THE STRUCTURE OF THAI NARRATIVE DISCOURSE

by

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TO MY FATHER AND MOTHER
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ABSTRACT

THE STRUCTURE OF THAI NARRATIVE DISCOURSE

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This study presents the interrelated concerns of Thai narrative discourse which include macrostructure, texture, constituent structure, and cultural information.

The macrostructure is the global meaning of a discourse which is derived via the basic principles of macro-processing. A specific Thai narrative text is analyzed to illustrate how to derive a macrostructure via these principles and how the derived macrostructure can be considered to be a control on the content and balance of the story.

The profile of narrative discourse is a kind of texture which is a manifestation of the macrostructure. The profile is studied in relation to plot as the notional structure. Thai paragraphs which expound the surface constituents of the narrative are classified into nineteen types.
To develop the plot structure, a storyline is necessary for the text to move forward from the starting point toward the end. The storyline and non-storyline, as a kind of texture, are discussed. The storyline consists of four categories of on-the-line verbs, i.e., cognitive experience, event proper, motion, and action. The non-storyline includes cohesion, author's evaluation, irreals, setting, flashback, cognitive state, and background activities. Eventually, a salience scheme of verb forms/clause types is posited.

Participant reference is another kind of texture. The storyline requires the noun phrases which refer to participants. Participants are ranked into main, secondary, and tertiary. The main participant is the global thematic participant of the story and mostly represented by a zero anaphor except when there is any kind of text discontinuity. Secondary participant is locally thematic participant who is less frequently represented by a zero anaphor. Tertiary participant may be occasionally set up as locally thematic participant and he is mostly represented by an overt form.

The final concern of this study is the role of cultural information. A trickster tale is analyzed to illustrate how this information is necessarily supplied by the hearer/reader if he is to understand the text. Knowledge frames which are necessary for the hearer/reader to understand the trickster tale are further discussed.
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CHAPTER 1

INTRODUCTION

1.1 Theoretical Framework

This study is an attempt to analyze the structure of Thai narrative discourse. The analysis is based primarily on the model expounded in Longacre (1983a). The model utilizes some basic concepts of tagmemics as a framework for the study of discourse. The major idea is the notion of grammatical hierarchy which posits the following hierarchical levels: Discourse, Paragraph, Sentence, Clause, Phrase, Word, and Morpheme. Each unit or structure has a recursive characteristic; for example, phrase may be embedded in phrase. According to the hierarchical concept, a discourse is composed of the constituents which are discourse level slots filled either by a paragraph or an embedded discourse. In the same way, a paragraph has the constituents which are paragraph level slots filled by sentences or embedded paragraphs (Longacre 1983a).

Longacre (1981) proposes that when one approaches a text, he needs to consider the situation in which it is composed. The situation of the text is its physical setting or social/intellectual milieu. He also needs to approach the text in terms of the speaker-hearer's or writer-reader's contributions to the understanding of the text. Both assume
certain schemata, scripts, and referential frames. The text is transmitted to the interpreter in linear sequences such as clauses after clauses, sentences after sentences. It is important for the communication to occur for both the speaker/writer and hearer/reader to share the same or similar referential structures. The text itself consists of its macrostructure, which is the main idea or overall conception; constituent structure, which includes embedded discourses, paragraphs, sentences, and lower-level constructions; and texture, which includes spectrum, profile, participant reference, and cohesion. Spectrum refers to continuing strands of information that unify a discourse and distinguish hierarchically the kinds of information within it. Profile refers to the linguistic reflexes of mounting tension toward the peak and loosening tension away from it.

1.2 Rationale for the Chosen Study

The structure of Thai narrative discourse has been chosen for detailed study because few studies have been done above the sentence level. Most studies of Thai have been centered around units no larger than the sentence. While the uppermost level of most studies is the sentence, the trend of linguistic analysis has moved above the level of the sentence. The reason is that the limitation of linguistic analysis to the sentence makes it impossible for the analyst to explain certain aspects of grammar. As pointed out by Longacre (1978), there are a large number of problems for linguistic
analysis that can be explained only when one takes the context larger than the sentence into account. For example, the occurrence of pronouns with textual antecedents cannot be explained if one limits his analysis to the sentence. The reason is that anaphoric chains of pronouns do not occur within a single sentence but in several consecutive sentences. Since the units larger than the sentence in Thai have rarely been explored, discourse analysis, the study of levels above the sentence, should have an intrinsic interest.

Another reason for the chosen study is that there have been no studies of narrative discourse, especially storyline and non-storyline,\(^1\) of a language without a tense-aspect system. Therefore, this study is the first attempt to analyze the discourse structure of a language without a tense-aspect system.

1.3 Previous Studies of Thai Discourse

In addition to those studies of units no larger than the sentence alluded to above, there are also some studies on discourse. In "A Thai Discourse Pattern," Hatton (1975) analyzes a paragraph of standard Thai narrative. Of eleven sentences in this paragraph, one sentence is focused. This study is concerned with how "the elements that form these surface sentences relate to other elements in the discourse unit in terms of their deep semantic components" (234). The features such as anaphora, directional forms, focus, etc. are analyzed to confirm that the ambiguous meaning of isolated
sentences can be resolved through the study of preceding context. In his summary, the author relates his analysis to translation as follows (243):

Translation is a deep structure phenomenon where the translator is concerned with the transference of units of meaning rather than a literal transfer of surface structure phenomenon into other language.

In Inter-Sentence Relations in Modern Conversational Thai (Panupong 1970), the major concern is a classification of repetitions with an emphasis on the reduction structure. As pointed out by Jones and Diller (1976), Panupong does not make an extensive study of the function of various kinds of reiteration as response in a discourse context. She indicates the function of her data by using punctuation. For example, surprise or mild challenge is marked by "!?:" punctuation. However, phonological marking has not been mentioned. Furthermore, Panupong relates the reiterative schema to sociolinguistic role relationships, but she does not specify how the selection of particular structure is affected by sociolinguistic factors.

In Discourse Analysis of Thai and Japanese, Jones and Diller (1976) analyze actual speech in different social contexts, e.g., official interviews, business transactions, and colloquial intimate conversations. The main purpose of their study is to describe linkings in Thai discourse from a sociolinguistic view. The authors point out that a discourse is accepted if new material in the discourse is linked to preceding material. Therefore, it is necessary that the listener
and the speaker share the linking systems. The discourse is connected by implicit and explicit links which are closely related to sociolinguistic factors. The most obvious type of implicit link is the omission of conjunctive functional morphemes. All native speakers are able to recognize the omitted conjunctives if they are given the context and preceding text. The authors mention the interpretive process which makes it possible for the hearer to supply discourse links. That is, the hearer retains the important information which enables him to supply links that occur implicitly afterwards. Anaphora are used to illustrate how the retention of old information leads to the supplying of implicit links.

It is emphasized that both an "inner" (textual) environment and an "outer" (situational) one are parts of discourse, and anaphoric linking is affected by outer environments which are controlled by sociolinguistic factors.

Explicit links are conjunctive functional morphemes such as k@ː3 'then,' thaː3 'if,' and also a group of contextualizing devices called reiterative schema. The latter are concerned with the linking structure which is relevant to the distinction between formal and informal speech. The notion of "overlay" as proposed by Grimes (1972) is referred to in order to point out the fact that the old information is repeated to "contextualize" the new information. Jones and Diller (1972) classify the reiterative schema structurally into two main types: non-contextualizing and contextualizing. The former is "a stammer/stall," i.e., "the repetition of lexical items
contiguously" (48). This type of repetition does not serve as a linking device as mentioned above. Its function in a discourse is hesitation. The latter includes reduction, extension, and substitution. These three subtypes have various functions in a discourse. For example, reduction functions primarily as emphasis, summary, and transition. The final section of this study is linking and feedback. This section is concerned with how reiterative schema and related discourse phenomena "involve systems of linguistic selection based on the interaction of psychomotor and socio-cultural constraints" (112).

1.4 Departure of the Present Study from the Previous Ones

The differences between the present study and the previous ones can be seen in various aspects. First, the data used here do not come from actual speech or a written paragraph but from written texts. While the data of previous studies include different kinds of texts, the corpus used in this study is limited to narrative. Furthermore, the present study is not confined to the reiterative schema but attempts to examine the overall structure of narrative. The reiterative schema as a cohesive device will be treated here as a category of non-storyline (see section 4.1.1).

1.5 Linguistic Information

Linguistic information is provided in this section for the reader to get a general idea of the Thai language relative to its use in narrative.
1.5.1 The Language Family

Thai belongs to the Kam-Tai family of languages, which are spoken in Thailand, Laos, the northern part of Vietnam, West Burma (Shan states), and Southern China (Li 1960). The classification of Tai by lexicon reveals that there are three main branches, and Thai falls into the Southwestern group, which includes Siamese (Thai), Laos, Tai Noir, Shan, Lü, Tai Blanc, and Ahom (Li 1977). The data utilized in this study are from central Thai typified by the speech of the city of Bangkok.

1.5.2 Thai Phonology

Thai phonology is simple. Most surface forms directly represent underlying forms. The transcription given in table 1 is based on the work of Kanchanawan (1978:16).

1.5.3 Typological Properties of Thai

The purpose of this section is to present the typological properties of Thai, which enable the reader to have a better understanding of Thai. This linguistic information makes it easier for the reader to understand the texts given in the appendix. Besides, this section presents information, such as expressions for time, which is relevant to the discussion of storyline and non-storyline.

1.5.3.1 As an isolating language

An isolating language is "a language in which it is generally true that each word consists of just one morpheme
### Table 1

**The Phonemic Transcription**

#### Consonants

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</table>
and cannot be further analyzed into component parts" (Li and Thompson 1981:11). The isolating language in particular does not have the richness of inflectional morphemes. Thai is an isolating language because most typical Thai words have such structure.

In the studies of narrative discourse on languages with clearly marked tense-aspect systems, the storyline and non-storyline can be singled out with no difficulty. For example, the storyline in English is marked by past tense. However, Thai has no markers for gender, tense, or number. These aspects of grammar cannot be expressed inflectionally but must be expressed syntactically with numerals, classifiers, adverb-auxiliaries, etc. Therefore, the storyline and non-storyline can be identified by a conspiracy of various means. Since Thai has no markers for tense, it is worth discussing how Thai, a language without verbal inflection expresses time.

1.5.3.2 Expressing time in an isolating language

Kanchanawan (1978) reports that, owing to the absence of verbal inflections, Thai has been called by some grammarians a tenseless language. Instead of through verb forms, Thai expresses time through other linguistic units, namely, time phrases, time markers, aspect markers, and special verbs. She points out that a time phrase (TP) is the most important factor for expressing time. She expresses its importance as follows (73):
In the complete sentence, at least, one overt TP must be present. The sentence without TP is generally governed by a covert TP. Either a time marker or an aspect marker or both, may be covert in such a sentence.

Kanchanawan further indicates that pre-serial verbs (PreV), auxiliaries (Aux), post-serial verbs (PostV), and particles (Part) can function as time markers and aspect markers. Pre-serial verbs and auxiliaries always precede a verb. They are differentiated from each other by the fact that the former is always attached to a verb while the latter can be separated from a verb. Post-serial verbs and particles always follow a verb. The difference between them is that the former may be negated while the latter cannot. Examples of pre-serial verbs, auxiliaries, post-serial verbs, and particle are given below. Some words exemplified below may have more than one subcategorization restriction. For example, paji1 'go' and ma1i1 'come' may function either as pre-serial verb, intransitive verb, transitive verb, post-serial verb, or particle.

Pre-serial verbs
ca2 'indicates potentiality, assertion, volition, or determination'

cvn1 'so'
kam1laN1 'indicates on-going event'

lv:ji1 'then'

mak4 'likely to, usually'

jaN1 'still, yet'

j@:m3 'naturally'
Auxiliaries
?a:t? 'may, might, be supposed to'
cuan1, kyap2 'almost, nearly, on the verge of'
khv:j1 'experience, be accustomed to'
khON1 'probably'
khuan1, na:3 'should, ought to'
k@:3 'also, then'
phalja:1ja:m1 'try'
t@:N3 'have to, must'

Post-serial verbs
set2 'finish'
daj3 'able, can, may, get, receive, have an opportunity'
waj4 'keep'
ju:2 'stay'
ma:1 'come'
paj1 'go'

Particles
lx:w4 'already'
ju:2 'stay'
?aw1 'get'

The co-occurrences of some members of each category are exemplified in table 2.4

Kanchanawan further indicates that there are five markers that imply time. The three markers that imply past (but not necessarily storyline) are daj3 (PreV, Aux) 'to get an opportunity,' khv:y1 (Aux) 'experience, be accustomed to,' and waj4 (Part) 'keep (for a certain purpose).'
<table>
<thead>
<tr>
<th>Aux</th>
<th>PreV</th>
<th>Main Verb</th>
<th>PostV</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>khoN1</td>
<td>(ca2)</td>
<td>?a:n2</td>
<td>(ma:1)</td>
<td>(lx:w4)</td>
</tr>
<tr>
<td>?a:t2</td>
<td></td>
<td>'read'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>na:3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The marker that implies recent past is phvN3 (PreV) 'just' and the one that implies future is ca2 (PreV) which is glossed as 'potentially, assertion, volition, or determination.'

There are nine aspect markers that indicate five aspects: continuous, completive, perfect, continuative, and generic. Continuous markers are kam1laN1 (PreV) 'the process of doing something or being in some state' and ju:2 (PostV, Part) 'the continuation of the event for a certain length of time.' Completive markers are cop2 (PostV) 'end,' sam5ret2 (PostV) 'successful,' set2 (PostV) 'finish.' The continuative markers are ma:1 (PostV) 'come, toward' and pai1 (PostV) 'go, away.' These continuative markers "indicate the completion or the continuation of the event from a certain point of time in a certain direction" (Kanchanawan 1978:92). The generic marker is j@:m3 (PreV) 'naturally,' which indicates simple present.

Besides time phrases, time markers, and aspect markers, time reference can be expressed through special verbs.
Activities and states do not necessarily imply time. Only the
time adverbial or the context determines time. Achievements imply past time even when a time phrase is not present. Examples of such achievements are ταϊν 'die,' हा० 'be lost,' दप्त 'extinguish,' and मोत 'expire.'

As mentioned above, a verb phrase may be preceded by a pre-serial verb or an auxiliary and followed by a post-serial verb or a particle. The verb phrase itself may further consist of a transitive verb (TV) or an intransitive verb (IV), and it is very common to find the verb phrase carrying a series of such verbs. Verb serialization in Thai has been described by Filbeck (1975:119) as follows:

When verb serialization in a language as Thai is contrasted with English we see that verbs occurring in sequence do not necessarily describe separate events or actions occurring serially; rather, all verbs in a series refer to a single proposition, the proposition contained in the S dominating the whole construction. The initial verb, or V1, of a series is propositional, i.e. this is the verb that carries the true predicate meaning of the proposition; any subsequent verb, or V1+n, states a functional meaning which is related to the predicate or propositional meaning of the initial verb. Depending on the propositional content of the initial verb the functional meaning of a V1+n may be an extra semantic component added on to the inherent semantic content already contained in the verb or it may comprise some radical alternation of the meaning of the verb.

The following example has a series of three verbs which is preceded by an auxiliary and followed by a post-serial verb and a particle. The initial verb, i.e., V1 of this series is propositional and the subsequent verb, i.e., V2 carries a functional meaning which is related to the propositional meaning of V1.
(1) Sub Aux V1 V2 N Prep
khaw5 khv:j1 paj1 chim1 ?a:1ha:n5 thi:3
he used to go taste food at

N Det PostV Part
ra:n4?a:1ha:n5 nan4 ma:1 lx:w4
restaurant that come already

'He used to go to taste food at that restaurant.'

1.5.3.3 Word classes

According to the syllabic structure, Thai words are classified into three main types. The classification is based on the work of Naksakul (1977).

(a) Monosyllabic words

Most Thai words are monosyllabic; therefore, Thai is known as a monosyllabic language. Monosyllabic words have the following structures:

1. C(C)VV 1-5 e.g., chya3 'believe'
2. C(C)VF 1-5 e.g., khwan1 'smoke'
3. C(C)VFs 2,4 e.g., phra4 'monk'
4. C(C)VVFn 1-5 e.g., dy:m2 'drink'
5. C(C)VVFs 2,3 e.g., chyak3 'rope'

(b) Disyllabic words

Even though most Thai words are monosyllabic, there are a number of Thai words that consist of two syllables. Disyllabic words may be a combination of two monosyllabic words, e.g., r@:N1-thaw4 'shoes' or a combination of the syllable C(r)V and a monosyllabic word, e.g., kra1'do:t2 'jump.' For the second combination, the first syllable is less stressed than the second syllable and it carries mid tone.
(c) Polysyllabic words

Most polysyllabic words in Thai are compound words or borrowed words from Pali, Sanskrit, Khmer, Chinese, and English. For example, ra:n4-?a:1-hai:n5 'restaurant' is a combination of three monosyllabic words and ro:N1-pha1'ja:1-bai:n1 'hospital' is a combination of two monosyllabic words and a disyllabic word.

1.5.3.4 As a topic-prominent language (T\(p\) language)

Li and Thompson (1976) present a number of distinguishing characteristics of topic-prominent languages. Based on these characteristics, Thai is considered to be a topic-prominent language. The following section discusses the important characteristics of Thai as a topic-prominent language.

