

CHAPTER 3

SURFACE STRUCTURE

Chapter two discussed discourse boundaries that mark paragraphs or episodes. After dividing the discourse into different units, the relationship between the units can be analyzed. Chapter three will focus on the analysis of those different discourse units as far as surface structure of a text is concerned.

Generally, surface structure of any text is its outer physical appearance. Longacre (1996:36) suggests Title, Aperture, Stage, Prepeak episodes, Peak episode, Peak' episode, Postpeak episode, Closure and Finis as possible features for a narrative discourse with surface peaks. The analysis of surface features of Jirel folk narratives are based on the features mentioned by him. The linguistic features prominent in surface structure components of Jirel folk narratives of the four texts analyzed are summarized at the end of this chapter in Table 11.

3.1 Title

According to Longacre (1996:34), the title and the formulaic aperture (e.g. *Once upon a time...*) are considered to be primarily features of the surface. The titles of the texts analyzed for this study mainly consist of the name(s) of the main participant(s), optionally preceded by their characteristics. The title may just be a phrase like *phe-tang⁴ berm-e² kata³* 'Story of mice and (a) cat' or a whole sentence like *di-cen²*

*kipcyang*³, *khasyak-tang*³ *khadak*³ *kata*³ *in*⁴ ‘This is (a) story of (a) jackal, (a) deer and (a) crow.’

The title of a Jirel folk narrative is optional. If there is a title, it indicates the topic of the text. Maibaum (1978:204) states, “A [Jirel] narrative may or may not have a verbal title. If there is a title the narrator mentions the main characters he wants to talk about in it. The story is built around these characters; others are brought in incidentally.”

As mentioned in section 1.6 above, among the four texts analyzed for this thesis, three of them have an explicit title. Presently the reasons for the narrator’s making or not making a title of a text explicit, or making some of them short and some long have not been discovered. Many more folk narratives need to be collected and analyzed.

For this small sample, the present analysis showed that whether there is only one main character or more than one, it is the character that becomes victim at the end of the story which is mentioned first in the title. Consider the following examples.

(1) “CAT” (S#0)

*phe-tang*⁴ *berm-e*² *kata*³
mouse-and cat-of story

‘Story of mice and (a) cat.’

(2) “JACKAL” (S#0)

*ganda-te*² *kipcyang*³ *kata*³
old,male-of jackal's story

‘Story of (an) old jackal.’

(3) “DEER” (S#0)

*di-cen*² *kipcyang*³, *khasyak-tang*³ *khadak*³ *kata*³ *in*⁴.
this-E jackal's deer-and crow's story is

‘This is (a) story of (a) jackal, (a) deer and (a) crow.’

One can recognize the boundary between the title and the aperture by three features.

1) Most of the titles are not complete sentences. That means, they have no verbs. Among the four texts analyzed, the “CAT” and the “JACKAL” texts show this pattern. One story, which is referred to as “KALE” in the analysis, has no title. 2) The presence of the word *kata*³ ‘story’. One story, which is referred to as “DEER” in the analysis, has a complete sentence having a verb. But because it has the word *kata*³ ‘story’, it cannot belong to or be part of the aperture. 3) Most aperture phrases, particularly *thangbo*⁴ *bajyi-i*⁴ ‘once long ago’ cannot appear in titles.

3.2 Aperture

Unlike title, the aperture is obligatory in a Jirel folk narrative. The aperture is usually signaled by the first part of the first sentence of the stage. The aperture is indicated by a formulaic word or a phrase like *thangbo*⁴ ‘long ago’, *thangbo*⁴ *thangbo-ka*⁴ ‘long, long ago’, or *thangbo*⁴ *bajyi-i*⁴ ‘once long ago’. These formulaic words or phrases help get the story started and signal to a Jirel audience/reader that these are mythical

stories which are told to entertain or to teach some moral to the audience/reader. No participants, locations and verbs occur in the aperture. The apertures of three texts are given below as examples.

- (4) “KALE” (S#1)
thangbo⁴ bajyi-i⁴...
long_ago once-one...
 ‘Once long ago...’
- (5) “CAT” (S#1)
thangbo⁴...
long_ago...
 ‘Long ago...’
- (6) “DEER” (S#1)
thangbo⁴ thangbo-ka⁴...
long_ago long_ago-E...
 ‘Long, long ago...’

By the use of a general time word or phrase, the narrator wants to tell that the material he is talking about is not true or of his own composition. This is reinforced by the following non-specific place obvious in each sentence. These types of time words or phrases used in telling stories which are mythical and which usually have a moral.

A boundary between the aperture and the stage can be set by two features. 1) First the aperture usually has formulaic words or phrases that denote a general or unspecified time. 2) Second, the aperture is never represented by a whole clause or a sentence

whereas the stage is composed of at least a sentence. In the present Jirel texts, the stage of each narrative is represented by a paragraph.

3.3 Stage

As stated by Charles Peck (1995:282), generally, the stage sets the scene by pinning down time and place, and introduces the participants. Usually, this involves no events. The surface structure stage corresponds to the exposition in the plot structure. (See section 4.1.1 for more on exposition.) It may contain an existential verb *wot-akwa-lo*⁴ ‘(there) was’ or ‘(there) were’ or a stative verb *det-cyakwa-lo*⁴ ‘(there) lived’, with a locative element and is frequently realized by the first sentence of the initial paragraph. In the present Jirel texts, stages are represented by initial paragraphs. This is the surface structure slot where a general time and place are given and main participant(s) are introduced. Non-past verbs are not used, and it has a zero or low verb density.

The stage in a Jirel folk narrative is an obligatory surface feature. Maibaum (1978:203) calls it a setting and states:

In the setting part [of a Jirel folk narrative], the general time and the place either of the whole story or of the first event are given, and the participants are introduced. The setting may include some collateral and background information about the participants...The enclitic *-jyik* ‘one’ or a ‘certain’ is used for places, times, and participants the first time they appear unless they are already known to the hearer.

In other words, general time, place, and main participant(s) of all texts analyzed are found in the setting part which occurs in the stage in this analysis. The ‘KALE’ and the ‘JACKAL’ texts give some background information about the main participant. In the stage of the ‘KALE’ text, some bad characters of Kale are given. Similarly, the stage of the ‘JACKAL’ text explains the situation of the old jackal after he became old. The examples cited below are the stages of the ‘CAT’ and the ‘JACKAL’ texts. Examples are indicated in bold.

(7) ‘CAT’ (S#1-2)

... *yul-jyik-tu*⁴ *thongla*⁴ *thongla*⁴ *mi*² *det-kin*⁴
 ...village-one-at long_ago long_ago man live-Cons
*tiri*³ *tang-a-te*¹ *khamba*³ *nyingba-jyik*³
 later_on abandon-Bf-Attr house old-one
*wot-akwa-lo*⁴. *theme*⁴ *the*² *khamba*³ *nyingba-te-du*³ *phe*⁴
 be-past-RI then that house old-Attr-at mouse
*bagal*⁴ *thupro-i*³ *det-a*⁴ *wot-akwa-lo*⁴.
 flock many-E live-Bf be-past-RI

‘...in a certain village (there) was an old deserted house where (a) group of mice were living.’

In the first sentence of example (7), the words *thongla*⁴ *thongla*⁴ ‘long, long ago’ seems to be a part of the aperture when it is translated in English. But this is not true in Jirel. If they are translated literally, *thongla*⁴ *thongla*⁴ means ‘before before’ in Jirel.

(8) “JACKAL” (S#1-3)

*thangbo*⁴ *bajyi-i*⁴ *ThouN-jyik-tu*³ *kipcyang*³ *ganda-jyik*²
 long_ago once-one place-one-at jackal old,male-one

*wot-akwa-lo*⁴. *theme*⁴ *ganda*² *gal-e-ki*⁴ *the-ki*²
 be-past-RI then old,male become-cm-Rsn he-Ag

*phar-chur*³ *thari-la*³ *gal-la*⁴ *chyang*² *cal-la*¹
 there-here faraway-to go-Cons nothing find-Cons

*sa*² *mu-thup-cyakwa-lo*⁴. *theme*⁴ *the*² *jun*² *jun*²
 eat Neg-be_able_to-Disc-RI then he more more

*gut-kin*² *Dwap-la*² *syu-duk-lo*⁴.
 to_become_thin-Cons to_go-to start-PD-RI

‘Once long ago, (there) was an old jackal in a certain place. And because (he) had become old he was unable to go around to search for food to eat. And he started to become more and more thin.’

The surface structure prepeak episodes are set off from the stage by virtue of frequent occurrence of action or storyline verbs (verbs with the suffix *-duk* ‘-Past Disjunct), and change in time, location and participants, fewer participants, medium verb density, etc. (See sections 3.5.2 and 3.5.3.1 for the concentration of participants and for the verb density.) In other words at this point a problem begins or something goes wrong (for example, a certain participant starts giving trouble to another or plans to harm the other) which creates a problem between participants and a solution to it is sought. More specifically, instead of telling about who, where, and when, the texts start telling what, why, how etc.

3.4 Prepeak episodes

Stage is followed by the surface structure prepeak episodes, which correspond to inciting moment and developing conflict in the plot structure. (See sections 4.1.2 and 4.1.3 for more on inciting moment and developing conflict.) The episodes are indicated by one or by more than one paragraph. The division into grammatical paragraphs is not necessarily in a one-to-one relationship with the plot structure of the narrative. In the same way, an episode is not necessarily in a one-to-one relationship with a paragraph. An episode may consist of one or more paragraphs.

