

## CHAPTER 5

### CORRELATION OF NOTIONAL AND SURFACE STRUCTURE FEATURES

#### 5.0 Introduction

The notional structure and the surface structure of a discourse are distinct. According to Longacre (1983:3), the notional structure relates more clearly to the overall purpose of the discourse, while the surface structure has to do more with a discourse's formal characteristics – what actually appears on the page. However, both of these structures reflect the field perspective of the overall structure of a narrative discourse. It is always the case of a language that the notional structure features relate to the surface structure features which are specific to a particular language and culture. Therefore, it would be very strange if the notional structure features did not correlate with the grammatical surface features. In a narrative discourse, there may be either one-to-one mapping or skewing in mapping between the slots of the notional structure and those of the surface structure.

The correlation of the notional and surface structure features of the text will be demonstrated in this chapter. The analysis of the overall plot structure in Chapter 3 and the analysis of the overall surface structure in Chapter 4 are brought together and compared in order to see how the surface structure features of Stage and other Episodes function in the plot structure features as Exposition, Inciting Moment, Climax, etc.

### 5.1 The mapping between the notional and surface structure features from the very beginning to Sentence 502 of “Mom”

The following figure, Figure 7, demonstrates the correlation of the plot and surface structure slots from the very beginning to Sentence 502. It also shows which sentences fill the notional and surface structure feature slots. The upper part of this table contains five surface structure slots, namely the Title, the Stage, the Prepeak Episodes, the Peak, and Postpeak Episodes 1-3. The lower part, on the other hand, contains five notional structure slots, namely the Exposition, the Inciting Moment, the Developing Conflict, the Climax, and the Denouement. Arrows mark the encoding of the notional structure features into the surface structure features.

Sentence #		1-118	119-433		434-474	475-502
<b>Surface Structure Slots</b>	Title	Stage	Prepeak Episodes		Peak	Postpeak Episodes
<b>Notional structure slots</b>	(Surface feature only)	Exposition	Inciting Moment	Developing Conflict	Climax	Denouement

Figure 7: Mapping between the Notional and Surface Structure Slots from the Very Beginning to Sentence 502 of “Mom”

According to Figure 7, the Title of the surface structure of the text does not correspond to any other slot in the plot structure due to the fact that it is considered to be primarily a feature of the surface structure (Longacre 1996:34).

Unlike the surface structure Title, the other four surface structure features correspond to, at least, one plot structure feature. As demonstrated in Figure 7, it can be seen that there are five straight arrows which represent five pairs of the notional and surface structure features, each of which is in one-to-one correspondence. These five pairs are described below.

### **5.1.1 Stage and Exposition**

The entire surface structure Stage and the entire notional structure Exposition correspond to each other because they both serve each other's purposes. The content of the Exposition slot provides crucial background information introducing the major participant, *mom* 'Mom', to the readers. In order for the readers to gain background of Mom, the author chooses to narrate this part of the text in many descriptive sentences and paragraphs which contain existential, equative, customary, and cognitive state clauses. If these clauses had not been employed in the Stage slot, it would have been impossible for the readers to become aware of Mom's master existence, Mom's identity, Mom's customary activities and daily routine, and Mom's realization in the Exposition slot.

### **5.1.2 Prepeak Episodes and Inciting Moment**

The beginning part of the surface structure Prepeak Episodes, Sentences 119-247, corresponds to the entire notional structure Inciting Moment, which expresses a break in Mom's customary activities. Unlike the Exposition slot, the Inciting Moment slot involves many unusual incidents which Mom has never experienced previously. Therefore, it is necessary for the author to initially employ temporal sequence markers in the beginning part of the Prepeak Episodes to mark the very beginning of each unusual incident happening at a particular time as specified in this part. These temporal sequence markers function as the chronological heads of each terrible new incident affecting Mom's life. If the author had not employed the temporal

sequence markers in the beginning part of the Prepeak Episodes, the readers may have understood (incorrectly) that all the unusual incidents in the Inciting Moment slot happened simultaneously.