(a) Surface coding

T\(p\) languages have "a surface coding for the topic, but not necessarily for the subject" (Li and Thompson 1976:466). Thai also has this characteristic. The topic in Thai is usually in initial position as in example 2.

(2) pla:1 ni:4 kin1 da:j3
    fish  this  eatable

'This fish, (anybody is) able to eat (it).'

The noun phrase pla:1ni:4 'this fish' is the topic and it is present in the sentence, whereas the subject of the verb kin1 'eat' is deleted.

(b) The passive construction

The passive construction is not common in T\(p\) languages because "it is the topic, not the subject, that plays a more
significant role in sentence construction. Any noun phrase can be the topic of a sentence without registering anything on the verb" (Li and Thompson 1976:467). In Thai, passivization is rare. If it occurs, it carries a special meaning, i.e., unpleasant situation (see example 7).

(c) "Dummy" subjects

In Tp languages, "dummy" or "empty" subjects are not found because "the notion of subject does not play a prominent role" (Li and Thompson 1976:467). When a subject is not necessary, the sentence can occur without a subject as in example 3.

(3) thi:3ni:3 suaj5  lya5kv:n1
here       beautiful very much
'It is very beautiful in here.'

(d) "Double subject"

According to Li and Thompson (1976:468), "Tp languages are famous for their pervasive so-called 'double subject' constructions." The double subject construction is common in Thai as shown in example 4.

(4) wua1 fu:N5 ni:4 tua1ca:2fu:N5 du2  thi:3sut2 cow  CL       this head of herd 'fierce most
This herd of cows, the head of the herd is fiercest.

Example 4 has wua1 fu:N5 ni:4 'this herd of cows' as the topic and tua1ca:2fu:N5 'the head of the herd' as the subject. The topic has no selectional relationship with the verb, i.e., it is not determined by the verb but by the discourse. As
pointed out by Li and Thompson (1976:468), there is no argument that this kind of sentence "could be derived by any kind of 'movement' rule from some other sentence type."

1.5.3.5 Word order in Thai

The basic word order of Thai sentence is SVO as in example 5.

(5) kha:w5 ti:1 mx:w1
    he   hit    cat

'He hits a cat.'

As pointed out by Li and Thompson (1981), in a language where the object follows the verb, there are a number of features that correlate with this position of verb and object. In regard to modifiers and heads, these features include Verb/Adverb, Noun/Adjective, Noun/Relative Clause, and Noun/Possessive. Thai is also a language that has the object following the verb, and it has the features that correlate with this position of verb and object as shown in example 6.

(6) Verb/Adverb     win3 rew1 'run fast'
    Noun/Adjective  phom5 suaj5 'beautiful hair'
    Noun/Relative Clause naN5sy:5 thii:3 ju:2 bon1 hiN3
                  'the book that is on the shelf'
    Noun/Possessive pa:k2ka:1 kh@iN5 chan5
                   'pen of mine'

Even though Thai generally has the verb in the middle, it is also possible to have the verb at the end of sentence as in the passive construction shown in example 7.
(7) mx:w1 thu:k2 kha:w5 ti:1
cat PM he hit
'The cat was hit by him.'

1.5.4 Phrase Structure Rules

This section presents phrase structure rules which indicate the positions in which time markers and aspect markers (as mentioned in section 1.5.3.2) occur. The following phrase structure rules are adapted from the work of Kanchanawan (1978).

\[
\begin{align*}
S & \rightarrow NP \quad VP \quad (ADVM) \\
VP & \rightarrow VP \quad \left\{ \begin{array}{l}
S \\
NP \quad POSTV \quad (Q) 
\end{array} \right. \\
NP & \rightarrow \left\{ \begin{array}{l}
PRO \\
N \quad (CLASS \quad DET) 
\end{array} \right. \\
ADVM & \quad \text{adverb of manner} \\
POSTV & \quad \text{post-serial verb} \\
Q & \quad \text{quantity} \\
PRO & \quad \text{pronoun} \\
N & \quad \text{noun} \\
CLASS & \quad \text{classifier} \\
DET & \quad \text{determiner}
\end{align*}
\]

The phrase structure rules are read as follows:

1. A sentence is composed of a noun phrase, a verb phrase, and an optional adverb of manner.

2. A verb phrase is composed of a verb phrase and an optional sentence, noun phrase, or post-serial verb followed by an optional quantity.
3. A noun phrase is composed of a pronoun or a noun followed by an optional classifier and determiner.

Kanchanawan further states the phrase structure rules for the VP as follows:

\[
VP \begin{cases} 
\text{PREV} & \text{(PART)} \\
\text{AUX} & \text{VP} \\
\end{cases} 
\]

PREV pre-serial verb
AUX auxiliary
VM main verb
PART particle

A verb phrase is composed of a main verb or a verb phrase preceded by an optional pre-serial verb or auxiliary and an optional particle.

1.6 The Data

Unity" is a reading text used in primary schools. "Srithanonchais" is an old trickster tale narrated by a Thai native speaker. "The Old Woman" is a short novel. Except for the last, these texts are transcribed in the appendix. The transcription is in phonemic symbols with word by word translation and free translation. Since the short novel is lengthy, only a synopsis in English is given so that it can be used to illustrate the plot structure of Thai narrative.

In this study, the texts mentioned above will be referred to according to their numbers as follows:

Text 1  The Mother Dog Called Nin
Text 2  Srithanonchai
Text 3  The Lion and the Rat
Text 4  The Guardian Angel and the Wood Cutter
Text 5  The Frogs Chose Their Master
Text 6  The Horse and the Fox
Text 7  The Unity
Text 8  The Foolish Fox
Text 9  The Magic Pond
Text 10 The Old Woman

1.7 Outline of This Study

The next chapter of this study is concerned with the notion of macrostructure. The purpose is to present the principles of macro-processing which will be applied to a Thai narrative discourse in order to illustrate how the general macrostructure of the text as a whole can be worked out on
the basis of the recursive macro-rules. The following section of this chapter has to do with how the macrostructure can be considered to be a control on the content and balance of the illustrative text.

In chapter 3, the major concern is the overall plot structure which is the notional structure of narrative discourse and the grammatical profile which realizes the plot structure. The content of a text which realizes the notional structure features is a manifestation of the macrostructure of the text.

Chapter 4 discusses the notion of storyline and non-storyline. In order to develop the plot structure of a text, a storyline is required because it moves the text from the starting point toward the end. The first section of this chapter includes categories of non-storyline. The next section presents all categories of verbs that advance the storyline and the sequential markers that accompany them. The last section is an attempt to posit a salience scheme of verb forms and clause types and to illustrate how the salience scheme helps to analyze a paragraph in Thai.

Chapter 5 deals with identificational information. The storyline, which corresponds roughly to the domain of the verb phrases, is required by the plot structure. However, a text not only has the verb phrases but also the noun phrases (for participants and props) which interweave with the verb phrases. Therefore, the plot structure also requires the noun
phrases. In this chapter, participants are ranked according to their importance to the story, which can be measured through the framework of Givón (1983). Next, grammatical forms encoding participant reference are presented. The last section of this chapter shows how participants and props are encoded by certain grammatical forms according to their ranks.

Chapter 6 studies cultural information embedded in Thai texts. The purpose is to point out that when one studies a text, he should not limit his analysis to the discourse information explicitly expressed such as storyline and participant reference. Instead, he should consider the cultural information which is not explicitly stated in the text but can be implied. A trickster tale is chosen for detailed study in order to illustrate how the text cues in cultural information. The final section of this chapter discusses knowledge frames which are necessary for understanding the trickster tale.
Notes

1. Storyline is any happening that pushes the story forward (see section 4.2 for detail). Non-storyline is supportive material other than the mainline of development in a discourse (see section 4.1 for detail).

2. In transcribing the texts, the glottal stop "?" following the word is omitted and the unstressed short syllable is assigned mid tone.

3. Thai is, of course, a language with tones. Modern Central Thai distinguishes five tonal contrasts, though other varieties of the language have different numbers, different registers and contours, and different distributions of tones. These arise from five original proto-language contrasts having split into two each, which then coalesce and merge in a variety of manners. For my purposes it is sufficient to transcribe each syllable with a number to mark its suprasegmental traits and ignore the actual pitch characteristics.

4. This table is adapted from the tree diagram written by Sindhvananda (1970:61).

5. Continuous markers are progressive markers which are distinguished from continuative markers.

6. This continuous marker literally means 'stay/be alive.'

7. Achievements are verbs that are inherently perfective actions.

8. The numbers that accompany the syllable structures represent tones. For example, the syllable structure C(C)VV
may carry all tones, i.e., 1-5, whereas C(C)VVF can carry only tone 2 or 3.

9. Aesop's Fables were written in Thai but I believe that it was adapted from the original model of Aesop's Fables even though the writer did not mention this in his introduction.
CHAPTER 2

MACROSTRUCTURE

2.0 Introduction

A text consists of linearly ordered sentences. However, underlying these sentences, there exists a level of global and abstract structures that controls the arrangement of these sentences (van Dijk 1972). The reason for postulating this level is "to account for the 'global meaning' of discourse such as it is intuitively assigned in terms of the 'topic' or 'theme' of a discourse or conversation" (van Dijk 1977a:3).

Macrostructures are "a more GLOBAL LEVEL of semantic description; they define the meaning of parts of a discourse and of the whole discourse on the basis of the meanings of the individual sentences" (van Dijk 1977b:6). The meaning of the macrostructure of a particular text is regarded as "a function of the meaning and reference of the constituent propositions of the explicit text base and the relations between those propositions" (van Dijk 1977a:7).

Van Dijk (1972) explains that when a language user assigns a global content to a text, he replaces the sequence of propositions underlying the sequence of sentences of the text, i.e., micro-structures, with a macro-proposition. That is to say, he reduces all the propositional information of the
discourse to the macrostructure. In order to obtain the macrostructure from the micro-structures of the text, the language user operates the macro-rules that "transform one proposition sequence into another 'at another level' of description" (van Dijk 1977a:8). Therefore, micro-structures are the input to the macro-rules and the macrostructure is the output. The macrostructure is not limited to one level. Instead, there are several levels of macrostructure, "as long as there are global concepts and facts defining the level" (van Dijk 1977a:7). That is, macro-rules will operate "on a sequence of macrostructures to yield still more global macrostructures, until the most general macrostructure of a discourse is reached" (van Dijk 1977b:6-7).²

2.1 **Macro-Rules**

The macro-rules that underlie the global interpretation of discourse are formulated by van Dijk (1977a,b) into the following four rules:

2.1.1 **Generalization Rule (M-I)**

The first rule substitutes several properties of the same superordinate class with the name of the superordinate class. By application of this rule, the predicates and the arguments are generalized to a more general concept. It is an essential property of generalization that information be deleted. The deletion of information is required as it is irrelevant at the macro-level. When information is deleted,
it is irrecoverable, that is, we cannot supply the information which has been deleted. The application of this rule can be exemplified as follows: a dog, a cat, and a parakeet can be generalized as pets (van Dijk 1977a).

2.1.2 Deletion Rule (M-II)

The second rule says that if a proposition is not a presupposition of any other proposition in the sequence, it will be deleted. The deleted proposition can be left out "without changing the meaning or influencing the interpretation of the subsequent sentences of the discourse" (van Dijk 1977b:144). As the deleted proposition is not a condition for the interpretation of any other proposition, it is considered irrelevant, i.e., non-presuppositional. Also, a proposition is deleted "if it determines the interpretation of a proposition which is itself deleted or substituted" (van Dijk 1977a:11). An example of the application of this rule can be seen in Macro-operation 1 (p.33).

2.1.3 Integration Rule (M-III)

This rule combines or integrates the sequence of essential and coherently related sentence-propositions into global information. By application of the Integration Rule, the more specific information of the passage will be deleted if "its global information has already been expressed in the text by the proposition that also serves as a macro-proposition" (van Dijk 1977a:12). Besides, if a proposition expresses a
macro-proposition already expressed by a preceding proposition, it may be deleted. The information integrated by this rule can be recovered because "it is part of the more general concept or frame" (van Dijk 1977b:146). Therefore, the proposition considered to be a normal or expected fact will be integrated. An example of the application of this rule can be seen in Macro-operation 2 (p.33).

2.1.4 Construction Rule (M-IV)

This last macro-rule and the Integration Rule are variants of each other. However, the Construction Rule is distinguished from the Integration Rule in the way that it "has no input proposition that organizes other propositions" (van Dijk 1977a: 14). The macro-rule of Construction operates as follows:

It organizes micro-information by combining sequences of propositions that function as one unit at some macro-level; it reduces information without simply deleting it; and it introduces information at the macro-level that is 'new' in the sense of not being part of the text base or entailed by individual propositions of the text base (van Dijk 1977a:15).

Essentially, the Construction Rule "summarizes a sequence of actions or events by introducing a name that refers to the sequences as a whole (e.g., reading books, going to class, taking exams, studying)" (Kintsch 1977:44).

The macro-rules stated above satisfy "the ENTAILMENT relation," that is, the macro-propositions obtained via the application of these rules are entailed by the sequence of propositions underlying the sequence of sentence, i.e., the
micro-structures (van Dijk 1977b). However, the macro-operations will not apply if macro-propositions are expressed in the text. The non-application of macro-rules is regarded as "the application of a ZERO-rule whose input and output are identical" (van Dijk 1977a:10).

2.2 The Derivation of Macro-propositions for the Folktale "The Mother Dog Called Nin"

The purpose of this chapter is to point out that when the macrostructure is worked out, it is much easier to justify the existence of the various parts and features of a text. Therefore, the first concern of this section is to discover the macrostructure of an illustrative Thai text. Instead of applying the macro-rules to the unrestricted text, I start with the storyline, i.e., any happenings that push the story forward. The text-reduced-to-storyline makes a good abstract of the text, and I have considered it to be a low level of macrostructure, which is the input to the macro-rules. The macro-rules are recursively applied to the reduced text until the most general macrostructure of the text is discovered. I have also crosschecked the macrostructure arrived at with other speakers of Thai as to intuitive plausibility.

Even though the macro-rules attempt to be objective, there is, of course, a certain subjectivity in applying them. Different analysts may come up with somewhat variant macrostructures, but I believe that these variations should prove to be marginal. In the same way, when language users
summarize a text, they cannot be expected to arrive at the same macrostructure. Kintsch (1977:40) reports his experiments in summary and recall as follows:

Different subjects will write different summaries of a story reflecting the fact that from the same text they have constructed somewhat different macrostructures. They have the same schema to guide them, but as we shall see below, the rules governing the constructions that occur as an integral part of the comprehension process leave some room for individual variation. A person's goals, expectations, and knowledge base determine exactly how he will understand the text.

Even though the macrostructure derived via these macro-rules is obtained operationally, I believe that this macro-structure is a deep level within the text itself. I use the macro-operation to construct the macrostructure, but to the composer, the macrostructure is his intended conception.

After the macrostructure is worked out, I examine the whole text to see how the macrostructure can be considered to be a control on the content and balance of the story.

2.2.1 Propositionalizing the Text

Discrete portions of the text (roughly corresponding to sentences) are indicated by spacing in the Thai original of the text. I have simply numbered these consecutively as roughly corresponding to a propositionalizing of the text (cf. Miller and Kintsch 1981).

2.2.2 Abstracting the Text

The next step follows the procedure proposed by Longacre (In press a:7). That is, the supportive material off the storyline is left out. The text is reduced to fifty-five
propositions all on the storyline. The full version of the text is provided in the appendix. The propositions advancing the storyline are underlined.

2.2.3 Off-the-line Propositions

The supportive material which is not on the storyline is left out. It includes the following types of information:

a. Identification

The information regarding a new participant such as the mother dog in P1, the hunter in P19, and the princes in P32, P33, P34, and P35 is off-the-line material.

b. Setting

The setting of each episode, e.g., P58 and P85 is peripheral material.

c. Description

The descriptive material is expressed in P28, P29, P30, P31, and P52.

d. Routine events

P13, P14, P15, P16, P17, and P18 are routine events; therefore, they are omitted.

e. Repetition

The repetitive activity as found in P25 is off the storyline.

f. Background

P78 is background information which amplifies the preceding main event by adding which direction the participants went. Therefore, it can be excluded.
g. Prolonged activities

The activities requiring a duration of time are off the storyline. They include P2, P6, P11, P12, P21, P40, and P41.

h. Thought and feeling

Thought and feeling do not advance the storyline so they are excluded. They appear in P4, P8, P10, P24, P54, P56, P60, and P79.

i. Gradual activities

The propositions that refer to gradual activity such as P3 are off the storyline.

j. Negation

The propositions that contain negation do not refer to events that actually happen; therefore, the propositions such as P9, P47, and P74 are left out.

k. Adverbial clause

The adverbial clauses found in the text function as a back reference to previous events or a demotion of on-the-line propositions; therefore, they do not constitute backbone material. These adverbial clauses occur in P43, P53, P64, P68, P72, P81, P88, P90, and P95.