Longacre (1996:36) points out four different possible features, such as time horizon in succession, back-reference in paragraph/discourse to preceding, conjunctions, and juxtaposition, i.e. clear structural transition to another paragraph or embedded discourse which signal prepeak episodes. The prepeak episodes help to build up the interest, tension, and/or suspense until the peak is reached. For example, with the beginning of a prepeak episode, an audience/reader may ask, “So what happens next? Does so and so win at the end? Does a solution to such and such problem exist?”

Usually the prepeak episodes begin in the second paragraph that generally relates the inciting moment. Except for the “DEER” text, which begins the prepeak episodes in the third paragraph, all texts show this pattern. In the “KALE” text, S#8-30 mark the prepeak episodes. These sentences mark the inciting moment and the developing conflict in the plot structure. In these sentences, an audience/reader is told that as a

certain boy named Kale keeps on telling that he was from a noble family and enjoys sumptuous food everyday, one of his friends gets angry at him, which initiates the problem. This same friend starts thinking that what Kale was saying may not be true. Thinking so, this friend of Kale secretly goes to Kale's house to discover the facts. There he sees Kale eating dried vegetables and mash (ordinary food). This friend comes back to his other friends, and they all make a plan to prove Kale to be wrong.

In the "CAT" text, S#3-36 mark the prepeak episodes, which represent the plot structure inciting moment and the developing conflict. In these sentences it is mentioned that one day a cat arrives at an old deserted house where a group of mice were living. The cat starts eating up mice one by one. The mice wonder why they have been decreasing in numbers. One day, as the cat was catching one of the mice, the other mice see it and they ask it not to eat them but rather to live in harmony. But the cat cannot keep its promise although it agrees with the mice. As the mice see the cat was not behaving as it should have, they decide to attach a bell to its neck to escape from its attacks.

Likewise, S#4-62 mark the prepeak episodes of the "JACKAL" text. These sentences indicate the inciting moment and the developing conflict in the plot structure. How an old jackal wants to survive by entering a village and eating up chickens from that village, how with the help of an educated man the villagers were able to catch him, how the jackal escaped from his first capture, etc. are described in these sentences.

Some of these episodes may be treated as embedded short stories having their own settings and peaks. For example, the passage S#52-62 has its own temporal setting and peak. Arrival of a bear to where the jackal was tied up to the post indicates a temporal setting, and the killing of the bear marks the peak for this embedded episode. Charles Peck (1995:282) says:

Each episode is a small story in itself. It may have an inciting event, a development of some problem, and resolution to the problem. It may have a small climax, where the action becomes intense or where the overall problem is compounded.

Finally, S#15-51 marks the prepeak episodes in the “DEER” text. These sentences denote the inciting moment and the developing conflict in the plot structure. These sentences describe how the jackal turned into a false friend and tried to trap the deer by taking it to a paddy field where the deer got caught in a snare and was nearly killed.

All four texts analyzed for this study have similar features that mark their prepeak episodes. Although there are frequent use of action or storyline verbs, none of these actions/events intensify the situation whereas such features can be found in the peak or plot structure climax. (See sections 3.5 and 4.1.4 for discussion of the peak and climax.) Usually these actions/events are limited to the beginning and development of plans or problems. For example, in the “JACKAL” and “DEER” texts, prepeak episodes are marked or started as the old jackal makes a plan for his survival by going to a certain village, and the jackal starts plotting to trap the deer in order to eat it after

its death, a sort of plan as well. In the “KALE” and “CAT” texts, prepeak episodes are indicated as one of Kale’s friends gets angry at Kale and as the cat arrives at the house where the mice were living. Features like repetition and parallelism are not found in prepeak episodes.

Boundaries between the prepeak episodes and peak can be set off by features like intensification of situation, fewer connective materials, absence of all other verbs except for the storyline verbs with the suffix *-duk* ‘-Past Disjunct’, (See section 5.1 for a detailed discussion on the storyline verbs.) concentration of participants, a fast-moving action resulting in a high verb density, heightened vividness, use of tautologies, parallelism, etc. These features will be discussed in section 3.5.

3.5 Peak episode(s)

The surface structure peak episode(s) corresponds to the climax in the plot structure. (See section 4.1.4 for more on climax.) Block (1994:66) says, “The peak is that portion of the text in which the tension rises to a climax, often marked by a faster paced series of events.” Longacre (1996:39-47) lists six different possible features such as rhetorical underlining, concentration of participants, heightened vividness, change of pace, change of vantage point and/or orientation and incidence of particles and onomatopoeia that mark the surface structure peak. The features which are

relevant to mark the surface structure peaks of the four Jirel texts that are analyzed are given in section 3.5.1-3.5.6.

Depending on the length of the text, the peak may have one or more episodes. In the small sample of present Jirel texts, two texts, the “KALE” and the “CAT” texts, have only one episode and the “JACKAL” and the “DEER” texts have two episodes to mark the peak. In the “KALE” text, S#31-42 mark the surface structure peak. In this section, the situation is so intensified that Kale suffers from psychological or emotional as well as physical tension as his friends want to prove him to be a liar. He suffers psychologically as one of his friends tell him that he swallowed a fly in a betelnut. In the same way, he experiences a physical tension as his stomach turns, and he vomits repeatedly.

In the “CAT” text, S#37-40 mark the peak. As in the case of the “KALE” text, this portion of the text shows both the psychological or emotional and physical tension as a group of mice confront the cat in order to attach a bell around its neck. The mice gather their courage and catch the different parts of the cat’s body, but are unable to catch its mouth because of fear.

Similarly, S#63-81 mark the peak of the “JACKAL” text. Although the killing of the jackal occurs only at the end of the story, because of other peak marking features such as concentration of participants, use of only verbs with the suffix *-duk* ‘-Past Disjunct’, heightened vividness, etc., S#63-81 mark the peak of this narrative.

In these sentences it is told that how the jackal escaped from his first capture and how he almost died of suffocation in the belly of the dead elephant but was able to escape by fooling the god, Mahadeva, and how the Mahadeva made a plan to catch him again to be found to be killed by the villagers. Reaching to a point of death because of the suffocation indicates how the jackal suffered from both physical as well as emotional uncomfortableness. The conversation between the jackal and the Mahadeva mark the situation intensification; if the Mahadeva had known that the jackal was lying to him, he might have killed the jackal right away.

Finally, the peak of the "DEER" text is marked by S#52-75. How the deer was caught in a snare and what types of roles its friends, namely, the jackal and the crow, played in that situation, what actually happened to the deer at the end, etc. are mentioned in these sentences. Getting caught in the snare and fear of losing its life signal the deer's physical and the emotional sufferings.

In general, each of the four texts analyzed have all the features except the incidence of particles and onomatopoeia mentioned by Longacre (1996:39-47). The features mentioned by him are discussed in sections 3.5.1-3.5.5.

3.5.1 Rhetorical underlining

As expressed by Longacre (1996:39), the narrator may use parallelism, paraphrase, and tautologies of various sorts at the peak in order to make sure that his listener does

not miss the important point of the story. Parallelism is a way of saying things which are very similar in meaning. Larson (1984:415) states, “A paraphrase is a restating of the same information in another way, sometimes with the addition of some bits of information.” According to Sinclair et al (1987:1498), a tautology is a statement which uses different words to say the same thing twice. There are examples of parallelism and tautologies in the “CAT” and “DEER” texts, which are given in examples (9)-(10). Parallelism is used to name different parts of the cat’s body and tautology to express the jackal’s evil intent.

(9) “CAT” (S#38-40)

*jin-jini*² *koi-ki*¹ *the-te*² *ngama-la*³ *jum-duk-lo*⁴.
 catch-when someone-Ag he-of **tail-at catch-PD-RI**

*koi-ki*¹ *gom-e*² *Thekpa-la*¹ *jum-duk-lo*⁴. *koi-ki*¹
 someone-Ag **front-cm leg-at catch-PD-RI** someone-Ag

*namjyok-la*³ *jum-duk-lo*⁴ *theme*⁴ *koi-ki-cen*¹ *tiri*³
ear-at catch-PD-RI and someone-Ag-E **later**

*Thekpa-la*¹ *jum-duk-lo*⁴.
leg-at catch-PD-RI

‘When (they) caught (it), some of them caught its tail. Some caught (its) front leg. Some caught (its) ear and some caught (its) hind leg.’

(10) “DEER” (S#54-55)

...*the*² *sya*¹ *sap*² *si-n*⁴ *gal-gin*⁴ *kharakpa*³
 ...his meat should_eat say-Cons go-Cons secretly

*Dil-gi*⁴ *kuna-du*³ *ip-kin*² *det-tuk-lo*⁴. *theme*⁴ *the*²
 edge-of corner-at hide-Cons stay-PD-RI then he

*meleba*⁴ *sem-gi*³ *thok*² *kha-in*⁴ *ip-kin*²
 bad heart-Rsn like_that do-Cons hide-Cons

*det-tuk-lo*⁴.
 stay-PD-RI

‘In order to eat the deer...going (to the paddy field the jackal) stayed, hiding itself secretly at the edge (of the paddy field). In that manner it stayed hiding with evil intent.’

Example (9) is a parallelism because it describes the same action *jum-duk-lo*⁴ ‘caught’ just to point out different parts of the cat that the mice caught. In the same way, example (10) is a tautology as the second sentence gives the same meaning of the first sentence by using different words.

3.5.2 Concentration of participants

Concentration of participants is a situation or part of the discourse where all or most of the participants are present or involved in the event. At this point either the participants already introduced are brought back to the stage or new participants are introduced. In Jirel texts, both of these techniques are applied to indicate a concentration of participants in a discourse. In the “KALE” text, (S#31, S#37) indicate the concentration of participants. All examples are in bold.

(11) “KALE” (S#31, S#37)

*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. ...*pasale-la*³
Kale-also there arrive-PD-RI ...**shopkeeper-to**

*kot-tuk-lo*¹.
 order-PD-RI

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

As seen in example (11), Kale, all his friends (S#31), and the shopkeeper (S#37) are all present at the peak and thus mark the concentration of participants. In this example, Kale is re-introduced and the shopkeeper is a new participant just introduced at the peak.