### 5.1.3 Prepeak Episodes and Developing Conflict

The second part of the surface structure Prepeak Episodes, Sentences 248-412, corresponds to the entire notional structure Developing Conflict. In the Developing Conflict slot, the tension mounts as Mom's situation worsens. The unusual incidents which have occurred previously in the Inciting Moment slot are getting severer and severer in the Developing Conflict slot. Therefore, it is inevitable for Kukrit to use the succession line in time to lead the readers to comprehend that Mom's fate is getting worse and worse day by day. Many other temporal sequence utterances and the sequential markers (*lɛ:w* 'already/then' and *kɔ:* 'afterwards'), as a result, are employed one after another in the Prepeak Episodes so that the story can be pushed forward quite quickly.

However, employing only the markers of temporal succession of events could confuse the readers in that there could be too much new information packed into this part. Therefore, besides these markers, cohesion by means of back-reference, namely tail-head linkage and summary-head linkage, is employed by the author to mark the completion of the previous event before introducing the following incident to the readers. Back-reference is intentionally employed in the Prepeak Episodes to slow the progression of the text down a little bit until the Peak slot is reached.

### 5.1.4 Peak and Climax

The entire surface structure Peak corresponds to the entire notional structure Climax, Sentences 434-474. In the Climax slot, Mom suffered immensely from both physical and mental torment which reached its maximum degree in this slot. It was

impossible for Mom to recover from the mistress and Noo's death, the master's disappearance, and his state of being desperate. In order to strongly emphasize to the readers that the moment happening in the Climax slot is the most painful experience in Mom's life, it is essential for Kukrit to reduce the speed of the content in this slot by means of rhetorical underlining – parallelism, paraphrase, and tautology. The use of rhetorical underlining to repeatedly narrate Mom's worst situation, consequently, appears in the surface structure Peak. As a result, the redundancy of the surface structure is used. Without the addition of rhetorical underlining in the Peak slot, the readers would have missed the most prominent part of the text, which could also be regarded as a crucial turning point in Mom's life.

Besides rhetorical underlining, the author initially employs two other grammatical structures, head-head linkage and a shift to short sentences, in the Peak slot. However, these two grammatical features are not employed to progress the content of the Climax slot in fast-moving manner. Instead, they are utilized to repeatedly illustrate Mom's physical and mental torment in great detail so that the single content of Mom's worst situation can be preserved in the Climax slot.

### **5.1.5 Postpeak Episodes 1-3 and Denouement**

The entire notional structure Denouement corresponds to the surface structure Postpeak Episodes 1-3, Sentences 475-502. In the Denouement slot, there is the beginning of a possible solution to Mom's poor fate. Therefore, it is the right time to progress the content of the text in faster manner, after a slowdown in the progression of the content as narrated in the Climax slot. In order to serve this purpose, the author also employs the same markers of temporal succession of events as those used in the Prepeak Episodes to express the succession of events in Postpeak Episodes 1-3.

Like the Prepeak Episodes, tail-head linkage is utilized in Postpeak Episodes 1-3 to serve a similar purpose, which is a slowdown in the development of the content, so that the readers would not have been loaded down with all the new information presented here.

## **5.2 The mapping between the notional and surface structure features from Sentences 503-594 of “Mom”**

Figure 8 demonstrates the correlation of the plot slots and the surface structure slots from Sentences 503-594 of the text. The surface structure on the upper part of this figure contains two major parts, namely Postpeak Episode 4, the embedded narrative, and the Closure. According to Figure 8, all of the surface structure features correlate with the notional structure features, namely, the Final Suspense and the Conclusion, in one-to-one correspondence.