2.2.4 Macro-operations

After the text has been reduced to fifty-five propositions, the macro-rules are applied to these propositions. The application of the macro-rules is recursive, that is, the macro-rules can be applied recursively until the most general
macrostructure of the text has been discovered. The application of the macro-rules to the fifty-five propositions yields three levels of macrostructure. The highest level of macrostructure is the most general macrostructure of the text.

Level Macro-I

Macro-operation 1:

\[ P5 \quad \rightarrow \quad 1 / mx:3 \quad ma:5 \quad nin1 \quad k@:3 \quad tok2 \]

\[ P1 \quad mother \quad dog \quad Nin \quad Aux \quad give \quad birth \]

\[ lu:k3 \quad ?@:k2ma:1 \quad pen1 \quad ma1nut4 \]

baby come out to be human being

\[ lx4 \quad pen1 \quad phu:3jiN5 \quad than4 \quad sa:m5 \]

and to be female all three

\[ khon1/ \]

CL

'Nin gave birth to three female humans.'

P5 is deleted because it is not a presupposition of any other proposition in the sequence.

Macro-operation 2:

\[ P20 \quad \rightarrow \quad 1 / na:j1phra:n1 \quad nam1 \quad na:N1 \quad ma:5 \quad nin1 \]

\[ P22 \quad M-III \quad P2 \quad hunter \quad take \quad female \quad mother \quad Nin \]

\[ P23 \]

\[ P26 \]

\[ P27 \]

\[ lx4 \quad dek2 \quad n@:j4 \quad than4 \quad sa:m5 \quad paj1 \]

and child little all three go

\[ linaN4 \quad waj4 \quad thi:3 \quad ba:n3 \]

take care keep at house

\[ con1kra1thaN3 \quad tv:p2to:1 \quad pen1 \quad sa:w5/ \]

until grow up to be woman

'The hunter took Nin and all three children home and took care of them until the children grew up to be women.'

P20, P22, P23, and P26 are integrated into P27 because they are coherently related to P27 and can be inferred from
P27. That is, if the hunter took the mother dog and the children home, it can be inferred that the hunter saw them and befriended them until they trusted him and let him take them home.

Macro-operation 3:

P36  →  0
P37  →  M-II

P36 and P37 undergo deletion since they are detailed information not essential to the next macro-proposition expressed in P39.

Macro-operation 4:

P38  →  1 / ta:N2 sa1mak2 rak4khraj3 kan1
P39  →  M-III P3 each willingly love together
P42  →  pen1 sa:m5 khu:3/
     to be three couple

'Each prince fell in love with one of the girls.'

P38 and P42 are expected facts that can be recovered by P39; therefore, they are integrated into P39. That is, if each prince and each girl fell in love with the other, it can be expected that the princes saw the girls and liked them (P38) and they promised they would come back to pick up the girls (P42).

Macro-operation 5:

P43  →  1 / mx:3 ma:5 nin1 maj3j@:m1 sa1dx:N1
P44  →  M-IV P4 mother dog Nin refuse reveal
P45  →  tua1 pen1 mx:3/
     self to be mother

'Mother dog Nin refused to reveal herself as the mother.'
P43, P44, and P45 function as one unit at the first macro-level; therefore, they are combined into one proposition.

Macro-operation 6:

\[
P46 \quad \rightarrow \quad 0 \\
P48 \quad \text{M-II} \\
\]

P46 and P48 are deleted because they can be inferred from the following text units.

Macro-operation 7:

\[
P49 \quad \rightarrow \quad 1 / \text{lu:k3sa:w5 na:N1 ma:5 nin1 thanN4} \\
P50 \quad \text{M-I} \quad \text{P5} \quad \text{daughter female mother Nin all} \\
P51 \\
\text{sa:m5 paj1 ju:2 kap2 caw3cha:j1 thanN3} \\
\text{three go to be with prince all} \\
\text{sa:m5 thi:3 myaN1 ta:N2ta:N2 kan1/} \\
\text{three at town different each other} \\
\text{'Nin's daughters went to live with the three princes at different places.'} \\
P49, P50, P51 are generalized by a more general concept since it is unimportant to mention specifically which girl went to live with which prince.

Macro-operation 8:

\[
P53 \quad \rightarrow \quad 1 / \text{na:j1phra:n1 cyN1 tok2loN1} \\
P55 \quad \text{M-III} \quad \text{P6} \quad \text{hunter so agree} \\
P57 \\
\text{j@:m1rap4pa:k2 pha:1 mx:3 ma:5 ?@:k2} \\
\text{promise take mother dog go out} \\
\text{dv:in1tha:N1 paj1 jiam3 lu:k3 thanN4} \\
\text{travel go visit child all} \\
\text{sa:m5 thit4/} \\
\text{three direction} \\
\text{'The hunter agreed to take the mother dog to visit her three children by taking her into three directions.'}
P53 and P55 are integrated into P57 because they are expected propositions that can be inferred from P57. If the hunter agreed to take Nin to visit her daughters, it can be expected that Nin missed them and wanted to see them (P53); then she asked the hunter to take her to see them (P55).

Macro-operation 9:

P59 \[\rightarrow\] P7

P61 M-IV P7 child eldest and child middle
P62
P63 maj3 t@:n3rap4 mx:3/
P64 not welcome mother
P65
P66 'The two elder daughters did not welcome their mother.'

P59, P61, P62, P63, P64, P65, and P66 are coherently related so they are combined into one unit via the construction rule.

Macro-operation 10:

P67 \[\rightarrow\] P8

P68 M-III P8 daughter Aux walk enter
P69
P70 h@N3 paj1 saN2 na:N1kam1nan1 haj3
P71 room go order maid let

?aw1 nam4r@:n4 paj1 sa:t2rot4 mx:3 take hot water go throw mother

ma:5/
dog

'The daughter walked to the room to order her maid to throw hot water on the mother dog.'

P67, P69, P70, and P71 are integrated into P68 because they are normal facts which are part of the more general concept (P68). When the maid threw hot water on the mother
dog, the expected sequences of events are (1) the dog was hurt (P69), (2) ran away (P70), and (3) cried (P71).

Macro-operation 11:

P72  \[\rightarrow\]  1 / na:j1phra:n1 t@:N3 bx:k2 mx:3 ma:5
P73 III P9 hunter must carry mother dog
P75
P76 saj2 ba:2 paj1 ha:5 lu:k3
P77 put on shoulder go see child
khon1sut2th@:N4 ta:m1
youngest according to
pra1ni4tha:n1 dv:m1 kh@:N5 mx:3'
intention original of mother
ma:5/
dog

'The hunter had to carry the mother dog on his shoulder to go to see the youngest daughter according to the mother dog's original intention.'

P72, P73, P75, and P76 can be recovered from P77. That is, P77 implies (1) the younger daughter let the hunter come out to get the mother dog (P72 and P73), and (2) the hunter heard and saw the dog crying (P75 and P76). Therefore, P72, P73, P75, and P76 are integrated into P77.

Macro-operation 12:

P80 \[\rightarrow\]  1 / lu:k3sa:w5 khon1lek4 haj3 mx:3 kap2
P81 M-IV P10 daughter youngest let mother and
P82
P83 na:j1phra:n1 khaw3 ma:1 ju:2 naj1 waN1/
P84 hunter enter come live in palace

'The youngest daughter let her mother and the hunter live in the palace.'

The macro-rule of construction combines P80, P81, P82, P83, P84 into one unit.
Macro-operation 13:

P86  M-III  P11  corpse  mother  dog  Nin  get  become
P87  M-III  P11  th@:N4  paj1  than4  tua1/
gold  go  all  body

'The corpse of mother dog Nin became
gold all over.'

P86 and P87 are integrated into P88 since they are
expected facts that can be recovered from P88. The incident
that Nin's corpse turned to gold implies that (1) Nin died
(P86) and (2) the daughter kept the corpse (P87).

Macro-operation 14:

P89  M-IV  P12  that  to  be  like  this  because
P90  M-IV  P12  rx:N1ka1tan1ju:1  kh@:N5  lu:k3sa:w5
grateful  of  daughter
khon1lek4/
youngest

'It happened like this because of the
youngest daughter's gratitude.'

P89 and P90 are combined as one proposition via the con-
struction rule.

Macro-operation 15:

P91  M-III  P13  daughter  youngest  Aux  share
P92  M-III  P13  haj3  duaj3  khwa;m1tem1caj1/
give  with  willingness

'The youngest daughter willingly gave
them the bones.'

P91, P92, and P93 are integrated into P94 because they
can be inferred from P94. That is, when the youngest daughter
let her sister share the bones, this incident implies (1) the
sisters knew that the corpse turned to gold (P91) and (2) they came to share the bones (P92 and P93).

Macro-operation 16:

P95 \[\rightarrow\] 1 / tx:2 ph@:1 paj1 thyN5 ba:n3myaN1 kh@:N5  
P14 \[\rightarrow\] 0  but when go to town of  
  ton1 kra1du:k2 k@:3 kla:j1pen1  
  self bone Aux become  
  kra1du:k2 tham1ma1da:1 duaj3  
  bone ordinary with  
  khwa:m1maj3ka1tan1ju:1 t@:2 mx:3  
  ingratitude to mother  
  nan3?e:N1/  
  intensifier  

'But when the two daughters reached their towns, the gold bones turned out to be ordinary bones because of their ingratitude.'

P95 cannot be reduced by the macro-rule because it is a macro-proposition that is expressed in the story.

The macrostructure which has been obtained so far is the first level of macrostructure, since macrostructures are themselves "subject to further macro-interpretation" (van Dijk 1977a:26). Thus, the macro-rules can be recursively applied to the first and following levels of macrostructure so as to obtain the general macrostructure of the story as a whole. The macro-rules are applied to the higher levels of macrostructure in the same way as they are applied to the fifty-five propositions; therefore, the macro-operations at the higher levels of macrostructure are not discussed in detail here. The operations of macro-rules at the higher levels yield the macro-representations as follows:
Level Macro-II

2  /mx:3  ma:5  nin1  tok2  lu:k3  pen1  ma1nut4
P1  mother  dog  Nin  give  birth  child  to  be  human  being

  phu:3jiN5  sa:m5  khon1/
  female  three  CL

'Nin gave birth to three female humans.'

1  1  1  1  1
(M-II, < P1, P2, P3, P4, P5 >)

2  /lu:k3sa:w5  khon1to:1  lx4  khon1kla:N1  sa1dx:N1
P2  daughter  eldest  and  middle  express

  khwa:m1raN1klat2  mx:3  ma:5  tx:2  lu:k3sa:w5  khon1lek4
  aversion  mother  dog  but  daughter  youngest

  jin1di:1  t@:n3rap4  mx:3  ma:5/
  willing  welcome  mother  dog

'The two elder daughters expressed their aversion toward their mother dog but the youngest daughter welcomed her mother dog.'

1  1  1  1  1
(M-IV, < P6, P7, P8, P9, P10 >)

2  /sop2  mx:3  ma:5  nin1  kla:j1pen1  th@:N1  phr@4
P3  corpse  mother  dog  Nin  become  gold  because

  rx:N1ka1tan1ju:1  kh@:N5  lu:k3  khon1sut2th@:N4/
  gratitude  of  child  youngest

'The corpse of mother dog Nin became gold because of the youngest daughter's gratitude.'

1  1
(M-III, < P11, P12 >)

2  /kra1du:k2  k@:3  kla:j1pen1  kra1du:k2  tham1ma1da1:1  duaj3
P4  bone  Aux  become  bone  ordinary  with

  khwa:m1maj3ka1tan1ju:1  t@:2  mx:3  nan3?p:e:N1/
  ingratitude  to  mother  intensifier

'The gold bones turned out to be ordinary bones because of the elder daughters' ingratitude.'

1  1
(M-III, < P13, P14 >)
Level Macro-III

3 /duaj3 khwa:m1ka1tan1ju:1 kh@:N5 lu:k3sa:w5 khon1lek4

P1 with gratitude of daughter youngest

na:N1 cyN1 daj3 khr@:p3khr@:N1 sop2 th@:N1 kh@:N5
she so get possess corpse gold of

mx:3 ma:5 lx4 duaj3 khwa:m1?a1ka1tan1ju:1 kh@:N5
mother dog and with ingratitude of

lu:k3sa:w5 khon1to:1 s@:N5 khon1 kra1du:k2 th@:N1 cyN1
daughter elder two CL bone gold so

kla:j1pen1 kra1du:k2 tham1ma1da:1/
become bone ordinary

'Because of the youngest daughter's gratitude, she
possessed the gold corpse of her mother dog, and because
of the elder daughters' ingratitude, the gold bones
turned out to be ordinary bones.'

(M-IV, < P1, P2, P3, P4 > )

As illustrated above, three levels of macrostructure
have been postulated. The sequence of propositions underlying
the sequence of sentences of the story constitutes the input
to the macro-rules, and the output is the first level of
macrostructure. Next, the macro-rules are applied recursively
to organize the first level of macrostructure into the higher
levels of macrostructure. The macro-operations continue until
"the most general macro-proposition," i.e., the third level of
macrostructure, has been discovered. This highest level of
macrostructure is regarded as the most general macrostructure
of the text. It preserves a summary of the story. If macro-
rules are further applied to the Level III of macrostructure,
the result will preserve mainly the moral. The Level III of
macrostructure fits the intuitive summaries of Thai speakers;
a more general level (Level IV) loses all allusion to this particular story and preserves a moral that any such story could teach.

Since the meaning and reference of the semantic structure of discourse is defined "in terms of [its] constituents' meaning" (van Dijk 1977b:7), the meaning of each level of macro-proposition is entailed by the meaning and reference of the lower level of macro-propositions. Some largely irrelevant information is, to be sure, deleted and irrecoverable. Nevertheless, it entails the next higher macrostructural level. Other information from the lower levels is generalized—in which case knowledge frames and scripts provide probable recovery of information. At any rate, the meaning of the macrostructure of the text, i.e., the third level of macrostructure, is determined by the meaning of the constituent propositions of the text as a whole.

2.3 Macrostructure and the Content of the Story

The previous section is an attempt to discover the macrostructure of "The Mother Dog Called Nin." The next step presented in this section is to inspect the whole text to see how the most general macrostructure can be considered to be a control on the content and balance of the story.

To understand how the macrostructure affects the arrangement of grammatico-stylistic features, it is necessary to take the grammatical profile of the story into consideration. The grammatical profile of Text 1 corresponding
to the plot as notional structure can be diagramed as in Figure 1.

The story starts with the aperture, ka:n1 khra:N4 ny:N2 na:n1 ma:1 lx:w4 "once upon a time," which is a feature of the surface only. The first paragraph pictures stage, which encodes the notional structure Exposition. The next four episodes are pre-peak episodes which encode Inciting Moment and Developing Conflict in the deep structure. The Climax of the story corresponds to the peak episode (episode 5) in the surface structure. The last episode is the second peak which encodes the notional structure Denouement and Conclusion.

2.3.1 In Stage (P1, P2)

Stage encodes Exposition which is expounded by an Identification paragraph. It gives such information as place, time, and also introduces the central participant. As suggested in the previous section, the derived macrostructure or the overall plan of this story implies that the story is about the gratitude which results in good consequences and ingratitude which yields bad consequences. Of the most importance in Stage is the introduction of this overall plan into the story. There are some clues that tell the reader the main idea of the story. First, the mother dog as the central participant is introduced as a good mother dog. Next, the "goodness" of the mother dog is elaborated by the customary incidents in which she serves her masters as best as she could to pay for the kindness she receives from them. The story does not make
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Figure 1. The plot structure and grammatical profile of "The Mother Dog Called Nin"
explicit how the mother dog serves her owners because this kind of information is not crucial. What is more important is that the mother dog is grateful, and later in the story it is explicitly brought out that gratitude is the germinal idea of this story. The mother dog's good deeds result in good consequences. That is, the owners are kind and good to her and also name her \texttt{nini} 'black.' The naming implies that the owners accept the mother dog as their pet. This incident cues us to the overall plan of the story.

Another point of the story which is more crucial to the macrostructure than the other points is the choice of a dog as the central participant instead of other animals. The main reason for this choice is that dogs are grateful animals and gratitude is the main idea of this story.

2.3.2 In Episode 1 (P3-P6)

The first episode is set off from Stage by the change of time, circumstance, and location. The chronological marker \texttt{t0;2ma;1} 'later' indicates change of time. The story gets something going when the circumstances change. That is, the mother dog becomes pregnant. Now the story focuses on the love and care the mother dog has for her unborn babies. The mother dog's feeling toward her unborn babies is expressed in the story by an awareness quote paragraph.\textsuperscript{11} The mother dog thinks about the owners' young children who might harm her babies. This off-the-line material is integrated into the story to emphasize the mother's role of the dog. The mother
dog performs the role of a very good mother and, traditionally, it is expected that her babies should be grateful to her. However, the following incidents reveal the expectancy reversal which puts a spotlight on the macrostructure of the story.

The change of location is marked by an on-the-line clause containing the motion verb ni:5 'run away.' The moving of scene to another location is also significant to the macrostructure. If the mother dog had stayed at her masters' house until the babies were born, her babies might have been hurt by the young children of her masters and the story might not have been developed according to its macrostructure. The change of place enables the mother dog to take care of her babies by herself. The emphasis can be placed on the love and care of the mother dog which will contrast with the hatred and aversion two of her daughters have toward her later. As mentioned above, these opposite feelings are manifestations of the overall meaning of the story.