In the “CAT” text, S#37 (example 12) indicates the concentration of participants where all the mice and the cat are present when the mice caught the cat in order to attach a bell around its neck. No new participant is introduced at the peak in this text. All the mice and the cat are re-introduced at the peak. Although no new participant is introduced at the peak, because of the pronoun *phe*⁴ *gange-rang*⁴ ‘all the mice’ emphasizes that none of the mice were absent when they tried to catch and attach the bell around the cat’s neck.

(12) “CAT” (S#37)

...nyima-i-ni⁴ phe⁴ gange-rang⁴ ru-kin² the-ki²
 ...day-one-E mouse all-E come_together-Cons he-Ag
 jum-la⁴ sar-sin-ong² sar-syit² si-n⁴ aNT-rang¹
 catch-Cons eat-if-E eat-Hort say-Cons courage-E
 kha-in⁴ the² berma-la² jum-duk-lo⁴.
 do-Cons that cat-to catch-PD-RI

‘...one day, (they) took courage, and disregarding whether or they would be eaten, gathering all together the mice caught the cat.’

In “JACKAL” S#63-64, S#70, and S#81 show a concentration of participants where the villagers, the jackal, the god Mahadeva, and goddess Parbati are present. The villagers and the jackal are re-introduced in S#63-64. The latter two participants are new, just brought to the stage at the peak.

(13) “JACKAL” (S#63-64, S#70, S#81)

...the² yul-gi⁴ mi-on-gi² ...bicar⁴ khit-ala⁴
 ...that village-of man-those-Ag...thinking do-to
 syu-duk-lo⁴. ...the² kipcyang-cen³ joda-jyik⁴ hati³ sya¹
 start-PD-RI...that jackal-E big-one elephant dead
 wot-sa-du⁴ khyol-duk-lo³ theme⁴ the² bela-la-rang⁴
 be-at-at arrive-PD-RI then that time-at-E
 madeu-jyik⁴ ...theru² lep-tuk-lo¹. theme⁴ the²
 god_Mahadeva-one...there arrive-PD-RI then his
 lak-tu-cen⁴ parbati-ki³ syel-gi¹ Tukra-jyik³
 hand-at-E goddess_Parbati-Ag bread-of piece-one
 lu-gin³ cya-kin³ jyak-tuk-lo².
 put-Cons Aux-Cons put-PD-RI

‘...the villagers started to think...the jackal arrived at a place where a big dead elephant lay. Then right at that time the god Mahadeva arrived there... Then goddess Parbati put a piece of bread in a hand of the resin-child.’

Similarly, in “DEER”, S#52-54 and S#64 realize the concentration of participants where the three animals and the owner of the paddy field are present. As in the “CAT” text, no new participant is introduced at the peak in this story. Instead, all of them are re-introduced at the peak.

(14) “DEER” (S#52-54, S#64)

...*the*² *khadak-cen*³ ...*khet-na-pa*¹ *tar*¹ *gal-duk-lo*⁴ ...*the-cen*²
 ...**that crow-E** ...field-Lg-to see go-PD-RI ...**he-E**

*theru*² *cyinam*¹ *torbak-la*³ *thep-a*³ *thong-duk-lo*³ *theme*⁴ *the*²
 there Hes snare-at catch-Bf see-PD-RI then **that**

*kipcyang-cen*³ *ip-kin*² *det-tuk-lo*⁴ *theme*⁴ *theru*²
jackal-E hide-Cons stay-PD-RI then there

*khet-ki*¹ *dAni*⁴ *ong-e*² *bela-la*⁴...
field-of owner come-cm time-at...

‘...the crow went to the paddy field to see... (the crow) saw the deer caught in the snare. Then...the jackal stayed, hiding itself... Then during the time the owner of the paddy field came there, ...’

3.5.3 Heightened vividness

Longacre (1996:40-42) states that a heightened vividness in a story may be obtained by a shift in the nominal-verbal balance, by a tense shift, by shift to a more specific person, or by a shift along the narrative-drama parameter. According to him, increment in a proportion of verb to non-verb may be seen at the peak indicating the nominal-verbal balance to reflect the relatively full and fast-moving eventline. Likewise, a shift in surface structure tense may occur; a shift from far past to recent past, recent past to present, etc. Similarly, a shift to a more specific person, i.e. a shift

is from third person to second person to first person, or from plural to singular within a given person. Longacre further mentions features like pseudo-dialogue, that is, not true dialogue but in the form of reported speech, rhetorical question, etc., dialogue (conversation between participants) and drama (participants speak out in multiple I-thou relations) encode the shift along a narrative-drama parameter.

None but the first feature (shift in the verbal balance) is significant in marking a heightened vividness in the Jirel texts at their peaks. Likewise, there is no clear indication to support the narrative-drama parameter feature in present Jirel texts. The “CAT” text does not have any dialogue at the peak. The remaining three texts mostly have dialogues, which are a real conversation between participants.

In the present Jirel texts, a heightened vividness are mainly marked by 1) a packed stage or concentration of participants and by 2) the sole use of storyline verbs (instead of other kinds of verbs) which can be treated as Longacre’s feature of verbal balance.

Person (1998:35) states, “...increase in participants corresponds naturally to higher verb density as there are more people on the scene to perform more actions. As more people get involved, more activity occurs and the vividness of the story increases.” A heightened vividness through the concentration of participants feature is also observed in Jirel texts. As more participants are present, and as different participants do different things simultaneously, it adds vividness to the story and makes the audience/reader feel like they are really seeing or hearing what the narrator is telling

them. For example, as the narrator talks in the peak of the “DEER” text, the audience/reader can imagine all actions, activities or events; the conversation between the deer and crow, the jackal lying in wait, arrival of the farmer in the paddy field and all the activities that follow until the narrator mentions the death of the jackal.

The sole use of storyline verbs to the exclusion of other types of verbs also indicates the heightened vividness of the narrative by reflecting a full and fast-moving eventline or storyline of the texts at their peaks. (See section 3.5.3.1 for a detailed discussion on heightened vividness through the use of only storyline verbs or a verbal balance feature.)

3.5.3.1 Verb density

The sole use of storyline verbs or a greater action verb density results in fast-moving action as well as vividness in the story, and is another feature of a heightened vividness in the Jirel folk narratives. An investigation of verb density can be a helpful tool to study a discourse structure. Thomas (1978:247) states:

...when the plot is untangled, there is a dramatic change to a very high density of verbs. These are the lowest and highest points in a narrative, and give clear indication of the plot structure. Introductions and conclusions have relatively low verb densities.

Changes in verb density clearly indicate the different parts of a Jirel folk narrative. In the investigation of verb density of the four Jirel texts, verb density usually rises from the stage to the peak then decreases from the peak to the closure. In other words, the

stage and closure have a low level of verb density, prepeak episodes and postpeak episode(s) have a medium level, and the peak has the highest level¹⁴. This pattern is most clearly seen in the “CAT” text, in which the high level of verb density at the peak is clearly portrayed. The density at the peak in the other three texts is not as pronounced. Table 9 summarizes the distributions of the storyline verbs per sentence for the whole texts and at the peaks.

Figures 5-12, which count only the primary storyline verbs and those which count the secondary storyline verbs, show various levels of verb density in each text. (See sections 5.1 and 5.2 for a detailed discussion on the primary and secondary storyline verbs.) These charts are divided into the surface structure sections and labeled. As they are seen later in the figures, the levels of verb densities at the closures of the “KALE”, “CAT” and the “DEER” texts drop down to the lowest or zero level. Unlike these three texts, the verb density level does not drop to the lowest level in the “JACKAL” text. The “KALE” and the “DEER” texts close with morals, which do not use the storyline verbs. The non-past verbs are used in these sections. Because of this, the verb density levels in these two texts are in the lowest level in closures. The “CAT” text does not have a moral, but the text ends with an explanation of why cats

¹⁴ The average ranges for verb density (verb/line) differs from text to text. The verb density approximation are as follows:

Low: less than 0.66

Medium: from 0.66-1.00

High: 1.00 and above

eat mice. Similarly, the explanation does not use any storyline verbs, so the verb density decreases to zero or the lowest level in the closure of the “CAT” text. Since the “JACKAL” text does not have a closure and because actions are still occurring, the verb density level does not drop to the lowest at the end of this text.

Texts	Total sentences	Total storyline verbs for the whole text	Storyline verb per sentence for the whole text	Total storyline verbs at peak	Storyline verb per sentence at peak
KALE	47	22	0.5	9	0.7
CAT	44	24	0.5	5	1.2
JACKAL	90	65	0.7	19	1.0
DEER	80	38	0.5	16	0.7

Table 9. The distribution of storyline verbs per sentence for the whole texts and at peaks

As seen in Table 9, in the “KALE” text, the storyline verb¹⁵ for the whole text is 0.5 per sentence. At the peak it is increased to 0.7 per sentence. In the “CAT” text, the storyline verbs per sentence for the whole text and at the peak are 0.5 and 1.2 respectively. The storyline verbs per sentence for the whole text and at the peak of the “JACKAL” text are 0.7 and 1.0 respectively. Similarly, in the “DEER” text, the storyline verbs per sentence for the whole text and at the peak are 0.5 and 0.7 respectively. These show a higher percentage of storyline verbs at peaks than for the whole texts. To obtain these percentages, the total of story line verbs were divided by the total sentences for the whole texts and at peaks respectively.

¹⁵ The storyline verb in this Table refers to the primary storyline verbs only.

The same data reveal some interesting insights when graphed and correlated with surface structure features.

