraph of the story. The last paragraph (S#46-47), which has two sentences, is the shortest paragraph in the story.

The paragraphs of this narrative begin mainly with a change in time and location followed by a change in time and participant(s). The change in time and location play a major role in the beginning of these paragraphs. For example, the sixth paragraph, in this case, the third episode (S#31-36), are marked by the change in time *theba² Tho⁴ kha-in⁴ det-a-te⁴ rAksyik² tiri³* ‘awhile after they made the plan’, change in location *theru²* ‘there’ as well as Kale’s re-introduction *kale-ng³* ‘Kale also’. Similarly, the beginning of the second paragraph (S#8-10) is marked by the change in time *chye³ khi-n² phurti-kama³ kha-la⁴ bar² khit-a⁴ thong-gin³* ‘seeing him boasting’ and change in participant(s) focus *rwa-te-jyik-la⁴* ‘one of (his) friends’.

Table 6, the boundary features in “CAT”, follows.

Text (S#)	Change in time	Change in location	Change in participant(s)	Remarks
CAT (0)	Title: <i>phe-tang⁴ berm-e² kata³</i> ‘Story of mice and (a) cat’			Title
Introduction				
(1-2)	<i>thangbo⁴</i> ‘Long ago...’	<i>yul-jyik-tu⁴</i> ... ‘in a certain village...’		Pause, T, L
Nucleus				
I (3-8)	<i>...nyima-i²</i> ‘one day...’	<i>theru²</i> ... ‘there...’	<i>berma-jyik²</i> ... ‘a cat...’	Pause, T, L, P
II (9-10)	<i>...nyima-i²</i> ‘one day...’		<i>phe⁴ jyen-teb-e-ki⁴</i> ... ‘the other mice...’	T, P
(11-22)	<i>...nyima-i²</i> ‘one day...’		<i>theba-bAri² gange-ki⁴</i> ... ‘all of them...’	T, P
III (23-36)	<i>...yangrang²</i> ‘once more...’		<i>theb-e-ki²</i> ... ‘they...’	T, P
IV (37-40)	<i>...nyima-i-ni⁴</i> ‘one day...’		<i>phe⁴ gange-rang⁴</i> ... ‘all the mice...’	Pause, T, P
V (41-43)	<i>...se-io² si-n⁴</i> ‘as they thought’		<i>phe⁴ khang-gi-ng⁴</i> ‘none of the mouse’	T, P
Terminus				
(44)	Explanation of why cats eat mice			general

Table 6. Boundary features of “CAT”

The “CAT” text in Table 6, has eight paragraphs and five episodes. Unlike the “KALE” text, it has a title. The introduction of the narrative is marked by the first paragraph (S#1-2) and the beginning of the nucleus by the second paragraph (S#3-8). In this case, the second paragraph (S#3-8) also represents the first episode of the narrative. The last paragraph (S#44) marks the terminus which explains why cats eat mice. The occurrence of the maximum boundary markers (four) are seen at the beginning of the first episode (S#3-8) of the text. The minimum occurrence of boundary markers (two) are found in the third through fifth (S#9-36) paragraphs and in the seventh (S#41-43) paragraph. Unlike in the other three texts, in which events/actions occur in different locations which results in change in location as an important boundary marker, all the events/actions in this particular text take place only one location, that is, at an old deserted house, which results in employing equal (two) boundaries markers for both paragraph and episode divisions. The third through the fifth paragraphs represent the second and the third episodes of the text. The seventh paragraph represents the fifth episode of the narrative. No pause is heard to indicate the explanation of the story at the end.

According to the total number of paragraphs, the second episode (S#9-22), which consists of two paragraphs is the longest episode and the first (S#3-8) and the third through the fifth (S#23-43) episodes which consist of one paragraph each, illustrate the shortest episodes of the text.

In this text, the paragraphs begin mainly with the change in time and participant(s), and the first paragraph begins with a pause, the change in time and location. The change in time and participant(s) play a vital role in the beginning of the paragraphs and episodes. For example, the second episode (S#9-10) is marked by a change in time *nyima-i²* ‘one day’ and a change in participant(s) *phe⁴ jyen-teb-e-ki⁴* ‘the other mice’. Similarly, the beginning of the fourth paragraph (S#11-22) is also indicated by similar boundary markers, namely, *nyima-i²* ‘one day’ and *theba-bAri² gange-ki⁴* ‘all of them’. Location was only a minor boundary marker because all the actions/events of the story took place at an old house in which a group of mice were living. The second paragraph (S#3-8) of the first episode is marked by a pause, change in time, location and change in participant(s). This is the paragraph that mentions a cat’s arrival at the old house.