2.3.3 In Episode 2 (P7-P13)

This episode is marked by the adverb of time na'i1i1hi:3 sut2 'finally' and the introduction of three minor participants as the daughters of the mother dog. The story develops its Inciting Moment by adding an unusual incident: instead of giving birth to puppies the mother dog gives birth to three female human beings. This atypical event has to do with the macrostructure of the narrative. If the mother dog
had puppies, there would not be any conflict between the mother and the puppies because they belong to the same species, and in this case the story cannot advance toward the macrostructure. However, when a dog has baby girls, there is something going on. Normally, dogs are expected to serve human beings. In Thai society, especially in rural areas, dogs help their owners to guard the house. Therefore, when human beings have a dog as their mother, some of them may be ashamed of their mother. This atypical event impells the overall plan forward. In the following episodes, because the mother is a dog, two of the girls hate her and do not want anyone to know that they have a dog as their mother. On the other hand, the youngest daughter does not care whether her mother is a dog or a person. She loves and takes care of her mother regardless. Now if the mother were a woman, the gratitude theme of the story would not be as salient as it is having a dog as the mother. Being grateful to the mother who is a dog makes the story more effective than being grateful to a mother who is a normal woman would allow.

The rest of the episode is all off-the-line material. The mother dog does not mind having human beings as her babies. She loves them and takes good care of them. The information is included here to emphasize the love and care that the mother dog has toward her babies. For example, the writer uses a contrast paragraph to contrast the mother dog with her three babies when the mother dog finds food for her
babies but lets herself starve if there is not enough. The mother role is elaborated in detail in order to give prominence to the mother dog as a very good mother. This supportive material is added in order to contrast the role of the mother dog with the role of her daughters, which is mentioned in the following episodes. Instead of loving and caring for the mother dog, the two elder daughters are ashamed of her and treat her badly. At the end of the story these bad deeds result in unpleasant consequences. On the other hand, the youngest daughter is grateful to her mother dog, and her good act results in good consequences. All these incidents lead to the central idea of the story.

2.3.4 In Episode 3 (P19-P31)

The new episode starts with the introduction of a hunter as a minor participant. The hunter plays the role of mediator who goes between the mother dog and other characters. His role is also crucial to the main idea of the story. He comes across the mother dog and her daughters. He makes friends with them and finally takes them to his home. He takes care of them until the girls grow up. Without him, the mother dog and the daughters might have been killed in the forest, and the story would never have achieved its central idea. Moreover, the hunter brings the princes to his home where they meet the three girls. This incident leads to the gratitude- ingratitude theme of the story when the hunter takes the mother dog to visit her daughters at different places. At the
end of the episode, an amplification paragraph is included to provide the reader with a background of the participants, i.e., the characteristics of each girl. This off-the-line information gives a hint to the incidents that follow. The eldest daughter is shy and is not talkative; therefore, it is predicted by the following incident that she will be ashamed of her mother dog and will not welcome her. The younger daughter is cruel, and later in the story she not only feels disgusted toward her mother but also hurts her badly. The youngest daughter is sweet and honest; therefore, the reader can expect that she will treat her mother very well. It can be observed here that this descriptive material functions to point toward the main idea of the narrative.

Of much interest in this episode is the repetition of old information. In episode 2, the emphasis is on the love and care that the mother dog has for her babies. This information is repeated once more when the hunter comes across the mother dog and her babies and sees the mother dog take care of her babies by feeding them with a rabbit. This information is important because it also points toward the gratitude-ingratitude theme. As a mother, the dog does her best; therefore, her daughters should be grateful to her even though she is only an animal. However, the story does not proceed as expected. Two of the daughters are ungrateful and only one of them is grateful. The story fully indicates its macrostructure when the difference between the ungrateful and grateful daughters' acts results in different consequences.
2.3.5 In Episode 4 (P32-P51)

This episode introduces three princes. Princes are chosen instead of ordinary men because the narrator aims to highlight the opposition between the husbands of the daughters as princes and the mother of the daughters as a dog. If the daughters were married to ordinary men, they might not have enough motive to be extremely ashamed of their mother dog. Since they marry the princes, they become princesses. Their social status has been changed, and two of the daughters do not want other people to know that their mother is a dog. On the contrary, the youngest daughter still loves and cares for her mother dog, even though she is a princess. Therefore, the social status of the girls' husbands is also motivated by the macrostructure of the story.

In this episode, the narrator confirms the gratitude-ingratitude theme by including a complex dialogue. When the hunter asks the mother dog to reveal herself to the princes as the mother who brought up the girls, the mother dog refuses to do so. She gives the reason that it is the hunter who has taken care of her and the girls, or else she and the girls might have been killed in the forest. The narrator makes this incident vivid by using a quotation expressed in P45. This is the first quotation appearing in the story, and its function is to point toward the main idea of the story. This quotation implies that the mother dog is grateful to the hunter, and she does not want other people to know that her daughters have a
dog as their mother. Moreover, as the mother dog refuses to reveal herself as a mother, the hunter also refuses to go to live in the palace. He cares for the mother dog and does not want to leave her alone. His decision not to leave the mother dog is also tied to the macrostructure of the story. As mentioned earlier, the role of the hunter is that of a mediator between the mother dog and other participants. If the hunter left the mother dog, there would be no one to take the mother dog to see her daughters.

In this episode, the three girls move to other places. This change of location is required by the macrostructure of the story. When the mother dog and the girls are separated, the story can move to the crucial point, i.e., how each girl treats her mother after the years pass by.

At the end of this episode, a parallel paragraph is provided as a location background. This off-the-line material is also governed by the central idea of the story. It is not important where each girl goes to live. What is important is the difference in locations. Since the girls live in different places, the writer can make explicit how each girl reacts to the mother dog's visit.

It can be seen that this episode encodes Developing Conflict. When the girls marry the princes, there is a conflict between participants' status, i.e., the princes and the girls' mother as a dog, and the daughters now as princesses and the mother as a dog.
2.3.6 The peak episode (P52-P78)

The initial boundary marker of this episode is the change of time. The mother dog is getting old. She misses her daughters so much that she cannot eat or sleep. She asks the hunter to take her to visit her daughters at different places. This part of the story is required by the macrostructure. If the mother dog had not gone to visit her daughters, she would never have known which daughter was grateful to her, and the central plan of the story would not have been accomplished.

In this episode, the tension starts rising when the hunter takes the mother dog to visit the eldest sister. As mentioned previously, the eldest sister is shy; therefore, she is ashamed of her mother dog and does not welcome her. The story repeats the love and care the mother dog has for her daughters when she finds out that her eldest daughter is disgusted with her. She leaves the eldest daughter immediately because she is afraid her daughter will be ashamed of her. The mother dog's love and care, together with the eldest daughter's ingratitude, constitute an opposition which points toward the macrostructure.

The tension continues rising to the climax of the narrative when the eldest daughter sends a messenger to tell the younger daughter that the mother dog is coming. The peak of the story is recognized by the elaboration of details, quotations, packing of on-the-line material, the crowded stage, and rhetorical underlining.
The first marker of the peak is the quotation expressed in P63. The younger daughter shows her ingratitude when she orders her retinue not to let any dog come in her palace. Therefore, the hunter and the mother dog are forbidden entrance. Of much interest here is the use of the passive construction (P64 and P77). In general, passive clauses in Thai imply unpleasant situations. The passive construction is used twice in the Peak episode, while it is absent elsewhere in the story. The writer uses the passive construction at the peak for several purposes. First, the writer aims to focus on the bad situation in which the hunter and the mother dog are trapped. Next, she uses the passive construction to bring the mother dog as the victim of the action to the spotlight. The use of the passive construction is also required by the central idea of the story because it emphasizes the ingratitude of the younger daughter, that is, how badly the mother dog is treated.

The story reaches its climax when the ungrateful daughter orders her maid to throw hot water on the mother dog. The ingratitude theme is made explicit here. The writer employs rhetorical underlining to emphasize how much the mother is hurt. The following redundancy of surface structure is used:

P69. mx:3 ma:5 da:j3rap4 khwa:m1cep2puat2 ruat4ra:w4
mother dog receive excruciating pain
sa:5hat2 serious
'The mother dog was seriously in pain.'
P70. wiN3 ni:5 pajar sukr4s@:n3 tua1 P71. r@:N4 khruankhra:N1
run away go hide body moan unceasingly
ju:2 naj1 thi:3 lap4ta:1 khon1
to be in place out of sight people

'(She) ran to hide herself. (She) cried in a hidden
place.'

P76. h3n5 mx:3 ma:5 thu:k2 nam4r@:n4 luak3 ?a:1ka:n1
see mother dog PM hot water scald symptom
sa:5hat2 na:3som5pheat3
serious poorly

'He saw that the mother dog was scalded with hot water,
the symptom was serious.'

It has been observed that at the peak a number of
actions are packed together. On-the-line material is fre-
quent, and it is expounded mainly by sequence paragraphs such
as the paragraph that consists of P62, P63, and P64, the
paragraph that has P67 and P68, and the one that includes P73
and P74.

Furthermore, there is a concentration of participants.
Besides the mother dog, the hunter, and the younger daughter,
there are a number of the daughter's retinue. All of these
devices point toward the macrostructure of the story. They
are used to make the ingratitude theme explicit.

2.3.7 The Peak' Episode (P79-P95)

The last episode is signalled by a change of location
and explicit formulation of the gratitude theme. The notional
structure Denouement and Conclusion are encoded in this
episode. The tension is loosening when the youngest daughter
expresses her gratitude toward her mother by going out from
the palace to welcome her mother and also getting a doctor to treat her injuries. The gratitude theme is evident when the youngest daughter asks the prince to let her mother dog live in the palace. All of these incidents are required by the macrostructure. The opposition between the ingratitude of the elder daughters and the gratitude of the youngest daughter gives prominence to the central plan of the story.

After living in the palace for a year, the mother dog dies. The death of the mother dog is also required by the macrostructure. After her death, a miracle is added to reinforce another point of the macrostructure. The treatment that each daughter gave to her mother will yield different consequences. The gratitude of the youngest daughter is focused when she keeps her mother's corpse in a glass coffin in order that she can worship her. It is unusual to keep someone's corpse in a coffin made from glass. This atypical aspect of the story functions to pinpoint the love and care that the youngest daughter has for her mother. Even though the mother dog is dead, the youngest daughter is still grateful to her and even keeps her corpse in a splendid coffin made from glass. The feeling that the youngest daughter has for her mother is parallel to the feeling that the mother dog has for her children. This reciprocal feeling has consequences in the next incident of this episode.

The action of the youngest daughter mentioned above leads to a rise to a second peak which makes the overall plan
of the story complete. At this second peak, the gratitude of
the youngest daughter is made explicit. The youngest daughter
looks at her mother dog's corpse because she misses her mother
very much. The next incident manifests the next point of the
macrostructure. Because of her gratitude, the corpse turns to
solid gold. Since she is the one who keeps the corpse, she
has the right to own the golden corpse. This second peak is
marked by the quotation expressed in P90. This quotation
highlights the central idea of the story. That is, because
the youngest daughter is grateful to her mother, her good
deeds result in good consequences, i.e., she possesses the
golden corpse of her mother.

The writer makes the goodness of the youngest daughter
explicit in the incident that eventually follows. When the
elder sisters hear about the golden corpse, they come to claim
some parts of it. The youngest daughter is kind enough to
give them pieces of golden bone. The last point of the macro-
structure is manifested when the elder sisters reach home and
the golden bones again become ordinary bones. The macrostruc-
ture is made explicit in the last sentence (P95).

2.4 Summary

This chapter is the first attempt to apply the macro-
rules postulated by van Dijk to a text-reduced-to storyline in
order to construct the macrostructure of the text. I have
found that the macrostructure analysis can be clear if the
starting point is storyline. It is also the purpose of this
chapter to point out that when an analyst constructs the macrostructure of a text, it is much easier to justify the existence of the various parts and features of the text. Therefore, when the analyst analyzes the text, he should also take its macrostructure into consideration. A Thai narrative text was used to illustrate how to discover the macrostructure of the text and how the derived macrostructure can be considered to be a control on the content and balance of the story.

The starting point was structural: storyline. The text was reduced to fifty-five propositions which were all on the storyline. Macro-rules, namely, Generalization Rule (M-I), Deletion Rule (M-II), Integration Rule (M-III), and Construction Rule (M-IV), were applied to these reduced propositions. The application of these macro-rules yielded three levels of macrostructure. The Level III of macrostructure is the most general macrostructure of the text.

The next step is to inspect the text to see how the most general macrostructure controls the content and balance of the story. It has been found out that in the stage and pre-peak episodes, the choice of characters and the changes of time and location are all directed by the overall plan of the story. Off-the-line material is extensively given in pre-peak episodes. Its function is to emphasize the contrast between the feeling that the main participant has for her daughters and the feeling that the elder daughters have for her after they get married.
At the first peak, there is a high level of dramatic tension. The writer makes use of various devices to mark the climax of the story. A quotation is given to focus on the wickedness of the second daughter. The actions are intensified in order to make explicit how poorly the main participant is treated by the second daughter. Certain grammatical forms such as passive construction and adverb phrases are used to point out how the main participant suffers from this daughter's treatment. All of these devices are used to highlight the ingratitude point of the macrostructure.

The last episode is the Peak' episode which encodes Denouement and Conclusion. The tension is loosening and another point of the macrostructure is uncovered. The action of the youngest daughter is opposed to that of the other daughters. This opposition leads to the next point of the macrostructure which is made explicit in the next incident. The Peak' is a consequence of the first Peak. It is marked by a miraculous incident and a quotation. The macrostructure is overtly expressed in the quotation given by the prince. Finally, the story realizes its overall plan when the last point of the macrostructure is given explicitly in the last sentence.

In this chapter, I discussed how the macrostructure controls the content and balance of the illustrative text. In the next chapter, the focus is on the plot as notional structure and on the surface profile. The notional feature slots
are filled by the content of a text which is a manifestation of the macrostructure of the text.
Notes

1. I refer here to partial empirical justification of macrostructure in van Dijk and Kintsch's experiments in summary and recall (1981).

2. I believe that these macro-rules attempt to make explicit what the naive reader does in terms of summary and recall.

3. Preparatory actions, reasons, and consequences are typically entailed propositions.


5. See categories of non-storyline in section 4.1.

6. Macro-operation 1 can be read as follows: $P_5$ undergoes Deletion Rule (II) whereas $P_7$ is retained. The result of this macro-operation is $P_1$, i.e., the first proposition of the first level of macrostructure. The following macro-operations can be read in the similar way.

7. See material to the right of the arrows in the above macro-operations.

8. This macro-operation can be read as follows: $P_2$, $P_3$, $P_4$, $P_5$ undergo Deletion Rule (M-II) and the result of this operations, i.e., $P_1$, which is formerly $P_1$, is retained as the first proposition of the second level of the macrostructure.

9. Longacre (1983 xvii) defines the term "grammatical profile" as follows:
Such a profile is a deduction from clearly marked features, in the surface structure of a discourse. Furthermore, the surface structure profile is shadowed by an underlying notional structure (plot) which it exploits and marks in various ways.

10. See the notion of notional structure and surface structure in the following chapter.

11. See Thai paragraph types in section 3.3.2.
CHAPTER 3

OVERALL PLOT STRUCTURE AND PROFILE

3.0 Introduction

Longacre (1983a:20) proposes that any narrative discourse has plot as the notional structure. He makes a distinction between the plot that is in "low relief" and the plot that has "a perceptible climax." The former is episodic. It does not contain a cumulative development which culminates after the middle point of a narrative. On the other hand, the climactic plot generally has a high level of excitation and tension toward the end of a narrative.

The plot structure of narrative discourse guides the hearer/reader in the same direction that the macrostructure does. It guides the hearer/reader to see the story in a particular way. That is, it directs the hearer/reader toward the overall idea of the story.

According to Longacre (1983a:21), the notional structure features of climactic narrative discourse include the following:1

(1) Exposition, "Lay it out."
(2) Inciting Moment, "Get something going."
(3) Developing Conflict, "Keep the heat on."
(4) Climax, "Knot it all up proper."
(5) Denouement, "Loosen it."
(6) Final Suspense, "Keep untangling."
(7) Conclusion, "Wrap it up."

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3.1 The Notional Structure Features of Thai Climactic Narrative Discourse

I have found from the texts used for this study that Thai narrative discourse has all the notional structure features mentioned above except for Final Suspense which, therefore, may not be a universal. The absence of this feature may be due to the brevity of the texts used for this study. Each feature is recognizable by certain formal characteristics as specified below.

In the Thai texts used for this study, Exposition frequently involves the introduction of a major participant that is accompanied by the necessary information concerning that participant. Exposition has to do also with explanatory information that tells the hearer/reader about the situation or the problem before the sequences of events actually happen.

Inciting Incident found in Thai texts is concerned with an unusual incident that rarely, if ever, happens in ordinary life. Inciting Incident may also state or imply a need that a main participant has for something. It can involve a change of physical state, e.g., the pregnancy of the mother dog in Text 1.

Developing Conflict has to do with a conflict between two participants, an attempt to fulfill a need, or physical and emotional tension.