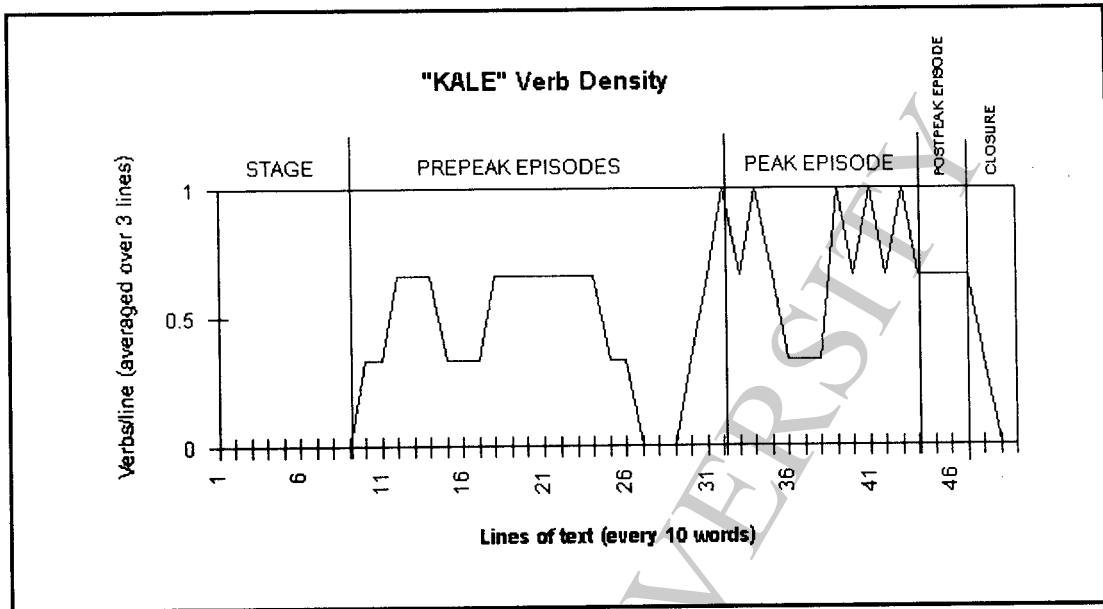


Figure 5. "KALE" verb density, counting primary storyline verbs only

As seen in Figure 5 in the "KALE" verb density only with the primary storyline verbs graph (See also Figure 6.), the stage of the story, line 1-9, begins with an event verb density of zero as these lines tell of a general time, place, introduce the main participant Kale, and describe his nature or daily activities and his friends' general reaction to it. Because this expository section does not contain any storyline verbs which advance the story, the verb density is lowest. The same feature is observed later at the closure of the story where the verb density drops to zero. Because of a conversation between Kale's friends, where no storyline (non-past) verbs are used, there is also zero verb density from lines 27-29. There is again a rise in the verb

density at the end of the prepeak episodes (lines 30-31) as Kale's friends decide what they are going to do to prove Kale to be a liar.

The prepeak episodes (lines 10-32) increase to medium verb density as it tells of how Kale's friends got angry at him and how they started to make a plan to prove Kale to be a liar.

The peak episode (lines 32-44) increases in the verb density to its maximum as it tells how Kale's friends succeed in proving Kale to be a liar. Due to Kale's speech and one of his friends' response to the speech, the verb densities fluctuate or show some decrease in lines 33 and 36-38. The postpeak episode (lines 45-47) is very similar to the prepeak episodes as it shows medium verb density. The action in these lines slows down as the closure of the story approaches. Finally, the closure (lines 48-50) has verb density of zero, which is similar to the stage of the story.

Figure 5 shows the verb density of the "KALE" narrative with only primary storyline verbs. When the secondary storyline verbs are included, the same narrative gives Figure 6.

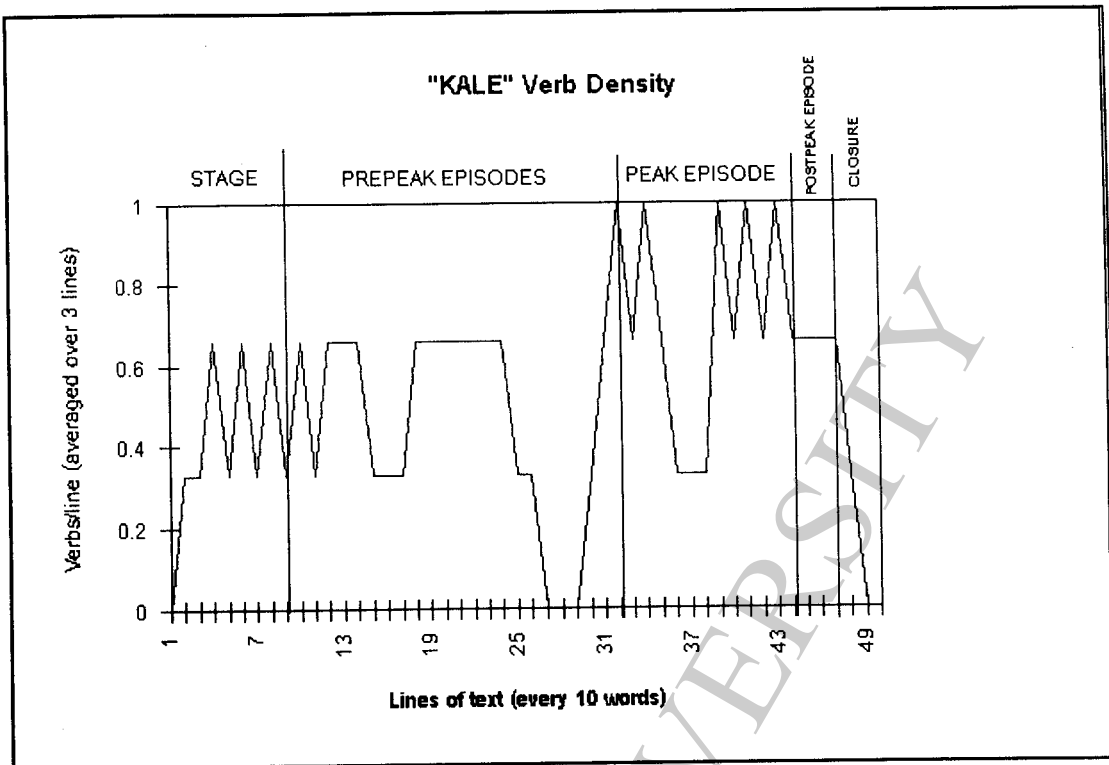


Figure 6. "KALE" verb density, counting both primary and secondary storyline verbs

Figure 6 shows clearly that verb density including secondary storyline verbs in "KALE" has no change in verb density when compared with Figure 5, except for the stage of the story, line 1-9, which shows a different structure than the graph with only the storyline verb (Figure 5). In Figure 6, the stage of the story begins with medium verb density. This reveals that with the inclusion or exclusion of the secondary storyline verbs of a story, different results will be obtained. Since there is no use of these secondary storyline verbs at the peak episode of the story, no difference can be observed in the verb density graph at peak episode of the story. These same general results are observed in the verb density graphs of the remaining three stories.

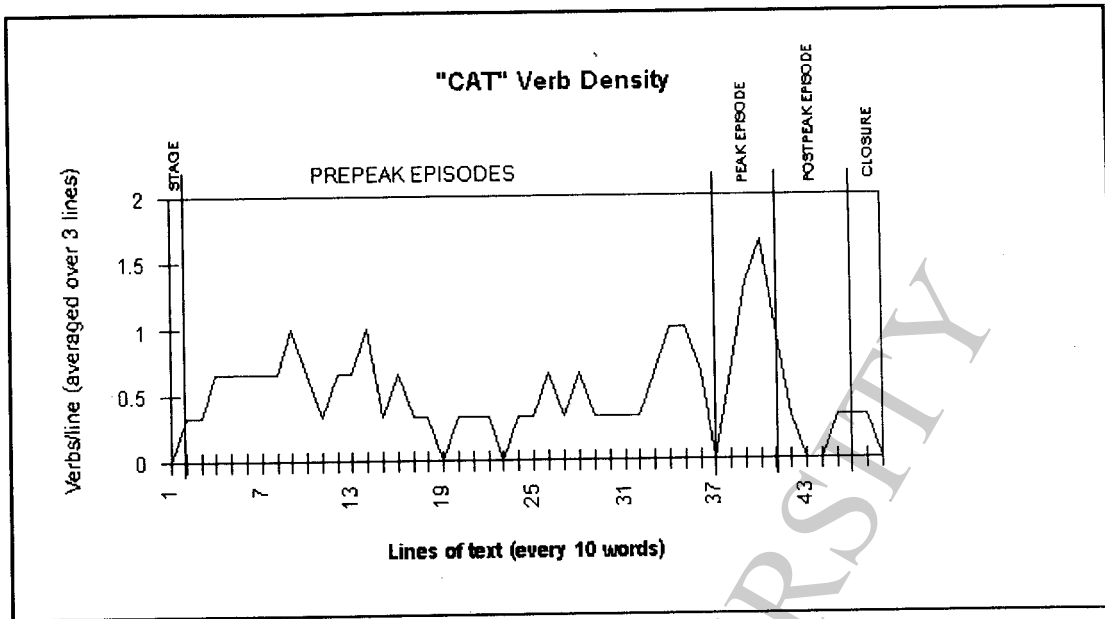


Figure 7. "CAT" verb density, counting primary storyline verbs only

The stage of the story, lines 1-2, actually do not carry any storyline verbs, but rather only two existential verbs which tell of a general time and place, and introduce the main participants, a group of mice. The graph of the stage shows low verb density as the verb density of line 2 is included in the verb of the line 3, which begins the prepeak episodes by telling of a cat's arrival at the old house where a group of mice were living.