Sentence #	503-515	516-533		534-578	579-592	593-594
Surface Structure slots	Postpeak Episode 4 (Embedded narrative)					Closure
	stage sub-slot	prepeak sub-slot		peak sub-slot	postpeak sub-slot	
Notional structure slots	exposition sub-slot	inciting moment sub-slot	developing conflict sub-slot	climax sub-slot	denouement sub-slot	Conclusion
	Final Suspense					

Figure 8: Mapping between the Notional and Surface Structure Slots from Sentences 503-594 of “Mom”

As demonstrated in Figure 8, there are six pairs of notional and surface structure features which are in one-to-one correspondence. The six straight arrows in the table represent these corresponding features. Every notional structure feature has its own surface structure counterpart. There is no surface structure feature that does not correspond to any notional structure feature here. The notional and surface structure features which correlate with each other in one-to-one correspondence are described in the following parts.

### 5.2.1 The stage and the exposition

The entire surface structure stage sub-slot corresponds to the entire notional structure exposition sub-slot. The content narrated in the exposition sub-slot is not pushed forward rapidly because the author would like to describe Mom’s life while living

with its new mistress, Taew. In order to serve this purpose, like the Stage slot, the existential, customary, and cognitive state clauses are also required in the stage sub-slot to report who lived in Taew's house, what Mom usually did at Taew's house, and how Mom learned his new name. It would have been impossible for the readers to learn what Mom's new life was like in the exposition sub-slot if the author had decided to employ different grammatical components in the Stage slot.

### **5.2.2 The prepeak episodes and the inciting moment**

The entire notional structure inciting moment sub-slot corresponds to the beginning of the surface structure prepeak sub-slot, Sentences 516-521. At the inciting moment sub-slot, sparks of unusual events initially occur. The daily routine in Taew's house is broken here because most of the people in the house, including Taew, disappear from this scene. The author would like to give a hint of and prepare the readers for many other significant events which will happen very soon in the following parts of the text; therefore, the starting of the temporal succession is initially marked in the beginning of the surface structure prepeak sub-slot.

### **5.2.3 The prepeak episodes and the developing conflict**

The entire notional structure developing conflict sub-slot corresponds to the second half of the surface structure prepeak sub-slot, Sentences 522-533. In the developing conflict sub-slot, the anticipated conflict between two participants, Mom and someone breaking into the house, is developed along the line of the temporal succession of the events narrated in this slot. Many temporal sequence markers are; as a result, employed in the second half of the prepeak sub-slot at frequent intervals. The nearer Mom gets to the thief, the more temporal sequence markers are utilized. This builds the suspense.



#### 5.2.4 The peak and the climax

The entire notional structure climax sub-slot corresponds to the entire surface structure peak sub-slot, Sentences 534-578. The most thrilling situation in Mom's life, Mom's big chance to meet the master again, is narrated as the main theme in the climax sub-slot. In order to make sure that the readers do not miss this most prominent part in the Final Suspense slot, the author employs rhetorical underlining by means of paraphrase in the surface structure peak sub-slot. As a result, the most important content of the climax sub-slot is narrated repeatedly.

As was the case in the Peak slot, shorter sentences tend to be increasingly employed by the author at the peak sub-slot. These shorter sentences do not speed up the flow of content in the climax sub-slot at all. On the other hand, most of these short sentences apparently supplement the paraphrase used in this slot in that they help illustrate Mom's extremely happy behavior in great detail. Due to the combination of the paraphrase and the short sentences describing a single event in great detail, the readers are able to catch the most prominent and important points which lie deep in the notional structure of this part.