Climax involves the highest point of tension and frustration. It is also signalled by an episode that is similar
to a preceding one except that it involves a role substitution or even a role reversal. In Text 3, the story starts with the incident that the rat is in danger when he climbs on the lion's body and is about to be killed by the lion. However, the lion lets him go. The Climax of this story is a recognizably similar incident except for the reversal of role, i.e., the lion is in danger, and it is the rat who secures his deliverance.

Denouement includes an unexpected resolution which is different from the resolution of the previous event or episode. In Text 3, Denouement has to do with the event in which the rat comes to rescue the lion. Denouement may also be a resolution of the problem that arises previously.

Conclusion includes a moral and summary of the main idea. In some texts, Conclusion is not explicitly spelled out, but the hearer/reader may deduce it by himself.

3.2 Overall Plot Structure of Four Thai Texts

This section exemplifies the overall plot structure of four Thai texts. The plot structures are indicated summarily in Figures 2-5.
Exposition: A lion was sleeping under a tree.
Inciting Incident: At that time a rat climbed over the lion.
Developing Conflict: The lion woke up and grabbed the rat. The lion was angry and was going to kill the rat. The rat asked for his life and promised to pay back the lion's kindness. The lion laughed and said the rat was small, so it was impossible for the rat to do what he promised. Nonetheless, the lion let the rat go.
Climax: Later, the lion was trapped. He cried loudly.
Denouement: The rat heard him and came to rescue him by biting the rope until the rope was broken. The rat said the lion used to laugh at him because he was small, but now he could show the lion that he could save the lion who was big and strong.
Conclusion: This story teaches not to underestimate a seeming inferior. If we are good to him, he may return our goodness.

Figure 2. Plot structure of "The Lion and the Rat"
Exposition: Boon and Ma were foresters. Boon went to hunt animals every day. As for Ma, she stayed home.

Inciting Incident: Boon could not find any animal. While he was tired and angry, he saw a rabbit and shot it. The rabbit was only slightly injured and ran away.

Developing Conflict: Boon followed the rabbit to a pond and was surprised to see the rabbit jump into the pond and come up without any wound. Boon drank two sips of the water in the pond, and he turned out to be a twenty-year-old man, not a sixty-year-old man any more. Boon told his wife what had happened. Ma went to drink water in the pond.

Climax: Boon waited for half a day, still Ma did not come back. He was worried, so he decided to follow Ma to the pond.

Denouement: Boon saw a baby girl with Ma's clothes nearby. Boon knew that Ma had drunk too much water. He had forgotten to tell Ma that one sip of water is the equivalent of twenty years. Boon carried Ma home.

Conclusion: Before doing anything, do not jump into it. Ask until everything is clear; then do it.

Figure 3. Plot structure of "The Magic Pond"
Exposition: King Archartsatru intended to seize Watchi, which was located near the border of the kingdom ruled by the Litchawi kings, but he could not do so because the Litchawi kings were united.

Inciting Incident: King Archartsatru pretended to exile his counselor named Watsakarabrahm from his kingdom.

Develop Conflict: Watsakarabrahm went to the kingdom of the Litchawi kings. Because of his intelligence, he was appointed to be a judge and an instructor of royal children. Watsakarabrahm tried to destroy the unity of Litchawi kings.

Climax: After three years, the Litchawi kings were no longer united. When Watsakarabrahm called for the meeting, no one showed up.

Denouement: Watsakarabrahm sent a messenger to King Archartsatru. King Archartsatru was able to seize Watchi with ease.

Conclusion: Unity brings happy results. Disunity brings unhappy results.

Figure 4. Plot structure of "Unity"
Exposition: The old woman had a paralyzed daughter and a grandson. She earned her living by selling food.

Inciting Incident: Her grandson became ill.

Developing Conflict: Her grandson did not feel better.

The old woman was so worried that she could not do her routine job as usual.

Climax: The illness became worse.

The old woman did not go to work.

Denouement: The old woman went to get medicine for her grandson, but she was hit by a car.

Figure 5. Plot structure of "The Old Woman"

3.3 Profile

All Thai texts used for this study have the notional structure features mentioned in section 3.1. However, the content (of each text) that fills each notional feature slot is different. For example, the Climaxes of both Text 7 and Text 8 are signalled by the highest point of tension and frustration. However, the content of each text that realizes this characteristic is different. Text 7 reaches its Climax when Watsakarabrahm is able to break up the unity of the Litchawi kings. All preceding incidents are tied together at this point. On the other hand, Text 8 reaches its Climax when the fox eats too much so that his flat belly becomes bigger than the size of the hole through which he sneaks into the
house. This incident leads to a confrontation between the fox and the butcher. The difference is due to the fact that the content of each text is a manifestation of the macrostructure of the text. The content directed by the macrostructure is expounded by grammatical forms, i.e., surface features. It is the purpose of this section to discuss the surface features of the profile which correspond to the notional features. The first part of this section will present the surface features of Thai narrative which include Title, Aperture, Stage, Pre-peak episodes, Peak, Peak', Post-peak episodes, Closure, and Finis. The following part will deal with different types of Thai paragraphs which expound the grammatical profile.

3.3.1 Surface Features

3.3.1.1 Title

According to Longacre (1983a:21), there is no corresponding notional structure feature for the surface structure Title. It is considered to be a feature of the surface only, and it is expounded by a noun phrase or a clause. Most of the titles of the Thai texts examined in detail are the name or names of major participants accompanied occasionally by his or their characteristics. The Title may also be a clause such as kop2 lyak3 na:j1 'The Frogs Chose Their Master.' Besides participants, inanimate objects that function as participants may be used as Title if they play an important role in the story. For example, byN1 wi4se:t2 'The Magic Pond' is used
as Title because it is much involved to the plot of the story. Moreover, the Title may give the main idea of the story. A Thai text which aims to teach the importance of unity is, therefore, entitled khwa:m1sa:5mak4khi:1 'Unity.'

3.3.1.2 Aperture

Besides Title, Aperture is also considered to be a feature of the surface only (Longacre 1983a:21). In oral texts, even though Aperture is not obligatory, it is more frequent than in written texts. One can expect to hear an Aperture such as wan1ni:4 ca2 law3 ni4tha:n1 ha:j3 faN1 'Today, (I) will tell (you) a story.' In written texts, Aperture is less frequent. In the folktales (whether oral or written) where Aperture is present, it is a formulaic element such as naj1 ka:n1 khra:N4 nyN2 na:n1 ma:1 lx:w4 'Once upon a time,' na:n1 sx:n5 na:n1 ma:1 lx:w4 'Long long time ago.' Aperture may be a phrase, as illustrated, or a clause as in example 8.

(8) na4 hua5myaN1 chan4n@:k3 hx:N2 nyN2 mya3 at province suburb CL one when

la:j5 t@:2 la:j5 pi:1 k@:n2 mi:1 ryaN3 many many year before there was story

law3 kan1 wa:3 ..... it is said that

'At a suburb many years ago, there was a story saying that.....'

In reading texts which are used in primary schools, Aperture is often expounded by an expository paragraph which is set off from the body of the text. For example, in Text 7,
Aperture is an expository paragraph introducing the author and the main idea of the story. In Aesop's Fables, all the tales are introduced together at the beginning of the book; here the Aperture goes with the whole collection of stories. In this Aperture, the author states the purposes of writing Aesop's Fables.

3.3.1.3 Stage

The surface structure Stage corresponds to Exposition in the notional structure. In short stories such as Aesop's Fables, Stage is frequently realized by the first clause of the initial paragraph. This clause may contain an existential verb, e.g., jən1mi:1 'there was', a durative verb, e.g., nə:n1lap2 'sleep', or the possessive verb mi:1 'have'.

In longer texts, Stage is expounded by the initial paragraph, which may be an identificational paragraph, a parallel paragraph, or an expository paragraph. The paragraph expounding Stage is recognized by its lack of sequential signalling. The clauses which comprise this paragraph usually contain the existential verb mi:1 'there was,' the equative verb pen1 'to be,' an emotional verb such as chə:p3 'to like,' or a locative verb such as ju:2 'to be at.'

The clauses that have "frequency" adverbs indicate routine activities; as such, they can be used in Stage as well in the body of the story as background.

When Stage not only introduces the major participant but also states the problem which exists before the beginning of
the storyline, it is expounded by an antithetical paragraph, as in Text 7.

In lengthy texts, Stage is realized by more than one paragraph or by a short embedded expository discourse. In the short novel "Old Woman," Stage runs through five pages. The grammatical realization of Stage illustrates the observation of Longacre (1983a:21) that Stage may be "a subsidiary narrative of some length which is necessary to get the main narrative going." While action verbs are rare in the Stage of the short stories mentioned previously, they are frequent in the Stage of this short novel, and they function to advance the storyline of the embedded narrative. However, the first five pages of this short novel are recognized as Stage by virtue of their function, i.e., they give crucial information about the major participant and her family so that the main story may proceed. Thus, the author tells the reader what the major participant does for her living, whom she lives with, and what her daily routine is. At this point, the author just "lays it out."

3.3.1.4 Pre-peak episodes

The corresponding surface structures of Inciting Incident and Developing Conflict are pre-peak episodes. The last of these pre-peak episodes also realizes Climax when Denouement encodes as surface structure Peak. The surface structure pre-peak episodes are set off from Stage by virtue of the frequent occurrence of action verbs and of temporal
succession. The episodes are realized by various types of narrative and dialogue paragraphs. The division into grammatical paragraphs is not necessarily in a one-to-one relationship with the notional structure of the narrative. For example, the first paragraph of short texts, such as Text 3 illustrated below, expounds Stage, Inciting Incident, and Developing Conflict simultaneously.

(9) Stage: ra:t3cha1si:5 tua1 nyN2 n¿:n1lap2 ju:2 lion CL one sleep to be

taj3 ton3maj4
under tree

'A lion was sleeping under a tree.'

Inciting Incident: naj1 we:11a:1 nan4 nu:5 tua1 in time that rat CL

nyN2 khyn3 taj2 kha:m3 tua1 one go up climb across body

ra:t3cha1si:5 lion

'At that time, a rat climbed over the lion.'

Developing Conflict: ra:t3cha1si:5 ru:4syk2tua1 lion awake

ty:n2..... wake up

'The lion woke up.....'

(Text 3)

In longer texts, Stage may be realized by the first paragraph and Inciting Incident may be realized by more than one paragraph. In a similar way, each episode is not in a one-to-one relationship with a paragraph. An episode may be realized by one or more than one paragraph.
As pointed out by Longacre (1983:22), the paragraph or embedded discourse which realizes pre-peak episodes is articulated by means of:

1. Time horizons in succession
2. Back-reference in paragraph/discourse to the preceding
3. Conjunctions
4. Juxtaposition, i.e., clear structural transition to another paragraph or embedded discourse.

In Thai texts, temporal succession is signalled by temporal clauses, phrases, and words. These temporal sequence connectives frequently occur at the beginning of a paragraph; therefore, they are considered to be markers of paragraph boundaries. The following are examples of these connectives found in Thai texts:

(10) \[ \text{ph}\@:1\text{tok2jen1} \quad '\text{in the evening}' \]
    \[ \text{wan1nyN2} \quad '\text{one day}' \]
    \[ \text{kha1na2nan4} \quad '\text{at that time}' \]
    \[ \text{t@:2ma:1} \quad '\text{later}' \]
    \[ \text{dx:t2khx:N51x:w4} \quad '\text{the sunshine is strong}' \]
    \[ \text{hyn1\_dyan1\_my:t3} \quad '\text{waning moon night}' \]
    \[ \text{we:1la:1\_kham3\_dyan1\_Na:\text{i5}} \quad '\text{waning moon night}' \]
    \[ \text{con1\_we:1la:1\_luaN3} \quad '\text{three years passed by}' \]
    \[ \text{ma:1\_sa:m5\_pi:1} \]

In some texts, the temporal sequence markers do not occur at the beginning of the paragraph, but they may be tagged at the end of the initial clause of the paragraph as in example 11.

(11) \[ \text{kha1nom5\_mot2} \quad \text{mya3\_ba:j2\_ma:k3} \]
    \[ \text{dessert\_sold out} \quad \text{when afternoon very} \]
'The desserts were sold out very late in the afternoon.'

(Text 10)

Besides the temporal sequence markers mentioned above, a paragraph may begin with a back-reference which repeats the last main event or summarizes the main event in the preceding paragraph. The adverbial clause is a very frequent device used to link the previous paragraph to the new one. The use of an adverbial clause as a cohesive device will be discussed in detail in section 4.1.1. Temporal succession is also marked by pre-serial verbs and a post-serial verb which will be discussed in detail in section 4.2.2.

Finally, the boundary between two paragraphs may also be traced by a shift in participant orientation together with a regrouping of characters. In some cases, there is no role shift, but a new paragraph is established because there is a shift in location or state.

3.3.1.5 Peak

Pre-peak episodes are followed by a surface structure episode which is termed Peak. The notion of Peak is discussed by Longacre (1983a:24) as follows:

I use the term PEAK to refer to any episode-like unit set apart by special surface structure features and corresponding to the Climax or Denouement in the notional structure. Where the surface structure distinguishes two such surface units which encode both of these notional structure units, I posit Peak (Climax) versus Peak' (Denouement). Climax and/or Denouement may, however, be marked in no special way in the surface structure, but may on the contrary simply encode as further surface structure episodes. When both are unmarked, the surface
structure of the narrative is EPISODIC even though there are climax and denouement in the notional (plot) structure.

In Thai texts used for this study, it has been found that some texts are episodic in their surface structure. For example, Text 5 uses no devices to signal a surface structure Peak, even though it has Climax and Denouement in the notional structure. In other texts, Peak is marked clearly by various devices, and it corresponds to either the Climax or the Denouement of the notional structure. The correlation of surface structure Peak with the notional structure Climax and Denouement varies in each text, and it has several possibilities, as discussed below.

Possibility 1

<table>
<thead>
<tr>
<th>Peak</th>
<th>Post-peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Climax</td>
<td>Denouement</td>
</tr>
</tbody>
</table>

Figure 6. Possibility 1

When the notional structure Climax is featured as Peak, the notional Denouement is structured as a post-peak episode in the surface structure. Text 7 is an example of this possibility. The surface structure Peak which correlates with the Climax of the notional structure is marked by a quotation which is absent in the preceding and following episodes. The
notional structure Denouement, therefore, simply encodes as a surface structure post-peak episode.

Possibility 2

![Figure 7. Possibility 2](image)

Possibility 2 features the notional structure Denouement as surface structure Peak. Therefore, the notional structure Climax simply encodes as surface structure pre-peak episode. This possibility is frequent in Thai texts, especially Aesop's Fables. The Peak of Aesop's Fables usually corresponds to Denouement in the notional structure and tends to be marked by a monologue.

Possibility 3

![Figure 8. Possibility 3](image)

According to this possibility, both the surface structure episode with a corresponding Climax and the surface
structure episode with a corresponding Denouement are highlighted. Text 1 exemplifies this possibility. It has the surface structure Peak and Peak' which correlate with the Climax and the Denouement, respectively, in the notional structure. Both Peak and Peak' are recognized primarily by quotations.

**Marking of the surface structure Peak**

Peak which correlates with the Climax and Peak' which correlates with the Denouement are identified by the same features. Consequently, the marking of Peak and Peak' are discussed together here.

Peak is marked by various means. The marking of Peak has been discussed by Longacre (1983a:25) as follows:

In brief, Peak has features peculiar to itself and the marking of such features takes precedence over the marking of the main line—so that the absence of certain features or even analytical difficulties can be a clue that we are at the Peak of a discourse.

However, Longacre (1983a:26) adds that Peak is not only signalled by "minus features and distortion" but also by other devices such as rhetorical underlining and concentration of participants. In Thai texts, Peak is identified by various devices which are summarized below.

1. A shift along the following parameter:
   Narration -- Pseudo-Dialogue -- Monologue -- Dialogue -- Drama

   The shift along this parameter occurs both ways, that is, from left to right or from right to left. Pseudo-dialogue refers to those devices "which partake of certain
features of dialogue without being true dialogue," for example, rhetorical question and apostrophe (Longacre 1983a:30). Drama is a dialogue without resort to formulas of quotation (Longacre 1983a:32). The following is an illustration of shifts along the Narrative-Drama parameter:

(1.1) Narration \(\rightarrow\) Monologue

The Peak (notional structure Denouement) of Text 8 is identified by a four-line monologue whereas the rest of the text is narration.

In Texts 3 and 4, pre-peak episodes contain narration interspersed with dialogues. At the Peak (notional structure Denouement) there is a long monologue which is always hortatory. Since the aim of Aesop's Fables is to teach morals, this monologue (the didactic peak) functions to heighten the vividness of moral teachings.

(1.2) Narration \(\leftarrow\) Dialogue

In Text 6, dialogue is frequent before the Peak (notional structure Climax). However, at the Peak dialogue is phased out. There is only one verbal initial utterance which is followed by a non-verbal resolution. The rest of the Peak is narration. Now the shift goes in the opposite direction from the previous one. That is, the shift occurs from right to left.