Like in the "KALE" text, the prepeak episodes (lines 3-37) mainly increase to a medium level of verb density with the exception of lines 19, 23 and 37, where the verb densities dropped to zero. The verb density dropped to the lowest in these lines because the story just tells of how the cat did not catch and eat the mice for a short period of time and how because of fear the group of mice were unable to carry

on their plan of attaching a bell to the cat's neck. Secondary storyline (in line 23) and negative verbs (in lines 19 and 37) are used to express these less important or non-action events and thus are not events to count in the verb density formulas. A similar kind of feature (verb density drops to zero) is observed later at the closure of the story. The rest of the prepeak episodes (excluding lines 19, 23 and 37) tell how the life of a group of mice were disturbed when the cat arrived and how that group of mice tried to solve the problem. Depending on different actions/events that took place in these lines, there are decreases and increases in the verb densities.

The peak episode (lines 38-41) increases in its verb density to its highest degree as it tells one day how the group of mice caught the cat in order to attach a bell around its neck. The postpeak episode (lines 42-46) is very similar to the prepeak episodes as it shows medium verb density. The action in these lines slows down as the closure of the story approaches. The verb density in lines 43-44 reached to the lowest as it mentions how the group of mice did not succeed in their plan of attaching the bell around the cat's neck. Finally, the closure (lines 47-48) drops to the lowest verb density which is similar to the stage of the story. Line 47 seems to show a low verb density, but only because its verb density was still counting the verb density of the postpeak episode.

Like in the "KALE" text, a change is seen in the structure of the verb density graph of the "CAT" text in lines 20-24. At this point, the verb density is slightly higher than in

the graph of only with the primary storyline verbs graph. The reason here again is the inclusion of two secondary storyline verbs.

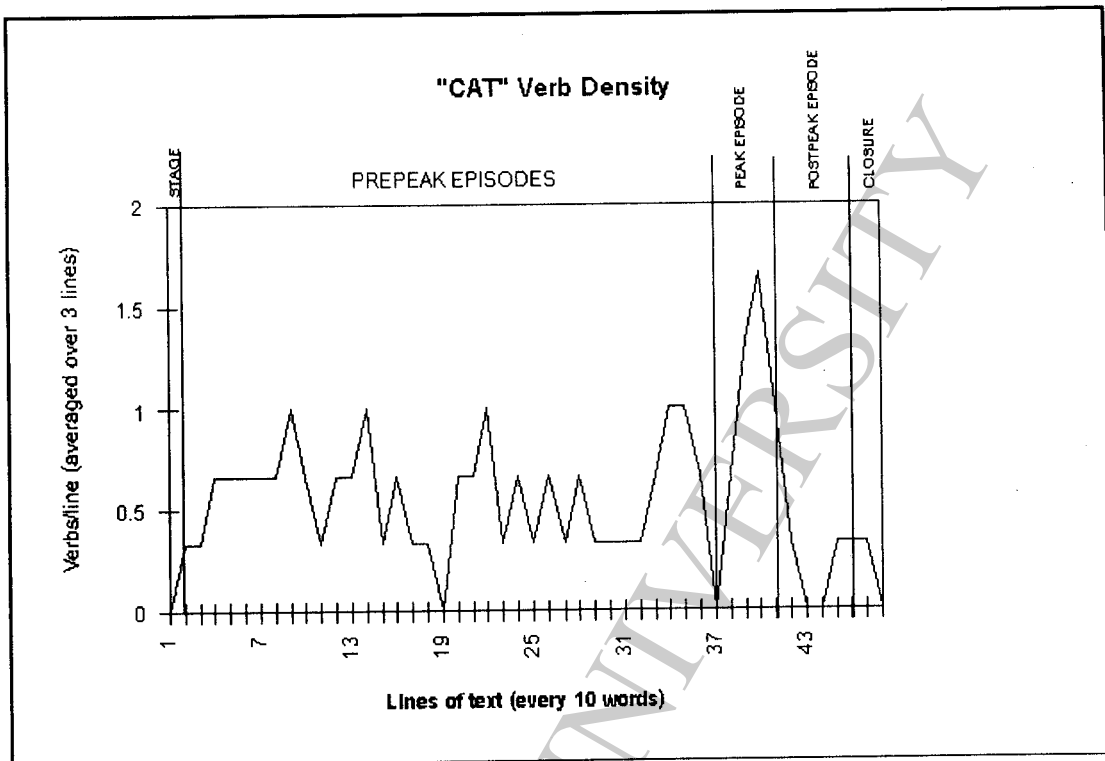


Figure 8. "CAT" verb density, counting both primary and secondary storyline verbs

The next two stories have a more complicated pattern to their verb densities and a more complicated episodic structure too! In both, peaks show less prominence in the graph.

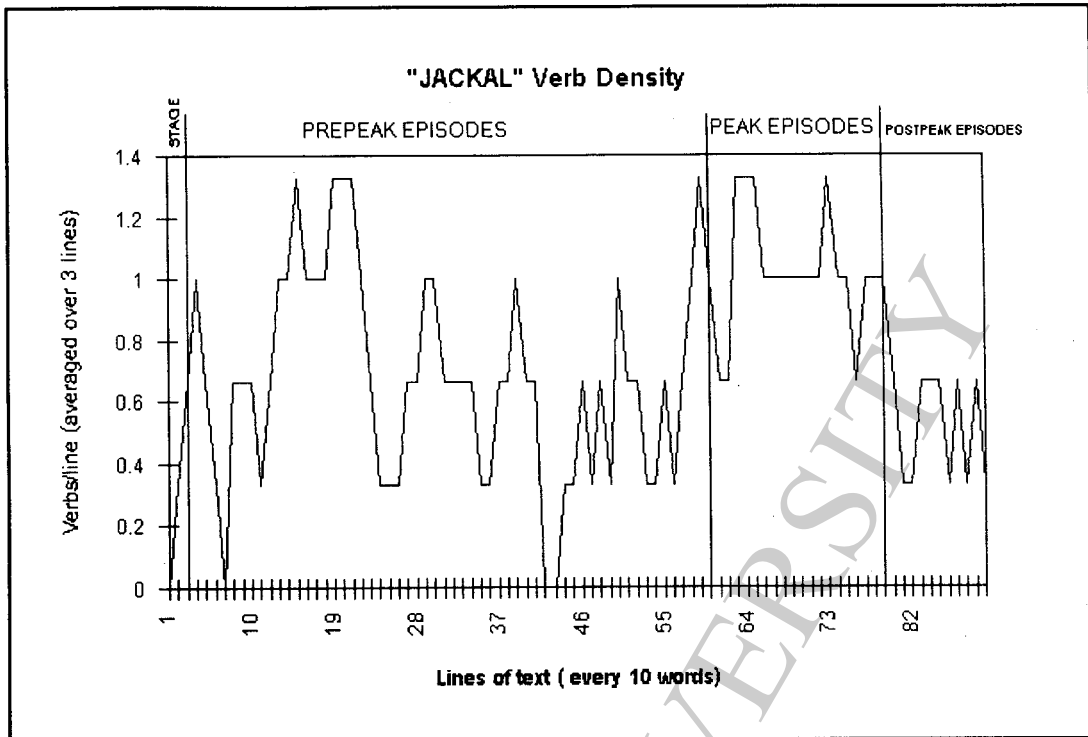


Figure 9. "JACKAL" verb density, counting primary storyline verbs only

As seen in Figure 9, which charts verb density in the "JACKAL", the stage (lines 1-3) of the story begins with medium verb density as it tells of a physical condition of the main participant, the jackal, as well as of a general time and place of the story.

Unlike in the "KALE" and "CAT" texts in Figures 5 and 7, the prepeak episodes (lines 4-60) mainly increase to medium to high verb density with the exception of lines 7 and 42-43, where the verb densities are zero. (See Figure 10 also.) The verb density dropped to zero in these lines because the verbs used in them do not advance the story. The rest of the prepeak episodes (excluding lines 7 and 42-43) tell how the old jackal arrived at a village and started to feed on chickens by making fools of the

villagers until he was caught with the help of an educated person and how he was again able to escape from the captivity by fooling a bear.

Depending on different actions/events that took place in these lines, the verb densities in these lines are of various types. There are three places (lines 15, 19-21 and 59) in the prepeak episodes where the verb densities increase to the same high level as in the peak episodes. But there are two significant differences between the high verb densities in the prepeak episodes and in the peak episodes. First, the high verb densities in the prepeak episodes occurred in three different intervals or episodes (episodes I, II and IV) whereas the high verb densities in the peak episodes occurred in the successive episodes (episodes V and VI) of the story. Second, once the peak episodes are started, the verb densities never decrease to the lowest, whereas it has happened twice (in lines 7 and 42-43) in the prepeak episodes. Although the highest verb densities are of the same heights in the both prepeak episodes and in the peak episodes. Thus the high level of verb density is more sustained at the peak episodes than in the prepeak episodes.

The three highest verb densities (lines 15, 19-21 and 59) in the prepeak episodes indicate increased vividness in the story. In the first instance (line 15), high verb density tells of how the old jackal returned to the village and started to eat chickens by fooling the villagers and feeding on their chickens. The second one (lines 19-21) tells of how the old jackal was successful in fooling the villagers and developed a habit of

eating chickens, which resulted in him becoming strong. The third instance (line 59) describes how the old jackal was left tied at a crossroads to be punished but instead was able to escape from that place leaving a bear who was killed in his place.

The peak episodes (lines 61-79) begin with a medium verb density and later on increase to the highest verb densities at two points (lines 63-65 and line 73), namely, when the old jackal gets trapped in the belly of a dead elephant and when the god Mahadeva causes it to rain very hard to prove himself to be Mahadeva as he had said to the jackal.