At the climax sub-slot, it can be seen that the number of conflicts reaches its maximum. First, the actions of the two participants in this scene, Mom and the master, were initially in opposition to each other. Mom tried to prevent the thief, i.e. the master, from getting into the building, while the master tried to break into the house. Second, the roles of these two participants were also in opposition to each other. Mom performed the role of a guard dog protecting the belongings in Taew's house, but the master was a thief who had planned to steal something valuable in the house. Third, these two participants' desires after having recognized each other are also totally different. Mom was entirely willing to accompany the master again, but the master really wanted Mom to go back to his new house where Mom could have a comfortable life. Finally, these two participants' appearances were absolutely

distinctive. Mom looked physically healthy with shiny hair, but the master was dirty and ragged with old and torn clothes. These four underlying conflicts have to be syntactically clarified and transferred to the readers. Therefore, it is necessary for the author to suddenly insert the longest monologue, with the greatest number of sentences, spoken by the master into the peak sub-slot to narrate the actual causes that: 1) forced him to break into Mom's new house, 2) forced him to be a thief, 3) made him refuse Mom's intention to live with him at first, and 4) altered his appearance. Without this long monologue, it would have been extremely difficult for the readers to comprehend the master's urge to survive, which actually drove him to be a thief. In addition, without the existence of the longest monologue in the peak sub-slot, the readers would not have comprehended the real motivation that led the master to have the conflicts with Mom in the climax sub-slot.

### **5.2.5 The postpeak episode and the denouement**

The entire surface structure postpeak sub-slot corresponds to the entire notional structure denouement sub-slot. The succession of events in the postpeak sub-slot is initially marked by a temporal phrase. After that, none of the temporal sequence markers are identified in the postpeak sub-slot. However, the readers are still able to realize the succession of events thanks to the apparent chronological order of the events that the author employs to express the master's attempts to find a solution to the conflict he had with Mom.

### **5.2.6 Closure and Conclusion**

The entire surface structure Closure corresponds to the entire notional structure Conclusion. In the Conclusion slot, the readers are left doubtful because the road ahead is uncertain for both Mom and the master. Even Mom and the master themselves did not know what will happen to them. Therefore, the author decides to change the vantage point, which then affects the syntactic structure of the Closure

slot. Previously, the text is narrated through Mom and the master's eyes. At the Closure slot, however, the events are narrated through a third person's eyes. This third person is involved in the text only in the Closure slot in order to allow the readers to see Mom and the master in the distance until they both disappear from view.

### **5.3 Summary**

The mapping between the surface and notional structure features of the whole text is demonstrated in Figure 9. According to this figure, it can be seen that these two structure features correlate with each other in one-to-one correspondence.



Besides the demonstration of the overall mapping as displayed in Figure 9, the overall mapping of the notional and surface structure features of the text can be demonstrated in terms of a metaphorical expression, as shown in Figure 10.

In Figure 10, the different shapes of the river banks represents the various slots in the surface structure of the text. At the very beginning of the river, the shape of the river banks at the Stage slot is straight and wide, therefore, the flow of the water, which represents Mom's tension narrated in the notional structure features, is very smooth without any obstructions. The smooth flow of the water in this area represents the lack of any tension narrated in the Exposition slot. After that, when the water reaches the bottle-necked river banks at the Prepeak Episodes, the water is forced to flow through the narrower tube. The increasing strength of the flowing water at the banks of the Prepeak Episodes is like the increasing tension narrated in the Inciting Moment slot and the Developing Conflict slot. Then, at the end of the bottle neck, the water reaches a big whirlpool, the Peak slot. It is very difficult to find a way out of this whirlpool. At the whirlpool, the content of the Climax slot is narrated repeatedly. Due to being trapped in the worst area of the river, Mom's tension also reaches its maximum here. Later, the water eventually finds its way out of the whirlpool into another bottle-necked river bank of the Postpeak Episodes, which becomes progressively wider and wider. The strength of the flowing water in this area is not as fierce as that in the previous whirlpool. The tension that Mom has experienced previously is lessened little by little as well in the Denouement slot. Then, a similar progression of tension happens again in the following slots.