(1.3) Narration \(\leftarrow\) Pseudo-Dialogue \(\leftarrow\) Drama

Another left shift is from drama to pseudo-dialogue and narration. Before the Peak (notional structure Denouement),
Text 10 has a frequent occurrence of drama. The quotation formulas tend to be left out in dialogue. At the peak, drama is replaced by pseudo-dialogue and narration whose function is to work out the detail of the resolution. The author no longer uses drama but rather describes in detail how the main participant feels after the accident. Here, the conclusion of the story has still not been reached and the author adds two rhetorical questions to emphasize how the main participant is concerned about her paralyzed daughter and her sick grandson. The author leaves questions unanswered because she aims to focus on the main idea of the story, i.e., how poor people suffer from their miserable life. The main participant's family is very poor, and the situation worsens when the person who supports the family dies.

(2) Packing of storyline verbs

Another device used to mark peak is the packed storyline. At the peak, the action is intensified; therefore, the number of storyline verbs used to report events increases. As mentioned previously, Text 6 phases out dialogue at Peak. The text shifts from dialogue to narration in order to report the fast-moving storyline. Episode 1, which has Exposition and Inciting Incident as notional structure, contains three storyline verbs. Episodes 2 and 3, which encode Developing Conflict, have eight storyline verbs. At the Peak (notional structure Climax), the number of storyline verbs goes up to fifteen. In the post-peak episode (notional structure Denouement), the number of storyline verbs comes down to two. Since
dialogue is frequent before and after Peak, most of the storyline verbs found at pre-peak and post-peak episodes are verbs of speech, whereas at the Peak most of the storyline verbs are action verbs.

(3) Crowded stage

The Peak is also characterized by a crowding of the stage. At Peak, there is a concentration of participants. In Text 10, one of the devices used to mark Peak is the crowded stage. Besides the old woman and the driver, there are also a number of passers-by on the street at the time when the old woman is hit by a car.

3.3.1.6 Post-peak episodes

The surface structure post-peak episodes encode the notional structure Denouement when the notional structure Climax is featured as Peak. A story may end without any post-peak episodes if the notional structure Denouement is featured as Peak. Post-peak episodes are realized by a paragraph articulated by the same means as pre-peak episodes (see 3.3.1.4).

3.3.1.7 Closure

The surface structure Closure corresponds to Conclusion in the notional structure. It has to do with a moral or a final conclusion/resolution of the story, which may be embedded in the same episode that also encodes Denouement. In Text 1, the last episode encodes the notional structure
Denouement and Conclusion. The surface structure Closure is expounded by the last two paragraphs.

In folktales that are used to teach morals—especially Aesop's Fables—the surface structure Closure is separated typographically from the body of the text and is printed at the end of the last page. Closure is always expounded by a non-narrative paragraph. In Aesop's Fables, the surface structure Closure is always introduced by the following clause:

(12) ni4thain1 rya3n3 ni4 s0:n5 haj3 ru4 wa3 tale CL this teach BF know that

'This tale teaches (you) to know that.....'

Even though the surface structure Closure tends to be expounded by prose, it is not unusual to find the surface structure Closure expounded by a poem, as in Text 7.

3.3.1.8 Finis

The Finis is a feature of the surface only. In written texts used for this study, Finis may be expounded by a clause, as in example 13, a short closing line, or just a blank space.

(13) cop2 rya3n3 phra4 rot4tha1se:n5 thaw3 ni4 end story King Rotthasen this much

'The story of Rotthasen ends at this point.'

3.3.2 Paragraph Structure

Because most surface structure slots of a discourse are typically filled by a paragraph, it is also important to study the structure of the paragraph in Thai narrative discourse.
The purpose of this section, therefore, is to classify the paragraph types found in Thai narrative texts by using the model developed by Longacre (1979, 1980). An attempt is also made to relate each paragraph type to its function in discourse structure.

The analysis of Thai paragraphs is based on the following assumptions proposed by Longacre (1982):

1. The paragraph is a structural rather than an orthographic indentation unit.

2. The paragraph is a level of organization intermediate between sentence and discourse. The hierarchical interrelations of sentence, paragraph, and discourse are as follows: discourse is composed of paragraphs and of embedded discourses, while paragraphs are composed of sentences and embedded paragraphs.

3. In any language, the number of paragraph types is finite, and there is recursive embedding of paragraph within paragraph of the same or different type.

I agree with Longacre (1976:8) that "for the average human being, linguist or non-linguist, a taxonomic classification into contrastive types is a natural way to understand phenomena of any sort." Therefore, the primary attempt of this section is to propose the taxonomic classification of Thai paragraph types. The identification of paragraph types relies on the apparatus expounded by Longacre (1980).

Furthermore, the following guideline to a classification of
paragraph types as proposed by Longacre (1979:121) is also put to use: "(a) binary versus n-ary constructions; (b) movement along a parameter with the following values: conjoining, temporal relations, logical relations, elaborative devices, reportative devices." Finally, following Waltz's (1976) analysis of Guanano paragraphs and their discourse function, an attempt is made to relate each paragraph type to its function in discourse structure.

According to the two parameters mentioned above, Thai paragraphs can be classified as follows:

1. Conjoining structures - binary: Antithetical, Contrast, Alternative
   n-ary: Coordinate, Parallel

2. Temporal relation structures - binary: Simultaneous
   n-ary: Sequence

3. Logical relation structures - binary: Result, Reason, Attestation

4. Elaborative devices - binary: Identification
   n-ary: Amplification

5. Reportive devices - binary: Comment, Quote, Execution, Stimulus-Response
3.3.2.1 Antithetical Paragraph

The Antithetical Paragraph is a conjoined binary construction, which consists of an obligatory Thesis Tagmeme, an obligatory Antithesis Tagmeme, and an optional Surrogate Tagmeme. This paragraph type encodes the deep structure frustration. Within the paragraph, the Thesis Tagmeme encodes initial predication. The Antithesis Tagmeme encodes expectancy reversal, and the Surrogate Tagmeme encodes surrogate action. Linkage between the Thesis and Antithesis Tagmemes is occasionally by the adversative tx:2 'but' and usually by juxtaposition.

(14) Thesis: suan2 la:1 ban1thuk4 nak2 ma:k3 con1
as for ass carry heavy very till

dv:n1 thx:p3 maj3 waj5 cy:n1 b@:k2
walk almost not able so tell

haj3 ma:4 chuaj3 ba:N3
let horse help some

'As for the ass, (he) carried so much load that (he) could hardly walk, so (he) told the horse to help (him).'

Antithesis: ma:4 tua1 nan4 pen1 sat2 thi:3
horse CL that to be animal that

caj1ho:t2 hen5kx:2tua1 k@:3 palti1se:t2
merciless selfish Aux refuse

'That horse was a merciless and selfish animal, so (he) refused.'

Surrogate: dv:n1 paj1 maj3 thaw3raj2 la:1
walk go not much ass

na:3soN5sa:n5 k@:3 lom4
poor Aux collapse

ja:N2mot2rx:N1 loN1 kla:N1 tha:N1
without strength down middle way
'The ass) walked little, then the poor ass collapsed out of exhaustion in the middle of the way.'

The Antithetical Paragraph of example 14 builds up the tension of the story before reaching the Climax. The Antithetical Paragraph is used to express a conflict between two thematic participants. This conflict leads the story to the climax. That is, the ass dies and the horse has to carry all the load. This Antithetical Paragraph is on the storyline. The underlined words are verbs which have storyline status and thereby determine the status of the sentences which contain them.

(15) Thesis: naj1 mu:2ba:n3 hx:N2 nyN2 "pa:3 chx:m3 in village CL one aunt Chaem phu:3 saw3m@:N5" pen1 buk2khon1 thi:3 who sad to be person that thuk4thuk4 khon1 naj1 mu:2ba:n3 ta:N2 every one in village each ru:4cak2 kan1 di:1 phr@4 kx:1 mi:1 know together well because she have ba:n3 laN5 ja:j2 mi:1 Nvn1 mi:1 th@:N1 house CL big have money have gold ju:2 naj1 khan3 ph@:1mi:1?an1ca2kin1 to be in status well-to-do

'In a village, "sad aunt Chaem" was a well known person because she had a big house, had enough money and gold to be called a well-to-do person.'

Antithesis: tx:2 pa:3 chx:m3 k@:3 pen1 khon1 but aunt Chaem Aux to be CL ?om1thuk4 ju:2di:1 wan1wan1 taN3tx:2 distressed still each day since chaw4 cot2 jen1 ?aw1 tx:2 naN3 morning till evening do only sit
saw3 naN3 pen1huaN2 lu:k3cha:j1
sad sit worried son

thaN4 s@:N5 khon1
all two CL

'But aunt Chaem was still distressed. Each day from morning till evening (she) sat sadly, (she) worried about her two sons.'

The Antithetical Paragraph of example 15 expounds Stage. It not only introduces the main participant but also states the contradictory situation. This whole paragraph is off the storyline.

3.3.2.2 Contrast Paragraph

The Contrast Paragraph has a Thesis Tagmeme and a Contrast Tagmeme. This paragraph encodes the deep structure contrast and exception. Linkage between the tagmemes is usually by the topic marker suan2 'as for,' by juxtaposition, and (rarely) by the adversative tx:2 'but'.

(16) Thesis: ma:4 dv:n1 tua1 pla:w2
horse walk, body empty

'The horse walked without any load.'

Contrast: suan2 la:1 thu:k2 ban1thuk4 nak2 ma:k3
as for ass PM loaded heavy very

cen1 dv:n1 thx:p3 maj3 waj5
until walk almost not possible

'As for the ass, (he) was loaded so much that (he) could hardly walk.'

The Contrast Paragraph of example 16 contrasts opposed activities. It is used to express the inciting incident. That is, it states an inequality between the horse and the ass. 'Again, this whole paragraph is off the storyline.
Thesis: cha:N3 tha:N4 s@:N5 ru:4syk2 klua1 weaver all two feel to be afraid
ra:t3cha1a:1ja:a1 k@:3 lop2na:a royal punishment Aux keep out of sight
su:n5ha:j5 paj1 get lost go
'The two weavers were afraid of the king's punishment, therefore, (they) went away.'

Contrast: phra4ra:1cha:1 kap2 king and
phraj3ba:n3phon1la1myaN1 ta:N2 ju:2 people each live
kan1 pen1 suk2 together to be happy
'The king and his people lived happily.'

The Contrast Paragraph of example 17 contrasts participants' status. When the Contrast Paragraph encodes participants' status, it usually occurs in the last episode. In this case, the Contrast Paragraph is used to contrast the status of the hero with that of the villain; it furthermore highlights the departure of the villain. In example 17, the Thesis tagmeme is on the storyline, while the Contrast tagmeme is off the storyline. This paragraph is, therefore, a fore-weighted Contrast paragraph.2

Thesis: mya3 phra4thi4da:a1 tha:N4 sip2s@:N5 when princess all twelve
daj3jin1 siaN5kron1 k@:3 hua5r@4 hear snore Aux laugh
ch@:p3caj1 phr@:m4kap2 to be pleased at the same time
luk4khyn3 pv:t2 muN4 kh@:N5 get up open mosquito net of
'When the twelve princesses heard the snore, (they) then laughed pleasantly, got up, opened the mosquito nets, got out, picked good clothes to dress, and jumped to and fro like practice dancing.'

'The Contrast Paragraph of example 18 contrasts one participant to others of the same set. This paragraph serves to expound Developing Tension. That is, while other princesses are unaware of what is going to happen, the eldest princess feels that something is wrong. From this point, the story develops its tension until it becomes clear that there is really something wrong, i.e., they have been spied by the old soldier. Thesis tagmeme and Contrast tagmeme are on the storyline as is, consequently, the whole paragraph.'
waː3 praːlthaːp4 naj1 sa1phaː1
that stay in parliament

'According to the king's status, people used to say about him that (he) was in the parliament.'

Contrast: khran4 nap4txː2 rxːk3rvːm3 proːt2praːn1
when since beginning favor
khryaːN3soN1 maj2maj2 k@ː3 mak4 phuːt3
outfit firstly Aux likely say
b@ːk2 kan1 waː3 praːlthaːp4 naj1
tell each other that stay in
h@ːN3 sya3
room clothes

'Since (the king) began to favor clothes, (people) said to each other that (he) was in the dressing room.'

The Contrast Paragraph of example 19 contrasts temporal situations. It expounds Stage and serves to highlight the characteristics of the main participant, which are different from what they used to be. This paragraph has no storyline verbs and is thus off the storyline.

3.3.2.3 Alternative Paragraph

The Alternative Paragraph is a conjoined binary construction which has two obligatory tagmemes preceded by an optional peripheral tagmeme. Deep structure alternation is encoded in this paragraph type. Linkage between the obligatory tagmemes is marked by the alternative link ryː5 'or' and juxtaposition. The Alternative Paragraph has a very low functional load in Thai narrative discourse. When it occurs, it frequently functions to provide an alternative between two
participants. It has been observed from the data available that the Alternative Paragraph conveys non-storyline information and is essentially irrealis.

(20) Introduction: sya3pha:3 thi:3 tham1 duaj3 bx:p2 clothes that made from style
ni:4 mi:1 lit4de:t2 kh@:N5 nga4 this have supernatural of texture
pen1 ma1hat2sa1can1 to be amazing

'The clothes that were made like this had amazing texture.'

Option 1: khraj1khraj1 thi:3 maj3 som5khuan1 kx:2 anyone who not suitable to
tam1nx:N2 na:3thi:3 Na:n1 kh@:N5 ton1 position duty work of self
j@:m3 lx:1hen5 maj3 daj3 apt to see not able

'Anyone who was not suitable for his job could not see (the cloth).'

Option 2: ry:5 khon1 thi:3 No:3 bat2sop4 k@:3 or person who foolish silly Aux
lx:1hen5 maj3 daj3 see not able

'Or the ones who were very foolish could not see the cloth either.'

3.3.2.4 Coordinate Paragraph

This paragraph type is a conjoined open-ended construction which encodes deep structure coupling. Each item of the Coordinate Paragraph may or may not have the same verb. Linkage is by juxtaposition or by the conjunction lx4 'and' or than4 'also' which precedes the last item of the paragraph.
It occasionally occurs also that the last item of the paragraph may be linked to the previous item by being tagged with the adverb *duaj3* 'also.' The function of the Coordinate Paragraph in narrative discourse is to tie together related events, related participants, or related props.

(21) Thesis 1: nu:5 *daŋjìn1* siaŋ5 khon1 pv:t2 praıtìu:1 mouse hear sound man open door

'The mouse heard someone open the door.'

Thesis 2: mi:1 ma:5 s@:N5 tua1 *waN3 haw2 ta:mì1* there is dog two CL run bark follow

khaʒ3 ma:1 duaj3 enter come also

'There were two or three dogs (that) ran, barked, and followed (him) also.'

The adverb *duaj3* 'also,' which tags Thesis 2, functions to link Thesis 2 to Thesis 1. This paragraph is in narrative mode; therefore, it is on the storyline. The verbs which convey the storyline information are underlined. This paragraph functions to tie together the two participants, i.e., the man and the dogs.

3.3.2.5 Parallel Paragraph

The Parallel Paragraph is a conjoined open-ended construction which encodes parallel conjoining. It contrasts with the coordinate Paragraph in that the verbs of each tagmeme are the same. When the main verb of the first item is established, the main verbs of the next items may be omitted. Linkage is by juxtaposition only. The function of this paragraph type in narrative discourse is to bring a group of
participants onto the stage and also to tie together similar actions/events. When the paragraph introduces a group of participants, it carries non-storyline information, but when it ties together identical actions/events, it is usually on the storyline.

(22) Thesis 1: bon1 ton3maj4 jaj2 su:N5ra1hoN5
      on       big   high
nok4?in1si:1 ju:2 kok2 lu:k3
      eagle    to be   take care    baby
naj1 raN1
      in     nest

'An eagle was on a big tree, (and) took care of the babies in the nest.'

Thesis 2: t@:n1 kla:N1 ton3 mi:1 ch@:N3wo:2
      part  middle  trunk  there  is  hole
mx:w1 kap2 lu:k3 ju:2 naj1 nan4
cat       and     baby    to be   in       that

'At the middle of the trunk, there was a hole in which the cat and babies were.'

Thesis 3: thi:3 kho:n1 ton3 mu:5 liaN4 lu:k3
      at      base  trunk   pig  raise     baby
n@:j4n@:j4 ju:2 naj1 phro:N1
      little    to be    in    hollow

'At the base of the trunk, a pig raised the babies, (and) was in the hollow.'

Example 22 is an introduction of a group of participants.
The verb that characterizes this paragraph as being the Parallel Paragraph is ju:2 'to be' which is not omitted.

(23) Thesis 1: khx:k2 num2 k@:3 han2 nok4phi4ra:p3
      guest    young Aux  cut  pigeon
      tua1 nyN2 ?@:k2 pen1 s@:N5 th@:n3
      CL    one    come    out    to    be    two    piece
pass out to boy each half

'The young guest, then, cut a pigeon into two pieces, passed out each half to each boy.'

Thesis 2: tua1 nyN2 kx:2 dek2jiN5 s@:N5 khon1 CL one to girl two CL

'(He passed out) a pigeon to the two girls.'

Thesis 3: tua1 nyN2 kx:2 kha1ry4ha2b@1di:1 lx4 CL one to wealthy man and phan1ra1ja:1 wife

'(He passed out) a pigeon to the wealthy man and (his) wife.'