Table 7, the boundary features in “JACKAL”, follows.

Text (S#)	Change in time	Change in location	Change in participant(s)	Remarks
JACKAL (0)	Title: <i>ganda-te² kipcyang³ kata³</i> ‘Story of (an) old jackal’			Title
Introduction				
(1-3)	<i>thangbo⁴ bajyi-i¹</i> ‘Once long ago’	<i>ThouN-jyik-tu³</i> ‘in a certain place’	<i>kipcyang³ ganda-jyik²...</i> ‘an old jackal...’	Pause, T, L, P
Nucleus				
I (4-14)	<i>...nyima-i²</i> ‘one day...’	<i>...yul-jyik-tu⁴</i> ‘in a village...’		T, L
(15-18)	<i>...gwase-la⁴</i> ‘in the evening...’	<i>...the² yul-du-rang⁴</i> ‘to that very village...’		T, L
(19-23)	<i>...ngaro³ cyok-te-ng¹</i> ‘the next day as well...’	<i>gal-gin⁴...</i> ‘going (to the village)...’		T, L
II (24-35)	<i>...nyima-i²</i> ‘one day...’	<i>...theru²...</i> ‘there...’	<i>...ado³ pAri³ kha-ba-te⁴ mi-jyik²...</i> ‘an educated man...’	T, L, P

III (36-40)	...nyima-i ² 'one day...'	...lokla ² wa-kin ⁴ ... 'returning (to the village) again...'	...the ² kipcyang ³ ... 'the jackal...'	T, L, P
(41-47)	...ngaro ³ cyok-te-ng ¹ 'the next day as well...'	0 (to the village)'		T, L
(48-51)	...kher-gin ³ the-la ² 'taking him...'	dobote-jyik-tu ² ... 'to a crossroads...'		T, L
IV (52-62)	nyima-i ² ... 'One day...'	...theru ² ... 'there...'	...thom-jyik ² ... 'a bear...'	T, L, P
V (63)	...umke ³ kha-ba ⁴ thong-gin ³ 'when (the villagers) saw him escaped...'		the ² yul-gi ⁴ mi-on-gi ² ... 'the villagers...'	T, P
(64-69)	...chyon-gin ³ chyon-gin ³ Do-jin ⁴ 'as (the jackal) was running away...'	...joda-jyik ⁴ hati ³ sya ¹ wot-sa-du ⁴ ... 'where a big dead elephant lay...'	...the ² kipcyang-cen ³ ... 'the jackal...'	Pause, T, L, P
VI (70-81)	...the ² bela-la-rang ⁴ 'right at that time...'	...theru ² ... 'there...'	...madeu-jyik ⁴ ... 'the god Mahadeva...'	T, L, P
VII (82-88)	...nyima-i ² 'one day...'	...thep-e-ki ² ... 'by that crossroads...'	...the ² kipcyang-gi ³ ... 'the jackal...'	T, L, P
VIII (89)	...ril-a ³ wot-a ⁴ thong- namei ³ 'after seeing (the jackal) lying ...'		yul-gi ⁴ mi-on-gi ² ... 'the villagers...'	T, P
Terminus				
(90)	sin-sung ⁴ . 'Finished.'			general

Table 7. Boundary features of "JACKAL"

The "JACKAL" text, summarized in Table 7, has fifteen paragraphs and eight episodes. Like the "CAT" text, it has a title. The introduction of the narrative is indicated by the first paragraph (S#1-3), and the beginning of the nucleus by the second paragraph (S#4-14). In this text, the second paragraph (S#4-14) also marks the beginning of the first episode. The last paragraph (S#90) is the terminus which indicates the end of the story with the closing clause *sin-sung*⁴ 'Finished.' The occurrences of the maximum (four) boundary markers are seen in the first (S#1-3) and

the eleventh (S#64-69) paragraphs respectively. The minimum (two) boundary markers are seen in several paragraphs. The second through fourth (S#4-23) and the seventh paragraphs (S#41-47) are some examples. No pause to mark the terminus is heard.

Except for the first (S#4-23), the third (S#36-51) and the fifth (S#63-69) episodes, which consist of two or three paragraphs, the remaining five episodes consist of a single paragraph. According to the total number of paragraphs, three each, the first (S#4-23) and the third (S#36-51) episodes, are the longest. There are five episodes, consisting of one paragraph each, which illustrate the shortest episodes of the narrative. For example, the second (S#24-35) and the fourth (S#52-62) episodes consist of one paragraph each. According to the total number of sentences, the fifth (S#24-35) and the twelfth (S#70-81) paragraphs, that consist of twelve sentences each, are the longest paragraphs of the story. In this case, both of these paragraphs represent the second and the sixth episodes. The tenth (S#63) and the last two paragraphs (S#89, S#90), which have one sentence each, are the shortest paragraphs in the story.