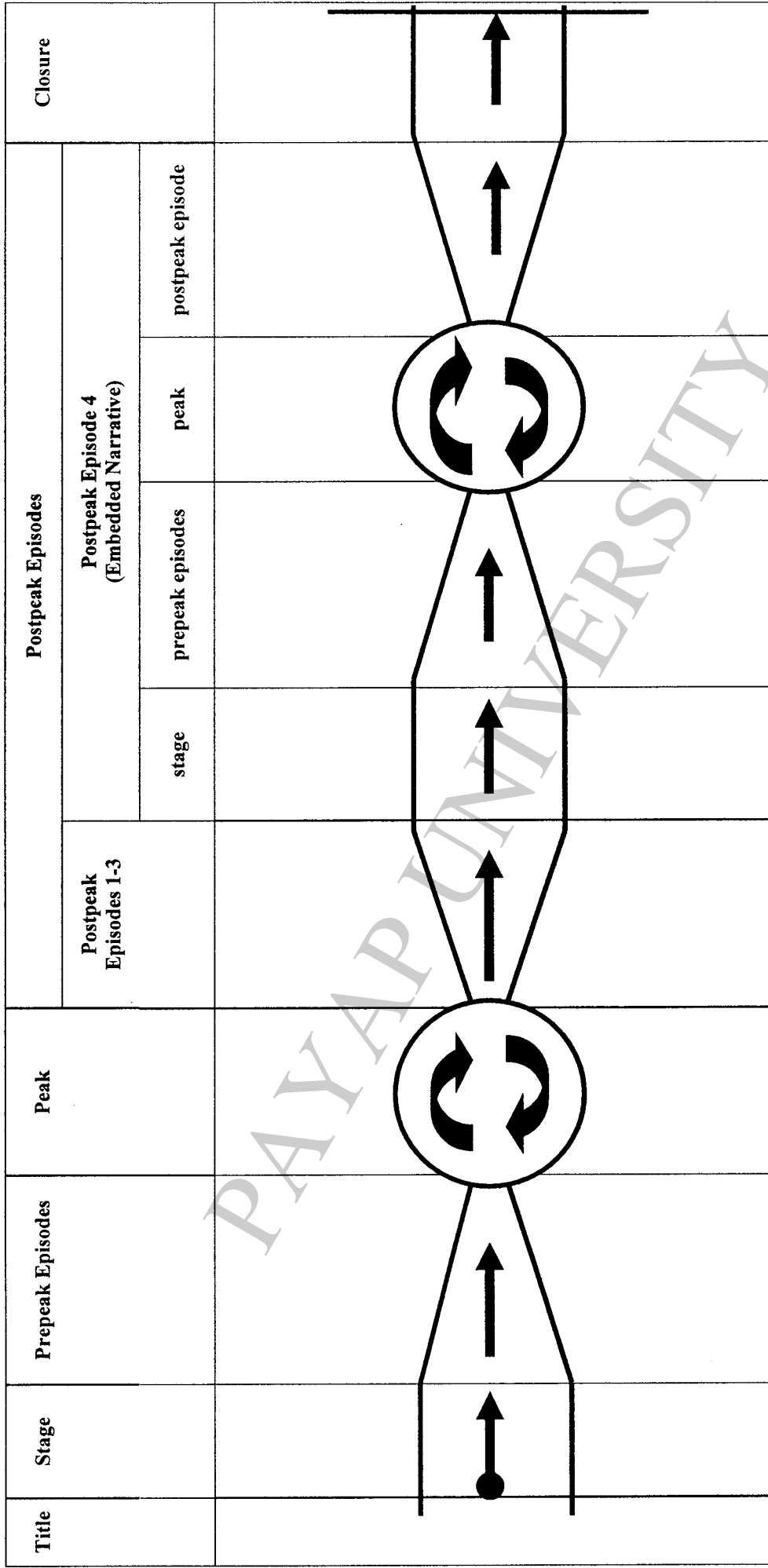


Figure 10: Metaphorical Expression of Overall Mapping between the Notional and Surface Structure Features of “Mom”