The parallelism of the above paragraph can be seen through the verb cx:k2 'pass out' which is present in Thesis 1 but omitted in Theses 2 and 3. The paragraph functions to tie together similar actions, all of which are on the storyline.

3.3.2.6 Simultaneous Paragraph

The Simultaneous Paragraph is a temporal binary structure which encodes temporal overlap. The linkage is only by juxtaposition. The tagmemes of the Simultaneous Paragraph may represent actions/events and may be on the storyline.

(24) Simultaneous 1: con1 thyN5 na:j1 k@:3 ?av1 tua1 till reach master Aux take body

?q:@:k2 paj1 kan3
out go block

'Till reaching the master, (the dog) used (his) body to shield (his master).'
Simultaneous 2: Result Paragraph

Thesis: ph@:1di:1 caw3kh@:N5 suan5 lan3 just right owner garden shoot
py:n1 priaN3 gun loudly

'At that time, the owner of the garden shot (the dog).'

Result: lu:k3pra:j1 khaw3 paj1 faN5 bullet enter go penetrate
naj1 tua1 ma:5 phu:3 kla:3ha:n5 in body dog that brave

'The bullet penetrated the brave dog.'

Example 24 highlights the peak of the story by describing in more detail an action/event that takes place at the peak. The simultaneity intended is expressed by the word ph@:1di:1 'just right (at that time).'</n

3.3.2.7 Sequence Paragraph

The Sequence Paragraph is open-ended. It encodes deep structure temporal succession. Linkage is by the adverb auxiliary lx:w4...k@:3 'already...then,' recapitulation with tail-head linkage or Time Margin, and by juxtaposition. Its function is to advance the storyline. This is, therefore, one of the more important (if not the most important) paragraph types. This paragraph may have the last unit as climactic.

(25) Setting: kwa:N1 tua1 nyN2 kam1laN1 thu:k2 deer CL one to be in progress PM

ma:5 laj3 ma:1
dog chase come

'A deer was being chased by a dog.'
ST 1: man1 t@:N3 winN3 khaw3 paj1 naj1 tham3
it have to run enter go in cave

'It had to run into a cave.'

ST 2: ph@:1 khaw3 tham3 k@:3 phop4
when enter cave Aux come across

siN5to:1 tua1 jaj2
lion CL big

'When entering the cave, (he) then came across a big lion.'

ST n (Climax): siN5to:1 do:t2 ta1khrup4
lion jump seize in the paw

kwa:N1 khr@4ra:j4 kat2 kin1 sia5
deer unlucky bite eat FP

'The lion jumped, seized the unlucky deer in its paw, bit, (and) ate (it).' The setting of example 25 is off the storyline by virtue of containing a lower-ranking verb (see 4.3). The climax of this paragraph is marked by a series of verbs which gives a detailed description of the climactic step. ST 1 is linked to ST 2 by the recapitulation of the previous event, i.e., ph@:1 khaw3 tham3 'When entering the cave.' The linkage between ST 2 and ST n is by juxtaposition.

3.3.2.8 Result Paragraph

The Result Paragraph is a binary structure that expresses logical relation. Deep structure efficient cause is encoded in this paragraph type. The Result Paragraph has the efficient cause in the Thesis Tagmeme and the result in the Result Tagmeme. Linkage is frequently by the pre-serial verb cyN1 'so, therefore' which precedes the main verb of the
subject in the Result Tagmeme. The pre-serial verb cyN1 may
be accompanied by the optional daN1nan4 'therefore' which
precedes the subject of the Result Tagmeme. In a narrative
discourse, the Result Paragraph usually occurs in the post-
peak episode as a consequence of the Peak (notional structure
Climax). However, it has been found out that this paragraph
type also occurs in the pre-peak episode as a consequence of
the immediately preceding event.

(26) Thesis: na:j1 kh@:N5 sat2 thaN4 s@:N5 cyN1
master of animal all two so

ja:j4 siN2kh@:N5 ca:k2 la:1
move thing from ass

paj1 ban1thuk4 laN5 ma:4 thaN4jaN1
go pack on back horse also

l@:k3 naN5 la:1 thaN4 tua1
skin hide ass all body

ban1thuk4 phv:m3 bon1 laN5
pack on in addition on back

ma:4 ?i:k2
horse more

'So the master of the two animals moved
the things from the ass, packed on the
back of the horse, and also skinned the
hides of the ass, packed (them) on the
back of the horse.'

Result: ma:4 cyN1 t@:N3 rap4pha:1ra4
horse so have to take responsibility

nak2 tem1thi:3 pen1 tha1wi:1khu:n1
heavy fully to be double

phr@4 khwa:m1hen5kx:2tua1
because selfishness

'So the horse had to carry twice the
amount of load because of (its)
selfishness.'
Example 26 has cyN1 'so' as a linkage. This paragraph expresses a consequence of the Peak (notional structure Climax). The Thesis Tagmeme is on the storyline by virtue of its storyline verb, while the Result tagmeme is off the storyline. This is, therefore, a fore-weighted Result paragraph.

(27) **Thesis:** phra4ra:1cha:1 soN1sa1dap2 daN1nan4 k@:3 king listen so Aux ru:4 di:1 wa:3 t@:N3 ha:5 phu:3jaj2 know well that have to find elder ma:1 su:2kh@:5 ta:m1 pra1phe:1ni:1 come propose according to custom

'(When) the king listened so, then (he) knew well that (he) had to find an elder to propose (her) according to the custom.'

**Result:** daN1nan4 phra4ra:1cha:1 cyN1 sa1det2 therefore king so go su:2 waN1 to palace

'So the king went to the palace.'

The Thesis Tagmeme is linked to the Result Tagmeme by daN1nan4...cyN1 'therefore...so.' The paragraph occurs in a post-peak episode. The Result Tagmeme is on the storyline as well as the Thesis tagmeme; therefore, this is an equi-weighted Result paragraph.3

3.3.2.9 Reason Paragraph

The Reason Paragraph contrasts with the Result Paragraph in that it has the efficient cause in the Reason Tagmeme. Linkage is juxtaposition or by the connective phr@4 'because' or he:t2phr@4 'the reason is.'
(28) Thesis: chaːw1baːn3 phəː1 daj3jin1 pra1kəːt2 villager when hear announcement
kəː3 phaː1kan1 kʰon4haː5 Aux go together search for
khryaN3pra1dap2 ?an1 miː1khaː3 naj1 ornament that valuable in
baːn3 khəːN5 ton1 house of self

'When the villagers heard the announcement, they looked for (their) valuable ornaments in their house.'

Reason: khraːj1khraːj1 kəː3 jaːk2 daj3 raːN1wan1 anyone Aux want get reward
cəːk2 than3 seːt2thiː5 from title wealthy man

'Everyone wanted to get a reward from the wealthy man.'

The Thesis tagmeme, which is on the storyline, is linked to the reason tagmeme by juxtaposition. This paragraph functions to expound the motivation behind the immediately preceding event.

(29) Thesis: taN3txː2nan4maː1 paː3 chxːm3 cyN1 məːN1 since then aunt Chaem so see
loːk3 naj1 Nxː3 maj2 maj3waː3 fən5 ca2 world in way new either rain will
tok2 ryː5 dxːt2 ?əːk2 kxː1 kəː3 ca2 fall or sun come out she Aux will
naN3 ?om1jim4 jaːN2chyːn3ʔok2chyːn3caj1 sit smile pleasantly
khəːN5 kxː1 juː2 khon1 diaw1 of her to be CL one

'Since then, aunt Chaem, therefore, saw the world in a new way. Either it rained or the sun shined, she would sit, smile pleasantly by herself.'
Reason: phr@4  kx:1  ru:4  lx:w4  wa:3 because she know already that
1u:k3cha:j1  than:N3  s@:N5  kh@:N5  kx:1 son all two of her
kam1laN1 kha:4kha:j5 to be in progress trade
maN3khaN3  di:1  ju:2  kx:1  maj3  t@:N3 wealthy well still she not have to
ma:1  naN3  pen1huaN2pen1jaj1  ?om1thuk4 come sit worried distressed
ju:2  khon1  diaw1  ?i:k2t@:2paj1 to be CL one from now on

'Because she knew that her two sons were doing well in the trading business, she did not have to be worried, (and) to be distressed from now on.'

The Thesis Tagmeme and the Reason Tagmeme are linked together by phr@4 'because.' This paragraph occurs in a post-peak episode and its function is to conclude the previous main events. Both tagmemes express cognitive state; therefore they are off the storyline. This is an equi-weighted paragraph.

3.3.2.10 Attestation Paragraph

Though the Attestation Paragraph is potentially n-ary, in the present corpus of texts, most Attestation Paragraphs have binary construction. The Attestation Paragraph encodes evidence. Linkage is only by juxtaposition. The first tagmeme of this paragraph type is the main Thesis and the following one is the supporting evidence. The main Thesis usually carries the storyline forward in a narrative discourse. This paragraph type serves to highlight the preceding
event by providing evidence to support it. The occurrences of the Attestation Paragraph in Thai narrative discourse are in the closure.

(30) Thesis: Result Paragraph

Thesis: pha1 tat2 chyak3 ta1kha:j2 kha:t2
when cut rope net break

duaN1?a1thit4 k@:3 phuN3 pru:t2 khyn3
sun Aux move up at high speed

th@:N4fa:4 than1thi:1
sky immediately

'When the rope net was broken, the sun rushed up into the sky immediately.'

Result: fa:j2 rap4bit2 phu:3 na:3soN5sa:n5 tua1
as for Rabbit who poor body

kriam1maj3 l@x4 ta1 b@:t2 paj1 kha:N3
burn and eye blind go side

nyN2
one

'As for poor Rabbit, (his) body was burned and one of (his) eyes was blind.'

Evidence: than3 khoN1 hen5 cut2 maj3 bon1 ba:2
you still see spot burn on shoulder

rap4bit2 daj3 con1 thuk4wan1ni:4
Rabbit able till everyday now

'You are still able to see the burned spot on Rabbit's shoulder until now.'

3.3.2.11 Identification Paragraph

The Identification Paragraph is an elaboration device which has a binary construction. This paragraph type encodes the deep structure identification. Linkage between the tag-memes is by juxtaposition. The function of the Identification
Paragraph in narrative discourse is to introduce and describe the new participant who initiates the action. It also provides the listener or the reader with background information regarding props or location. Another feature which characterizes the Identification Paragraph and helps to identify it is the lack of narrative movement within the paragraph.

(31) Thesis: the:wa:n pha:1 ja:1 ?oN1 nyN2 mi:1 thi4da:1 CL one have daughter
soN1 cho:m5 Na:m1 sip2s@:N5 khon1 beautiful twelve CL

'A ruler had twelve beautiful daughters.'

Introduction: phra4thi4da:1 nan4 n@:n1 tiaN1 sip2s@:N5 daughter that sleep bed twelve
thi3 ruam1 ju:2 naj1 h@:N3 place to be together to be in room
dia:w1 one

'Those daughters slept in twelve beds in one room.'

In example 31, both Thesis and Introduction tagmemes are off the storyline because they belong to the Setting Band. Both of them are of equal rank.

3.3.2.12 Amplification Paragraph

The Amplification Paragraph is an open-ended elaborative device. Deep structure amplification paraphrase is encoded in this paragraph type. Linkage is by juxtaposition. The Amplification Paragraph has Amplification Tagmemes which amplify the lexical content of the Thesis. It gives new information
not stated in the Thesis Tagmeme. This paragraph type is used in the narrative discourse to provide the listener or the reader with detailed information. It does not advance the storyline.

(32) **Thesis:** na:n1sx:n5na:n1 ma:n1 lx:w4 jaN1 very long time come already still

mi:n1 se:t2thi:5 cha1ra:n1 khu:3 there is wealthy person old couple

nyN2 mi:n1 lu:k3cha:j1 s@:N5 khon1 syN3 one have son two CL who

mi:n1 ni4saj5 maj3 myan5 kan1 have characteristics not alike together

lv:j1

at all

'Long time ago, there was a wealthy couple whose two sons had different characteristics.'

**Amplification:** Contrast Paragraph

**Thesis:** khon1 phi:3 nan4 cha1la:t2 kx:m1ko:N1 CL elder that smart tricky

ch@:p3 phlik4phlx:N1 lx4 maj3 like not straightforward and not

kh@:j3 mi:n1 khwa:m1ciN1caj1 likely have sincerity

'The elder brother was smart in a tricky way, not straightforward, and not sincere.'

**Contrast:** suan2 khon1 n@:N4 nan4 sy:3 ma:k3 as for CL younger that honest very

con1 ba:N1khraN4 du:1 pen1 khon1 till sometimes look like to be CL

No:3 foolish
'As for the younger brother, (he) was so honest that sometimes (he) looked like a fool.'

In example 32, both tagmemes are off the storyline because they belong to the Setting Band. Both of them are of equal rank.

3.3.2.13 Comment Paragraph

The Comment Paragraph is a binary construction which encodes "narrator viewpoint, i.e., the relationship of the narrator to the story and to his addressees" (Waltz 1976:85). The Comment Paragraph has the Comment Tagmem which expresses the narrator's remark about the participant or event referred to in the Thesis Tagmem. The Comment Tagmem is off the storyline. Linkage is by juxtaposition.

(33) Thesis: dek2 bon1 ton3maj4 talkon1 riak3 ma:5
    child on tree shout call dog

    haj3 chuaj3
    let help

    'The child on the tree called the dog to help (him).'</n

Comment: raw1 than3 jë:m3 ru:4 duaj3kan1 wa:3
    we you likely to know together that

    tham1ma1da:1 ma:5 maj3 khv:j1 khyn3
    normally dog not used to go up

    ton3maj4 daj3 tx:2 ma:5 pra1la:t2 tua1
    tree able but dog strange CL

    ni:4 sa:5ma:t3
    this can

    'We know that normally dogs are not able to climb up the tree, but this strange dog is.'
3.3.2.14 Quote Paragraph

The Quote Paragraph is a binary reportive device which encodes deep structure speech attribution and awareness attribution. There is no connective between the tagmemes. The Quote Paragraph consists of an optional lead-in, an obligatory Quote Formula, and an obligatory Quote. The first two tagmemes serve to advance the storyline while the Quote Tagmeme can be considered to be off the storyline. When the Quote Paragraph is used, it usually links the storyline to the reported speech.

(34) Lead-in: mya3 na:j1phra:n1 j@:n2 thaw5wan1 loN1 when hunter lower vine down

paj1 khraN4 thi:3s@:N5 pha1ja:1na:k3 k@:3 go time second big snake Aux

taj2 thaw5wan1 khyn3 ma:1 climb vine up come

'When the hunter lowered the vines for the second time, the big snake climbed up.'

Quote Formula: pha1ja:1na:k3 k@:3 tyan1 na:j1phra:n1 big snake Aux warn hunter

?i:k2 again

'The big snake, then, warned the hunter again.'

Quote: "ma1nut4 hua5 dam1 nan4 caj1dam1 human being head black that merciless

nak4 than3 ja:2 chuaj3..." very you not help

"'The man with the black head is merciless. Don't help (him)...."'
3.3.2.15 Execution Paragraph

The Execution Paragraph is a binary construction which encodes deep structure execution. It has a Plan Tagmeme which is expressed verbally and an Execution Tagmeme which is a non-verbal carrying out of the Plan (Longacre 1980). The speech act of the Plan Tagmeme and the action of the Execution Tagmeme are both on the storyline. The Execution Paragraph functions to add vividness to an event. It also functions as a rhetorical underlining device which is used at the peak of an episode.

(35) Plan: cha:1li:1 khit4 wa:3 "sa1wa:j5 jaj2
Charlie  think that a kind of fish big

kv:n1paj1 sam5rap2 ?a:N2 ca2 t@:N3
too much for bowl will have to

paj1 ju:2 thi:3?y:n2 maj2 du:1tha:3
go to be other place new look like

ca2 ch@:p3 ju:2 naj1 b@:2"
will like to be in well

'Charlie thought that "The fish is too big to be in the fish bowl. (It) will have to be in another new place. It is likely that (the fish) likes to be in a well."'

Execution: Cha:1li:1 cyN1 ch@:n4 sa1wa:j5 paj1
Charlie so lift up fish go

loN1 b@:2 jaj2
down well big

'So Charlie took the fish down into a big well.'

3.3.2.16 Stimulus-Response Paragraph

The Stimulus-Response Paragraph contrasts with the Execution Paragraph in that "the non-verbal Response is not
a carrying out of a command or a suggestion given in the previous sentence, but often is a countering of the entire strategy indicated in the previous sentence by a new strategy" (Longacre 1980:19). This paragraph type is used in the narrative discourse to expound mounting tension of the story. It expresses a conflict between two participants. This conflict builds up a tension toward the climax of the story.

(36) Stimulus: siaN5 daN1 kaN1wa:n1 ?@:k2 ma:1 ca:k2 sound loud resonant out come from
rot4 wi4ma:n1 wa:3 "?@:k2 ma:1 vehicle of angels that out come
thv:t2 ka2khu4ja:1 da:j3 we:1la:1 PP Kakhuya it's time
lx:w4 already

'A loud, resonant sound came out from the vehicle of angels, "Please come out, Kakhuya. It's time (to do something)."'