The postpeak episodes (lines 80-90) are similar to the prepeak episodes as they show medium verb densities. These lines tell of how the old jackal got stuck to the resin-child and fell to the ground helplessly to be found by the villagers and killed. There is no closure in this story to reduce the verb density back down to zero.

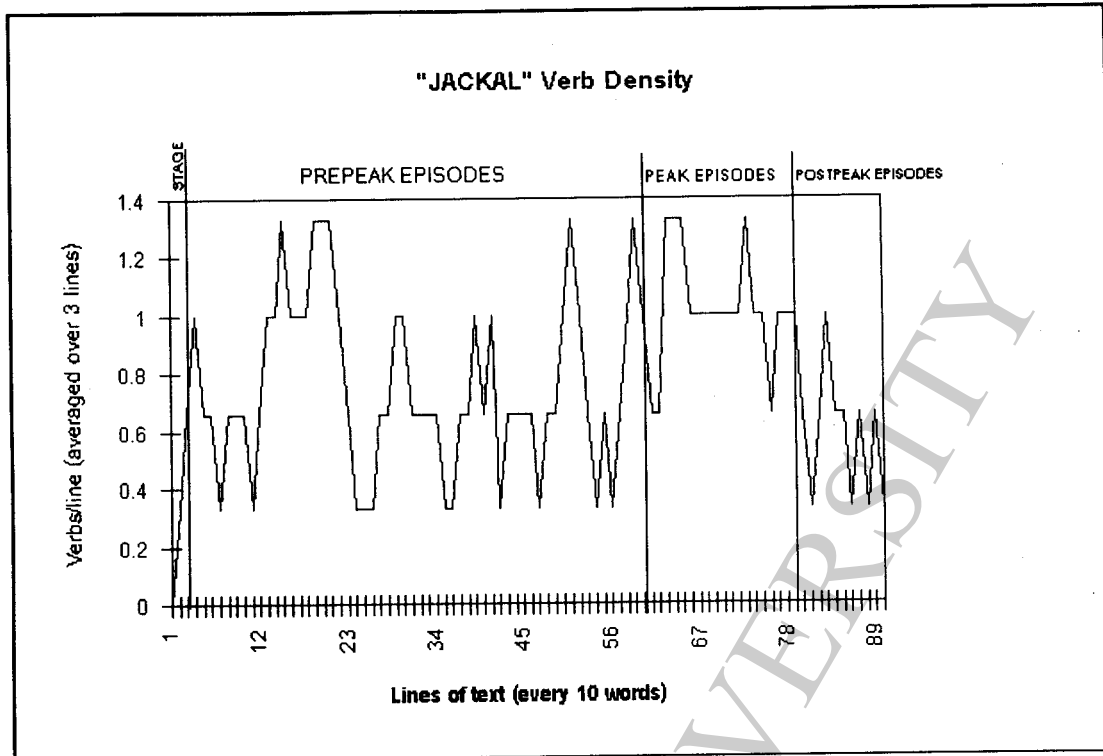


Figure 10. "JACKAL" verb density, counting both primary and secondary storyline verbs

Unlike the "KALE" and "CAT" texts, where only one change was observed in each text, changes are seen in quite a few places of the "JACKAL" verb density with the secondary storyline verbs inclusion graph. As seen in Figure 10, the verb densities differ from (or are slightly higher than) the densities of Figure 9 of the same text in lines 6-7, 41-45, 49, 51-53 and 82-83. As in other texts, the structure of the graph at the peak episodes is not affected by these changes.

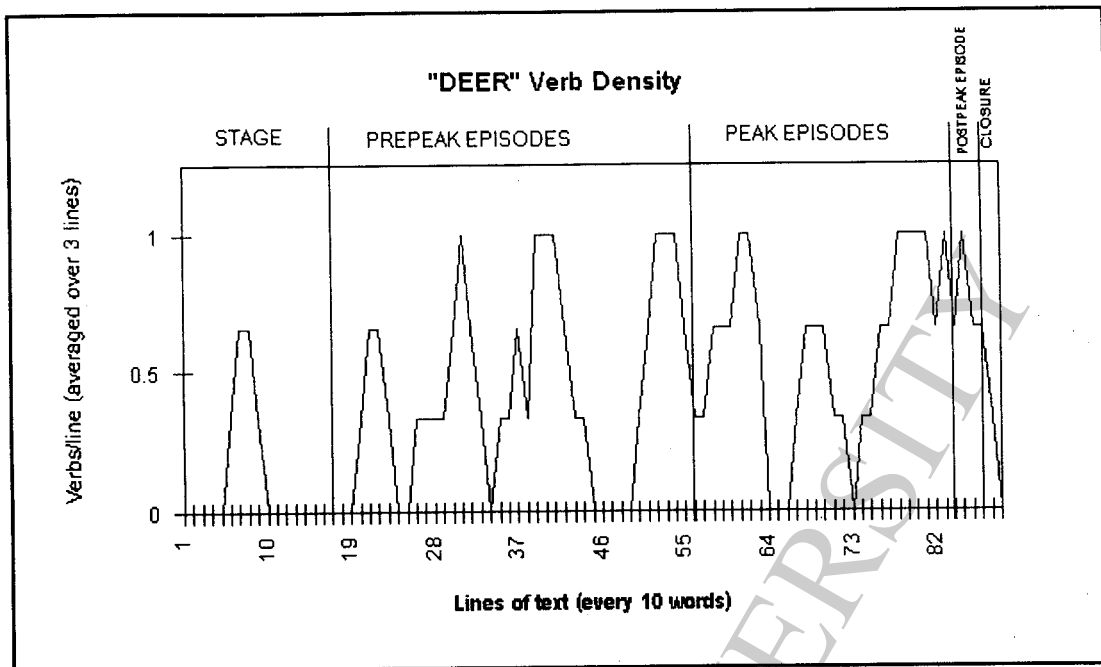


Figure 11. "DEER" verb density, counting primary storyline verbs only

As it is shown in Figure 11, the stage (lines 1-17) of "DEER" begins with zero verb density rising to a medium level in lines 6-9 and again dropping to zero verb density. These lines tell of a general time and place, and introduce the main participants of the story. As the three animals make plans to live as friends and help each other, this results in the rise of the verb density in lines 6-9. The verb density again dropped to the lowest as these lines describe some of the daily activities of the three animals, which do not use storyline verbs that advance the story.

The prepeak episodes (lines 18-56) mainly increase to medium to high verb density with repeated zero levels in lines 18-19, 24-25, 34 and 45-49, where the verb densities are zero because no action or event occurs in these lines. Lines 18-19 consists of

evaluative clauses, which use non-past verbs. Lines 24-25 tell of a conversation between the jackal and the deer. Similarly, line 34 describes the jackal's evil thought. Finally, lines 45-49 once again describe some of the daily activities of the deer and crow and how the owner of the paddy was unable to shoot the deer. The rest of the prepeak episodes tell how the jackal turned into a false friend and tried to trap the deer in order to kill it and eat it up.

Like in the "JACKAL" text, the verb densities in these lines are of various types, ranging from zero to high. There are three places in the prepeak episodes where the verb densities increase to the highest level and drop to zero before the peak episodes start.

The three highest verb densities (lines 31, 39-41 and the 52-54) in the prepeak episodes add vividness in the story. The first (line 31) tells of how the deer saw a lush paddy field in the middle of the forest as it listened to the jackal's suggestion and went to find the field. The second, lines 39-41, tells of how the owner of the paddy became sad when he saw his paddy destroyed and how he saw the deer grazing on the paddy as he was waiting nearby to find the reason for his paddy destruction. The third, lines 52-54, talks about the deer getting caught in a snare, the jackal's awareness of it and its return to the place where the three of them spend the night.

The peak episodes (lines 57-84) begin with a medium verb density and later on increase to the high at three points in lines 61-62, 78-81 and 83. In lines 64-66 and 73,

the verb densities are zero because these lines tell of the conversation between the crow and the deer and how the owner of the paddy field expressed his happiness through his speech. Neither the conversation nor the speech carry any storyline verbs. High verb density in lines 61-62 highlights the different attitudes of the deer's two friends. One of the friends, the jackal, did not want to rescue the deer but went and hid itself by the edge of the paddy field in order to eat the deer once the latter had died. On the other hand, when the crow saw the deer caught in the snare, it pitied it and saw an urgent need of rescuing it. The high level of verb density in lines 78-81 explains how the owner of the paddy field got angry at the deer when the deer ran away at the cackling of the crow and how he only saw a spade nearby in his anger. Finally, the highest level of verb density in line 83 tells of how in his anger the owner of the paddy field threw the spade in order to hit the deer but killed the jackal instead.

The postpeak episode (lines 85-87) begin with a medium verb density level and reaches to the highest because there are still a few actions occurring. These lines tell why the jackal was killed at the end and how the deer and the crow lived as friends once more.

The closure (lines 88-89) carries the lowest level of verb density because the moral of the story does not use any storyline verbs.