Except for the tenth (S#63) and the fourteenth (S#89) paragraphs, which are marked by a change in time and participant(s), all the paragraphs begin mainly with a change in time and location, sometimes reinforced by a pause and/or a change in participant(s) as in the first (S#1-3) and the eleventh (S#64-69) paragraphs. In these

cases, both paragraphs are marked by a pause, change in time, location and participant(s).

Because the different actions/events take place at different times and places with the same participant(s) or a different one, the features of change in time and location are the most common combination of paragraph boundaries in this story. For example, the jackal appears one time in a village, one time at a crossroads and one time at the place where an elephant lay dead. Similarly, when new participant(s) are introduced as in the fifth (S#24-35) and the twelfth (S#70-81) paragraphs (in these cases, the paragraphs represent the second and the sixth episodes), new time and new locations are also mentioned for the new participant(s) that are introduced. Respectively in these two examples, change of times are indicated by *nyima-i*² ‘one day’ and *the*² *bela-la-rang*⁴ ‘right at that time’, change of locations by a locative word *theru*² ‘there’, and the newly introduced participant(s) are denoted by *ado*³ *pAre*³ *kha-ba-te*⁴ *mi-jyik*² ‘an educated man’ and *madeu-jyik*⁴ ‘the god Mahadeva’.

Table 8, the boundary features in “DEER”, follows.

Text (S#)	Change in time	Change in location	Change in participant(s)	Remarks
DEER (0)	Title: <i>di-cen² kipcyang³, khasyak-tang³ khadak³ kata³ in⁴</i> ‘This is (a) story of (a) jackal, (a) deer and (a) crow.’			Title
Introduction				
(1-8)	<i>thangbo⁴ thangbo-ka⁴</i> ‘Long, long ago’	<i>chyangma-jyik-tu⁴</i> ‘in a certain forest’	<i>kipcyang-jyik³, khasyak-jyik-tang³ khadak-jyik³</i> ... ‘a jackal, a deer and a crow...’	Pause, T, L, P
(9-14)	<i>dok-rang² kha-la⁴ det-kin⁴ det-kin⁴</i> ... ‘As (they) were living in this manner...’	<i>... chyangma-la⁴</i> ... ‘around the forest...’	<i>... khasyak³</i> ... ‘the deer...’	T, L, P
Nucleus				
I (15-24)	<i>nyima-i²</i> ... ‘One day...’		<i>... kipcyang³</i> ... ‘jackal...’	T, P
II (25-26)	<i>... bat² kha-namei⁴</i> ‘after (they) talked...’		<i>khasyak-la-ng³</i> ... ‘the deer...’	T, P
(27-33)	<i>Do-jin⁴</i> ... ‘When (they) went...’	<i>chyangm-e² kil-du¹</i> ... ‘in the middle of the forest...’		T, L
III (34-35)	<i>... nyima-i²</i> ‘one day...’	<i>... chyangm-e² nang-pa²</i> ... ‘to the forest...’	<i>... the² Da-ki⁴ khet-ki¹ dAni⁴</i> ... ‘the owner of the paddy field...’	T, L, P
(36-42)	<i>... nyima-i²</i> ‘one day...’	0 (at the paddy field)		T, L
IV (43-47)	<i>... nyima-i-cen⁴</i> ‘one day...’	<i>khasyak³ syuk-s-e² lam-na-p-e-ki⁴</i> ... ‘at the deer’s entrance...’	<i>... the-ki²</i> ... ‘he...’	T, L, P
V (48-51)	<i>... the² chomu³ gwase⁴</i> ‘that evening...’	<i>... the² dongbo² cawa-du³</i> ... ‘under that tree...’		Pause, T, L
VI (52-53)	<i>... bat² kha-in⁴</i> ‘after talking...’	<i>... Da-ki⁴ khet-na-pa¹</i> ‘to the paddy field...’	<i>... the² khadak-cen³</i> ‘the crow...’	T, L, P
(54-63)		<i>... Dil-gi⁴ kuna-du³</i> ... ‘at the edge...’	<i>... the² kipcyang-cen³</i> ‘the jackal...’	L, P