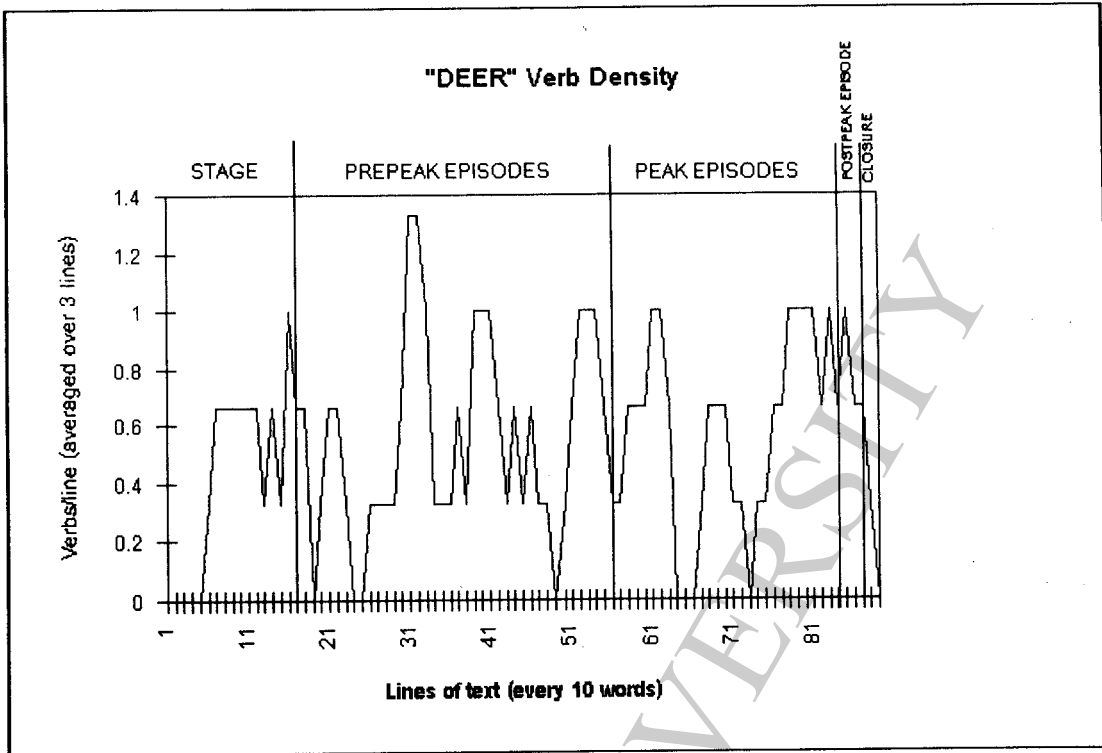


Figure 12. "DEER" verb density, counting both primary and secondary storyline verbs

As seen in Figure 12, when the secondary storyline verbs are included, the verb densities differ from (or are slightly higher than) the densities of Figure 11 of the same text in lines 9-18, 31-34 and 44-48. As in other texts, the structure of the graph at the peak episodes is not substantially affected by these changes.

When both primary and secondary storyline verbs are combined, verb density is neutralized during the peak episode(s). However, throughout the rest of the text, inclusion of secondary storyline verbs to the primary affect the verb density.

3.5.4 Change of pace

Variation in the relative speed of actions/events mark the change of pace in the story. Longacre (1996:43-45) mentions variation in the size of constructions and variation in the amount of connective material as the chief devices of marking change of pace in the story. For example, he says that it is possible to find longer clauses, sentences, paragraphs and embedded discourses (or the opposite) at the peak to vary the length of syntactic units.

In Jirel texts, variation in the length of syntactic structures is not great, thus no general conclusion can be made for the length of clauses, sentences and paragraphs from all four stories although the majority (three out of four) of the texts showed a trend of slightly shorter sentences found to be used at peaks. For example, when the average words of the sentences were counted for the stage through the end of the prepeak episodes and for the peaks, the “KALE”, “JACKAL” and the “DEER” texts showed that slightly shorter sentences were used at the peaks. The ratios of average counting of words for these three texts were 13.5:11, 13:12.5 and 13:12.5. However, the ratio for the “CAT” was 11:12.5 was the opposite with shorter sentences before the peak.

The absence of all other verbs except for the verbs with the suffix *-duk* ‘-Past Disjunct’ and decreased use of connective materials mark the change in pace in the four texts analyzed. The occurrence of only storyline verbs show a greater verb density reflecting a fast-moving action at the peak. This can be also proven by the

amount of paragraphs used at the prepeak episodes and at the peak episode(s). More paragraphs are used at the prepeak episodes than at the peak episode(s), but the percentage of storyline verbs are lower at prepeak episodes in comparison of the paragraph amounts. For example, in the “JACKAL” text, the amount of paragraphs used at the prepeak episodes and at peak episodes are eight and three respectively. The percentage of storyline verbs at these same episodes are 0.7 and 1 (70% and 100%). (See Table 9 above for the percentages of storyline verbs for each text.)

The decreased use of conjunction *theme*⁴ ‘then’ and the adverbial clauses also help to mark the change in pace in the Jirel texts. (See section 2.1 for the discussion on adverbial clauses.) Depending on their occurrences, both *theme*⁴ ‘then’ and the adverbial clauses may connect a new sentence or paragraph with the previous sentence or paragraph. For example, in “KALE” S#21-23, the conjunction *theme*⁴ ‘then’ (S#22) and the adverbial clause *Thi-jin*⁴ ‘when (they) asked’ (S#23) both connect previous sentences 21 and 22 respectively. But in the same text, (S#37-38), the adverbial clause *kher-nameki*³ ‘after taking’ connect to previous paragraph whereas *theme*⁴ ‘then’ connect just the previous sentence (S#37). The use of conjunction *theme*⁴ ‘then’ and the adverbial clauses are decreased at peaks. Table 10 summarizes the total use of the conjunction *theme*⁴ ‘then’ and adverbial clauses in prepeak episodes and at peaks for the whole texts.

Texts	Ratio of the total usage of <i>theme</i> ⁴ 'then' in prepeak episodes and at peaks	Ratio of the total usage of adverbial clauses in prepeak episodes and at peaks
KALE	6:2	8:6
CAT	9:0	12:1
JACKAL	18:10	27:10
DEER	11:9	12:3

Table 10. Ratio of the usage of *theme*⁴ 'then' and adverbial clauses at prepeak and peak episodes

As seen in Table 10 in the prepeak episodes of the "KALE" text, the conjunction *theme*⁴ 'then' and the adverbial clauses are used six and eight times respectively. At the peak episode, each of them are used two and six times only. In the same way the use of the conjunction *theme*⁴ 'then' and the adverbial clauses occurred in the other three texts also. This is statistically a notable result.

Thus the change of pace is signaled by higher action verb density, decreased use of the connective word *theme*⁴ 'then', and decreased use of adverbial clauses. While no conclusion can be reached about variation in length of syntactic structures, a small trend of shorter sentences can be seen at the peak.

3.5.5 Change of vantage point and/or orientation

According to Longacre (1996:46-47), a shift in focal person and/or a role reversal may be seen at the peak of the story resulting in the victim becoming the aggressor and the aggressor becoming the victim. He (ibid.) states,

...a story which starts out with a certain character A as subject (agent) and another character B as object (patient) can end up with B as subject (agent) and A as object (patient)...this results in the victim becoming the aggressor and the former aggressor becoming the victim at the peak of the story.

In the “KALE”, “JACKAL”, and “DEER” texts, the change of vantage point and/or orientation are seen, where the villain completely becomes the victim. For example, in the “KALE” text, the story begins with Kale as a villain and his friends as victims because Kale tells them that he was from a noble family and daily enjoys sumptuous food, thus making his friends inferior to him. He tried to give the same impression to his friends until the very beginning of the peak as he says that he was late to be where his friends were because he had been eating sumptuous food on that day also. But right after that there is a change of vantage point and/or orientation. That is, Kale becomes the victim and his friends heroes as he was taken to a shop, given betelnut to be eaten and caused to vomit, letting the food come out of his stomach to prove him to be a liar.

Likewise in the “JACKAL” text, the story develops with a jackal as a villain and the villagers as victims or sufferer because the jackal steals their chickens making fool of them. At the peak of the story the jackal becomes the victim as he gets stuck to a resin-child and falls to the ground helplessly to be found and killed by the villagers. (Finding the jackal in that condition the villagers take him away and kill him. This part is told in the postpeak of the story.)

Finally, in the “DEER” text, the story develops with a jackal as a villain and a deer as a target victim as the jackal makes a scheme to kill the deer and eat it up. At the peak, the jackal gets killed instead of the deer. In other words, the jackal becomes the victim

and the deer escapes from the point of death through the help of its true friend the crow.

Unlike the other three texts, in “CAT” the villain, does not completely become the victim at the peak but almost becomes the victim. In this text, the story starts with a cat as a villain and a group of mice as victims because right after its arrival the cat starts eating the mice. At the peak of the story, the cat almost reaches a point of becoming a victim as the group of mice catch it in order to attach a bell around its neck. However, because of fear, the group of mice do not succeed in attaching the bell around the cat’s neck. Thus the cat does not become a complete victim at the peak of the story.

The boundary between the peak episode(s) and the postpeak episode(s) is signaled by features such as slowing down or reducing of the tension, the use of other verbs along with the verbs with the suffix *-duk* ‘-Past Disjunct’ and fewer participants.

3.6 Postpeak episode(s)

The postpeak episode(s) of the surface structure corresponds to the denouement of the plot structure. (See section 4.1.5 for more on denouement.) The postpeak may consist of one or more episodes. In the present texts, the postpeak of the “JACKAL” text consists of two episodes, and the postpeak of the remaining three texts consists of only one episode.

The postpeak of the narrative tells of the slowing down or reducing of the tension. In this portion of the text, things begin to loosen up. Here the curiosity or questions like, “Were so and so able to do such and such,” will begin to be answered. In other words, from the onset of the postpeak, intensification of tension or situation, which was began, developed and reached to its maximum degree at the peak, starts winding down. It shows the solution to the problem created between the participants.

The postpeak episode(s) has nearly similar features as the prepeak episodes. As in the prepeak episodes, this slot consists of fewer participants, medium verb density and the use of other verbs along with the verbs with the suffix *-duk* ‘-Past Disjunct’. Note that only the verbs with the suffix *-duk* ‘-Past Disjunct’ are used at the peak episode(s). The use of the verbs with the suffix *-duk* ‘-Past Disjunct’ can be found in the decreasing amount though.

The postpeak episodes of the “KALE” and “CAT” texts are marked by S#43-45 and S#41-43 respectively. In the former text, it is told that Kale’s friends were able to prove Kale to be a liar as they saw the contents of the vomit. It answers the question positively “Were the Kale’s friends able to prove him to be a liar?” Similarly, in the latter, it is mentioned that the mice were unable to attach a bell around the cat’s neck. As a result, the cat caught and ate the mice until none were left at that house.

Likewise, postpeak episodes of the “JACKAL” and the “DEER” texts are signaled by S#82-89 and S#76-78 respectively. In the “JACKAL” text, S#82-89 describes the

villagers finally able to catch and kill the jackal as they found him stuck to a resin-child and lying helplessly on the ground. Finally, S#76-78 in the “DEER” text tells that the false friend, the jackal, was killed instead of the deer. With the help of its true friend crow, the deer was able to escape from the possibility of being killed by the owner of the paddy field, and the crow and the deer lived as friends once again.

The closure is distinguished from the postpeak episode(s) by its content (moral or an explanation), low verb density (which parallels to one of the features of the stage) and by the use of a different verb type, that is, the non-past verb, *si-o*⁴ ‘It is said’ as the closing main verb¹⁶.

3.7 Closure

The closure of the surface structure corresponds to conclusion of the plot structure. (See section 4.1.6 for more on conclusion.) As already mentioned, the closure is distinguished from the postpeak episode(s) by its content, low verb density and by the use of different verb type, that is, the non-past verb as the closing main verb. The verbs with the suffix *-duk* ‘-Past Disjunct’ is almost never used in the closure. Furthermore, features like time, location and participants now shift to general from a specific.

¹⁶ The verb *si-o*⁴ ‘It is said’ is general. It can be interpreted as ‘say’ or ‘tell’ or ‘is said’.

The closure slot consists of a summary of the text with or without a moral or an explanation. This same slot signals the end of a text to the Jirel audience/reader. Except for the “JACKAL” text, each of the four texts analyzed either have a moral or an explanation at the end of the narrative. The closures of the “KALE” and the “CAT” texts are respectively realized by S#46-47 and S#44. Likewise, the closure of the “DEER” text is indicated by S#79. The examples (15)-(16) are examples of morals and example (17) is the example of an explanation. Examples are in bold.

(15) “KALE” (S#46-47)

thog⁴ chye³ chye³
therefore elderly_people elderly_people

mi-teb-e-i² cyi¹ si-te⁴ sa-sin⁴ ‘chye³ kha-la⁴
man-those-cm-Ag what say-Q say-if pride do-Cons

men-de² bat² kha-sin⁴ ki¹ DaNr² kha-sin⁴ dok-rang²
Neg, v.a.-cm talk do-if or lying do-if like_this-E

ong-go⁴. su¹ cuk-te¹ in-daka⁴ si-n⁴
happen-NPD who what_type_of-Attr be-Q, Pot say-Cons

nyima-i² dak² Thal-gio²,’ si-n⁴ si-o⁴.
day-one surely reveal-NPD say-Cons say-NPD

‘Therefore, the elderly people say that, “This is what happens to the one who boasts or tells a lie. The truth will be revealed one day.”’

(16) “DEER” (S#79)

*thogi*⁴ ‘*dakpon-la*⁴ *biswas*²(N) *kha-ba-te*⁴ *mi-la*²
 therefore oneself-to trust do-Bf-Attr man-to

*doka*⁴(N) *ter-a*³ *cal-sin*¹ *the*² *doka*⁴(N)
 betrayal give-Bf try-if that betrayal

*ter-kan-te*³ *mi*² *pArinam*³(N) *dok-rang*²
 give-Nom-Attr person's result like_this-E

*ong-go*⁴,’ *si-n*⁴ *di*² *kat-e-ki*³ *si-o*⁴.
 be-NPD say-Cons this story-cm-Ag say-NPD

‘Therefore, this story tells that “The fate of a person will be like this (like the jackal’s) if someone tries to betray the person trusting in him.”’

The “CAT” text has a saying explaining why cats eat mice. Note that the verb forms used are the same for the moral as well as the explanation.

(17) “CAT” (S#44)

‘*dok*² *kha-in*⁴ *thangbo-ka*⁴ *phe-on-gi*² *berm-e*²
 like_this do-Cons long_ago-E mouse-those-Ag cat-of

*lak-tu-ki*⁴ *thar-cye-te*¹ *chyang*² *upa*⁴
 hand-at-from escape-x-Attr nothing solution

*khit-a*⁴ *ma-thup-e-ki*⁴ *ho-dok*¹ *kha-la*⁴
 do-Bf Neg-be_able_to-cm-Rsn Ex-like_this do-Cons

*berm-e-ki*² *phe*⁴ *jum-la*⁴ *sa-cye-te*⁴
 cat-cm-Ag mouse catch-Cons eat-x-Attr

*in-lo*⁴,’ *si-n*⁴ *si-o*⁴.
 be-RI say-Cons say-NPD

‘It is said that “Because the mice could not find any solution to escape from the cat in the past, cats catch and eat mice in this manner.”’

The “JACKAL” text does not mark the closure. Part of the reason is that S#89, which marks one of the postpeak episodes of this particular text, uses the longest sentence in the text and also summarizes the story by telling that the villagers killed the jackal.

3.8 Finis

Longacre (1996:38) says, “The (formulaic) finis is considered to be a feature only of the surface. It may be a formulaic sentence like *That’s all, We’re through* or even the printed word *finis*.” The finis in Jirel folk narrative is optional. A Jirel audience/reader easily can tell the end of the text by its moral or summary of the text. If a narrator uses the finis, it will be usually a clause *sin-sung*⁴ ‘Finished’ or *lo’ sin-sung*⁴ ‘Okay, finished.’ Whenever the finis feature is present, it constitutes a separate paragraph.

Among the four texts analyzed, “KALE” and the “CAT” text do not have a finis. The remaining two texts, “JACKAL” and “DEER”, have a finis which are encoded by S#90 and S# 80 respectively. They use closing clauses *sin-sung*⁴ ‘Finished’ and *lo’ sin-sung*⁴ ‘Okay, finished’ respectively. Table 11 summarizes the linguistic features prominent in surface structure components of Jirel folk narratives.

3.9 Summary

This chapter discussed the surface structure features of Jirel folk narratives. In general, in Jirel texts analyzed, except for the peak’ episode, all surface structure features suggested by Longacre (1996:36) were found, although there were variations in the distributions of the features in different texts. For example, the “KALE” text does not have title or finis slots. In the same way, the “JACKAL” text does not have a closure slot.

Except for the incidence of particles and onomatopoeia, all the surface structure peak marking features mentioned by Longacre (1996:39-47) were found in the four Jirel texts analyzed.

The beginning and development of plans or problems, use of different verbs (for example negatives, existential, non-past verbs) along with the storyline verbs, medium verb density, fewer participants, etc. are significant features of the prepeak episodes. Boundaries between the prepeak episodes and peak episode(s) can be set off by features like the sole use of storyline verbs with the suffix *-duk* ‘-Past Disjunct’, rhetorical underlining (such as the use of repetitions, parallelism), concentration of participants, high verb density, etc. Verb density graphs can be constructed with the exclusion or inclusion of the secondary storyline verbs though the changes in the graphs do not materially affect the verb density structure at the peak episode(s). The title, the closure and the finis are optional surface structures of Jirel folk narratives.

The study of the surface structure is merely a surface or formal division of a text and does not reveal all that is occurring in the plot of texts. To study the structure of the meaning beyond the surface structure the plot structure must be studied. So, study of the plot structure will be discussed in chapter four.

Title	Aperture	Stage	Prepeak episodes	Peak episode(s)	Postpeak episode(s)	Closure	Finis
-optional	-indicates a general time for the story expressed by a formulaic time word or a phrase <i>thangbo</i> ⁴ 'long ago' or <i>thangbo</i> ⁴ <i>bajji-i</i> ⁴ 'once long ago', etc. -no participants, locations and verbs	-indicates a general location for the story expressed by a locative word like <i>yul-jyik-tu</i> ⁴ 'in a certain village' or <i>ThouN-jyik-tu</i> ⁴ 'in a certain place' -introduction of the main participant(s)	-frequent occurrences of verbs with the suffix <i>-duk</i> 'Past Disjunct' -more connective materials indicated by a connective word <i>theme</i> ⁴ 'then' and adverbial clauses (mainly tail-head and summary-head linkage clauses or repetitive back-reference), relative clauses	-absence of all other verb types except for the verbs with the suffix <i>-duk</i> 'Past Disjunct' -fewer connective materials indicated by a connective word <i>theme</i> ⁴ 'then' and adverbial clauses (mainly tail-head and summary-head linkage clauses or repetitive back-reference), relative clauses	-frequent occurrences of verbs with the suffix <i>-duk</i> 'Past Disjunct' along with other type of verbs -fewer participants	-consists of a moral or explanation -use of non-past verb <i>si-o</i> ⁴ 'It is said' as the closing main verb	-optional -signaled by a closing clause <i>sin-sung</i> ⁴ 'Finished' or <i>lo</i> ⁴ <i>sin-sung</i> ⁴ 'Okay, finished.'
-filled by a phrase or a sentence		-filled by existential verb <i>wot-akwa-lo</i> ⁴ '(there) was' or '(there) were' or a stative verb <i>det-cyakwa-lo</i> ⁴ '(there) lived' with a locative element -normally zero or low verb density	-fewer participants -normally medium verb density	-concentration of participants -high verb density	-medium verb density		

Table 11. Linguistic features prominent in surface structure components of Jirel folk narratives