VII (64-70)	... <i>khet-ki¹ dAni⁴ ong-e⁴ bela-la⁴</i> 'during the time the owner of the paddy field came ...'	... <i>theru²</i> ... '...there...'	... <i>khet-ki¹ dAni⁴</i> ... 'owner of the paddy field...'	T, L, P
(71-75)	<i>thul-gin³ wot-e² bela-la⁴</i> ... 'During the time (he) was collecting (the snare)...'	... <i>dongbo² lak-tu-ki²</i> ... 'from the top of the tree...'	... <i>khadak-ki-cen³</i> ... 'the crow...'	T, L, P
VIII (76-78)		... <i>gal-duk-lo⁴</i> '(the deer) went (to a distance)' ...	<i>the² khasyak-cen⁴</i> ... 'the deer...'	Pause, L, P
Terminus				
(79)	A moral paragraph: A moral not to betray one's friends			general
(80)	<i>lo¹ sin-sung⁴</i> 'Okay, finished.'			general

Table 8. Boundary features of "DEER"

The text of "DEER", summarized in Table 8, has sixteen paragraphs and eight episodes. Like the "CAT" and the "JACKAL" texts, it has a title. The first two paragraphs (S#1-8, S#9-14) mark the introduction. The third paragraph (S#15-24) begins the nucleus of the narrative. In this case, which also represents the first episode of the text. The last two paragraphs (S#79, S#80) denote the terminus indicating the end of the story with a moral teaching to be faithful to one's neighbors or friends and the closing clause *lo¹ sin-sung⁴* 'Okay, finished.' The occurrences of the maximum (four) boundary markers are seen in the first paragraph (S#1-2) of the text. The occurrences of the minimum (two) boundary markers are seen in several paragraphs of the text. The third through fifth paragraphs (S#15-33) are some examples. No pause is heard to denote the terminus.

The first (S#15-24), the fourth (S#43-47), the fifth (S#48-51) and the eighth (S#76-78) episodes consist of a single paragraph. The remaining four episodes consist

of two paragraphs. No distinction of the longest and the shortest paragraphs can be made in this narrative because there are several episodes having either a single paragraph or two paragraphs. If distinctions should be made, the second (S#25-33) or the third (S#34-42), which consist of two paragraphs can be considered as examples of the longest episodes in the text. Likewise, the first (S#15-24) or the fourth (S#43-47), which consist of one paragraph each, represent the shortest episodes in the narrative. According to the total number of sentences, the third (S#15-24) and the eleventh (S#54-63) paragraphs, that consist of ten sentences each, are the longest paragraphs of the story. The last two paragraphs (S#79, S#80), which have one sentence each, are the shortest paragraphs in the story.

Boundaries of the beginning of paragraphs are mostly marked by the change in time and location sometimes reinforced by a pause and/or change in participant(s). For example, the fifth episode (S#48-51) is marked by a pause, change in time and location. Likewise, the sixth episode (S#52-63) is indicated by a change in time, location and participant(s).

Because the different actions/events take place in different times and places with the same participant(s) or different one, the feature of change in time and location are the most common combination of paragraph boundaries in this story. For example, the change in time, location, and the participant(s) in the tenth paragraph (S#52-53) are marked by the temporal phrase *bat² kha-in⁴* 'after talking', the locative phrase *Da-ki⁴*

*khet-na-pa*¹ ‘to the paddy field’, and by a change in participant(s) focus *the*² *khadak-cen*³ ‘the crow’.

2.7 Summary

In this chapter, paragraphs and episode boundary marking features were discussed. In Jirel texts, change in time, change in location, change in participant(s) and phonological marking such as pauses and faster speech are the important features that mark boundaries of new paragraphs or episodes. These discourse boundaries were set where two or more of these features were present. It can be concluded that for the present Jirel texts, change in time and location occasionally reinforced by a pause and/or change in participant(s) are the most common combination of paragraph boundary markers, followed by the change in time and participant(s). The change in location and participant(s), seldom reinforced by a pause, are the least common paragraph boundary markers.

The endings or closings of paragraphs or episodes were signaled by the main verbs of the last sentences. A pause was normally observed at the beginning (after the title) of the text and usually at around the beginning of a new episode. The reasons for why pauses were not heard at the end of every paragraph need further study.

A paragraph may be represented by a single sentence, but an episode cannot. An episode may be represented by one multisentence paragraph or more than one

paragraph. The maximum and the minimum numbers of boundary markers at the beginning of a paragraph are four and two respectively.

Out of forty-three paragraphs, excluding the five terminus paragraphs, (which do not carry any boundary markers as other paragraphs) of all four texts, twenty-five begin a new paragraph as well as a new episode. Among the forty-three paragraphs, the largest number of paragraphs (twenty or about 46%) are marked by two boundary markers. Likewise, the largest number of episodes, (fourteen or 56%) are marked by three boundary markers. These results tell that an episode might require slightly more boundary features than the paragraph does.

On the basis of these boundaries different parts of Jirel folk narratives may be established. The different parts of Jirel folk narratives will be topics of chapters three and four.