Response: ka2khu4ja:1 jyt4 ph@:3 waj4 Kakhuya take hold of father keep

'Kakhuya took hold of (her) father.'

3.3.2.17 Dialogue Paragraph

The Dialogue Paragraph contrasts with the Quote Paragraph in that the Dialogue Paragraph has two speakers whereas the Quote paragraph has only one. This paragraph type encodes the deep structure repartee. There are three subtypes of Dialogue Paragraphs, i.e., Simple Dialogue Paragraph, Complex Dialogue Paragraph, and Compound Dialogue Paragraph. Simple Dialogue Paragraphs are "bipartite structures in which there
is an Initiating Utterance and a Resolving Utterance. The former is a question, a proposal, or a remark. The latter is an answer, a response, or an evaluation" (Longacre 1980:17). Complex Dialogue Paragraphs "involve counter tokens which can be called continuing utterances. The purpose of the occurrence of a counter token may be simply to clarify a dialogue. On the other hand it may represent an attempt to seize control of the direction of the conversation" (Longacre 1980:18). Compound Dialogue Paragraphs "put together simple and/or complex dialogue paragraphs into larger wholes" (Longacre 1980:18).

In narrative discourse, these subtypes of Dialogue Paragraph are used to add interest and vividness to the story. Their primary function is to give emphatic prominence to the climactic event. They highlight the event by slowing down the pace of events. Besides highlighting the peak, they are also used to expound clearly the initial situation in a discourse. Specifically, it has been found out that the occurrence of the Simple Dialogue Paragraph is frequent in the Exposition and Conclusion of Thai narrative, and the Complex Dialogue Paragraph is often used in the complication of the story. The Quote Formula of the tagmeme in the Dialogue Paragraph is on the storyline.

(37) Exchange 1: Simple Dialogue Paragraph

Initiating Utterance (Question):

jiN5 nan4 thai:m5 wa:3 ca2 paj1 naj5
woman that ask that will go where
'That woman asked where (he) would go.'

Resolving Utterance (Answer):

"kha:3pha1ca:w3 ca2 paj1 rap4?a:1sa:5
 I will go volunteer
sy:p2du:1 sa1tha:n5thi:3
investigate place
phra4thi4da:1 thaN4 sip2s@:N5 ni:5
daughter of king all twelve sneak
paj1 ten3ram1 lx:w4 ba:N1thi:1 ca2 daj3
go dance then perhaps silla get
pen1 ka1sat2 naj1 we:1la:1 kha:N3na:3"
to be king in time ahead

"'I will go to volunteer to search for the place where all twelve daughters of the king sneaked away to dance. Then, perhaps (I) will be a king some day.'"

Exchange 2: Simple Dialogue Paragraph (Unresolved)

Initiating Utterance (Remark):

ja:j1thaw3.."di:1 lx:w4 maj3 lam1ba:k2
old woman good already not trouble
ja:k3jen1 nak4 d@:k2...
difficult very FP

'The old woman (said), "Good, (it is) not very difficult..."'

(38) Complex Dialogue Paragraph

Initiating Utterance (Remark):

mx:w1 b@:k2 wa3 "phyan3ba:n3 kha:3 ?v:j5
cat tell that neighbor my FP

.. kha:3 waN5 wa:3 wan1ni:4 than3 khoN1 maj3
I hope that today you may not

khit4 ca2 paj1 ta:N2 thin2 na4"
think will go other place FP

'The cat told (the pig), "My neighbor, I hope today you may not think about going to another place."'
Continuing Utterance (Counter-Question):

\[ \text{mu:5 pra1laj:t2caj1 tha:m5} \] "tham1maj1
\[ \text{pig to be surprised ask why} \]
\[ \text{cylN1 ca2 maj3 paj1"} \]
\[ \text{so will not go} \]
\[ 'The pig was surprised, and asked "Why won't I go."' \]

Resolving Utterance (Answer):

\[ \text{mx:w1 the4 t@:p2} \]
\[ \text{cat lie answer} \]
\[ "a:w3 kha:3 \] exclamation of surprise I
\[ ?x:p2 daJ3jin1 nok4?in1si:1 b@:k2 kap2 \] overhear eagle tell to
\[ lu:k3 kh@:N5 man1 wa:3 tha:3 than3 \] baby of it that if you
\[ ?@:k2 paj1 naj5 ca2 loN1 ma:1 ?aw1 \] out go anywhere will come down take
\[ lu:k3 mu:5 n@:j4n@:j4 paj1 haj3 kin1 \] baby pig little go give eat
\[ 'The cat lied, "I overhear the eagle tell its babies that if you go out anywhere (it) will come down to take your little babies (for its babies) to eat."' \]

3.4 Summary

I have found that Thai texts used for this study have all notional structure features proposed as universal except for the Final Suspense, which may not be universal. I have also found this universal scheme useful in that it helps to explain the use of surface forms. For example, an Antithetical Paragraph is frequently used before a Climax because it expounds Developing Conflict, i.e., it expresses a conflict
between two participants. This conflict leads the story to the Climax.

The notional structure feature slots are filled by the content of a text which is a manifestation of the macrostructure of the text. The notional structure features of Thai climactic narrative include Exposition, Inciting Incident, Developing Conflict (Tension), Climax, Denouement and Conclusion. Ten texts given in the appendix are used to exemplify these notional structure features. The next section of this chapter examines the surface features of the profile which corresponds to the notional structure features. The profile includes the slots of Title, Aperture, Stage, Pre-peak episodes, Peak, Peak', Post-peak episodes, Closure, and Finis. Finally, nineteen paragraph types which expound the surface features are posited. Each paragraph type is discussed in relation to its function in discourse structure.
Notes

1. The scheme, although quoted here in the manner formulated by Longacre, is certainly not his alone. It has a very long and complicated history in Western Culture (cf. Aristotle's Poetics). Longacre's particular formulation is from Thrall, Hibbard, and Holman (1961).

2. The tagmemes of this paragraph have unequal weight, that is, the first tagmeme of this paragraph outweighs the second tagmeme. Therefore, this paragraph is termed a fore-weighted Contrast Paragraph.

3. The tagmemes of this paragraph have equal weight; therefore, this paragraph is termed an equi-weighted Result Paragraph.
CHAPTER 4

STORYLINE AND NON-STORYLINE

4.0 **Introduction**

In the previous chapter, I discussed that the plot structure of Thai texts used for this study consists of all notional structure features proposed as universal except for Final Suspense, which may not be universal. The notional structure slots are filled by the content which is a manifestation of the macrostructure of the text. In this chapter, my aim is to point out that in order to develop the plot structure of the text, we need a storyline that moves the text forward from its starting point toward the end.

A number of linguists have attempted to explain how events are distinguished from non-events. Grimes (1975) classifies the information in a narrative discourse into the following types: participants (and props), events, and non-events. Participant (and props) will be discussed in detail in the following chapter. In regard to events and non-events, Grimes states that, in the analysis of narrative discourse, the first distinction that should be made is between events and non-events. Non-events are classified as setting, background, evaluation, and collateral.
According to Hopper (1979:213), events are referred to as "the language of the actual storyline" and non-events as "the language of the supportive material." The former is referred to as foreground, i.e., "the parts of the narrative which relate events belonging to the skeletal structure of the discourse" and the latter as background which "does not itself narrate the main events."

Jones and Jones (1979:6) mention that many leaders in the study of discourse have viewed discourse information as "an essentially bipartite structure composed of more significant information (often called BACKBONE or FOREGROUND) and less significant information (BACKGROUND)."

Longacre (1983b:1-2) uses "the WARP and WOOF" as a metaphor for the backbone or event line and the background or tributary material, respectively. A distinction between on-the-line material and tributary material is made by pointing out that some threads of prominence which run vertically down through a discourse "supply the warp of the texture of discourse through which the other material, the woof of the texture, is woven." Longacre (1983a:14) uses a cover term, "the rubric SUPPORTIVE," to refer to all material other than the main line of development in a discourse. He mentions that events determine an "event line" or "storyline" which is referred to as any happening that pushes the story forward. The terms "storyline" and "non-storyline" will be used throughout the discussion below.
A number of features or properties of this bipartite structure of discourse information have been identified. Hopper and Thompson (1980:280) refer to GROUNDING as "linguistic features associated with the distinction between foreground and background." Each language makes use of particular features to mark foreground and background. In languages with tense-aspect systems such as French, the storyline of narrative discourse is characterized by verbs in the past tense or in the completive/perfective aspect. Non-storyline is marked by such devices as the use of tenses in pluperfects, progressive forms, the use of the verb 'to be,' and a variety of other means. Longacre (In press a:25) points out that "a language which has not much richness of structure in regard to tense-aspect distinction may distinguish the event line of narratives by a conspiracy of non-systemic ways."

It is the purpose of this chapter to discuss how Thai, a language without word inflection, uses grammatical forms to mark a distinction between storyline and non-storyline. In the studies of languages with tense-aspect systems, most initial attempts are on the identification of features that mark storyline. However, in this study, I have found that it is much easier to single out the storyline by removing all off-the-line material first. The first section of this chapter, therefore, discusses different categories of non-storyline, and how each category is indicated by certain grammatical forms. The second section deals with linguistic features
which are used to foreground the storyline of narrative discourse. The third section is an attempt to rank on-the-line and off-the-line independent clauses according to their structural importance in a narrative discourse. The final section has to do with salience scheme and local ranking. A Thai paragraph is used to illustrate how the salience scheme facilitates the analysis of this paragraph.

4.1 Categories of Non-Storyline

4.1.1 Cohesion

Clauses that contain cohesion information are off the storyline. Cohesion among the sentences of a Thai narrative includes the use of such cohesive devices as adverbial clauses, relative clauses, thematicity, topicalization, summary, and preview. An adverbial clause is a frequent device used to link the previous event which is on the storyline to the next one. It frequently precedes the main clause. The adverbial clause may repeat the main event in the last sentence of the previous paragraph as tail-head linkage or sum up the main event of the preceding paragraph as summary-head linkage (Thompson and Longacre 1985:60). Example 39 contains tail-head linkage.

(39) khy:n1 dyan1 my:t3 wan1 nyN2 caw3jiN5
    night  moon  dark  day  one  princess

    l@:p3fx:N5   ?oN1 khaw3 paj1 su:2
    enter  without  permission  self  enter  go  to

    h@:N3ban1thom1 kh@:N5 phra4caw3 the:p3moN1khon1
    bedroom  of  king  Thepmongkhon
lx⁴ chaj⁴ krit² th@:N¹ thxn¹ phra⁴(?oN¹
and use dagger gold stab him

sin³ phra⁴ chon¹ daj³ do:j¹ Na:j³ he:t² phr@:⁴
die able easily because

kam¹ laN¹ ban¹ thom¹ lap²
to be in progress sleep

ju:²
stay, to be in progress

laN⁵ ca:k² ploN¹ phra⁴ chon¹ phra⁴ bi:² da:¹
after kill father

lx⁴ caw³ ji N⁵ k@:³ l@:N¹ khaw³ paj¹ naj¹
already princess Aux try enter go in

h@:N³ ban¹ thom¹ kh@:N⁵ caw³ cha:j¹ the:p³ th@:N¹...
bedroom of prince Thepthong

'One dark night, the princess went into the
bedroom of King Thepmongkhon and killed him easily
with the gold dagger because he was sleeping.

After (she) killed the father (of the prince),
the princess, then, went into the bedroom of
prince Thepthong.'

The underlined clause refers back to the last main event
of the previous paragraph. The tagging of the adverbial
clause by the post-serial verb lx⁴ 'already' emphasizes the
completion of the action performed in the previous paragraph.

However, it is not necessary that the adverbial clause
always contain a back reference to the last sentence of the
preceding paragraph. If the last sentence is off the story-
line, the adverbial clause may relate its nucleus to another
sentence provided that this sentence is on the storyline.

Furthermore, the adverbial clause may refer to the last
main event in the paragraph before the immediately preceding
paragraph. This is the case when the preceding paragraph has
a reference switch as follows:
Paragraph 1  participant 1
last main event in the paragraph

Paragraph 2  participant 2

Paragraph 3  participant 1
an adverbial clause referring back to the
last main event in the first paragraph

It has also been found that the adverbial clause can
contain a back reference to an event which is only implied in
the preceding sentences. This kind of adverbial clause is
script-determined,¹ as seen in example 40.

(40) na:j1phra:n1 faN1 lx:w4 k@:3 caj1?@:n2
hunter listen already Aux feel touched
ri:p3 j@:n2 thaw5wan1 loN1 paj1 haj3 ma1nut4
hurry lower vines down go give human being
mya3 khyn3 ma:1 phon4 pa:k2 he:w5 lx:w4 cha:j1
when up come out of top of chasm already man
hua5 dam1 k@:3 kh@:p2caj1 na:j1phra:n1 duaj3
head black Aux thank hunter with
th@:j3kham1 ?@:n2wa:n5
word sweet

'After the hunter listened (to him), (he) felt
touched, (he) quickly lowered the vines to the
man. When (he) went up to the top of the chasm,
the man with black hair thanked the hunter.'

The various kinds of back reference mentioned above are
introduced by ph@:1 'when,' mya3 'when,' laN5ca:k2 'after' or
0. The adverbial clause that functions in such tail-head
linkage is frequently tagged by lx:w4 'already,' which marks
the completion of the previous event and anticipates the fol-
lowing event.
Besides tail-head linkage, summary-head linkage is also frequently used to sum up the previous events of the preceding paragraph. It can be exemplified as follows:

(41) laN5ca:k2 tham1 ka:n1t@:2su:3 kan1 after do fighting together
ja:N2th@:1ra1hot2 ma:1 persistently compleitive marker up to
ha:3 dyan1 cha:w1 ba:N1ra1can1 k@:3 tha:n1 five month villager Bangrajan then endure
syk2 pha1ma:3 t@:2paj1 maj3 daj3 fight Burmese continue not able

'After (the Burmese and Bangrajan villagers) fought persistenly for five months, Bangrajan villagers could not endure the fighting with Burmese.'

The adverbial clause may also refer back to an incident that does not take place in the preceding paragraph but somewhere earlier in the text. This kind of adverbial clause may be preposed or postponed to the main clause, and it is introduced by several categories of words. For example, if the adverbial clause is used as a cause, it can be introduced by nyaN3ca:k2 'owing to,' and if it is a comparison, it may be preceded by daN1chen3thi:3 'the same (way) as.'

Another cohesive device is the relative clause which refers to things or incidents that appear anywhere in the previous context. It is usually introduced by thi:3 'that.'

(42) man1 baN1?v:n1 dv:n1 pha:n2 rua4 laN5ba:n3 he by chance walk past fence backyard
khon1kha:j5nya4sat2 hx:N2 nyN2 rua4 thi:3 wa:3 butcher CL one fence that say
ni:4 pen1.....
this to be
'He by chance walked past a fence at the backyard of a butcher's house. The fence that (I just) said was.....'

(Text 8)

The underlined clause indicates that the fence which is being talked about is the one mentioned previously.

In regard to thematicity, the writer or the speaker may mention the theme of a story point by point. The use of such words as kə:nə 'first, before,' təː2pəj1 'next,' sutə:θə:j4 'finally, last' is to maintain thematicity and make the story coherent. The phrases in the example 43 occur at the beginning of paragraphs and function to tie the paragraphs together.

(43) klum2 nyN2 thiː3 pra1wat2saːt2 klaːw2thyN5 group first that history mention
khyː1...
to be
'The first group that the history mentioned was....'

klum2 khon1 klaː3haːn5 thiː3səːN5 thiː3 phəː1 group people brave second that able
cə2 nyk4 daj3 khyː1...
will remember able to be
'The second group of brave people that (I) can still remember was....'

klum2 khəːN5 khon1 keN2 təː2pəj1 thiː3 phəː1 group of people capable next that able
cə2 nyk4 daj3 naj1 pra1wat2saːt2 sa1maj5 nan4 will remember able in history time that
khyː1
to be
'The next group of good people that (I) can still remember in the history was....'
klum2 khon1 di:1 klum2 sut2tha:j4 thi:3 ca2
group people good group last that will
kla:w2thyN5 khy:1...
mention to be
'The last group of good people that (I) will
mention was...'

Topicalization is another cohesive device used to link
the present clause to the preceding one. The topicalized
object in example 44 ties its clause to the preceding one.

(44) kha1nom5 thi:3 lya5 ca2 da:j3 ?aw1 paj1 fa:k2
dessert that remain will able take go give
ry:n3....
Ruen
'The desserts that remain (I) will be able to take
(them back for) Ruen.'

Moreover, the cohesive devices can be a summary of
previous happenings as well as a preview. The summary and
preview link the present incidents to the preceding or the
following ones. All these various devices of cohesion are at
a considerable distance from the storyline; they refer more to
the cohesion of the story than its content.

4.1.2 Evaluation

Grimes (1975) classified evaluations as follows: the
speaker's own evaluation, the opinions of any participant in a
discourse, the speaker's evaluation of the culture within
which he is speaking, and an aim of the discourse expressed in
the form of a moral. Evaluation is optional and supplementary
to a narrative, so it is considered to be a category of non-
storyline.
In Thai texts, the writer's own evaluation can be first of all recognized through the use of a first personal pronoun as in example 45.

(45) raw1 cam1 da:j3 di:1 wa:3 myaN1
we remember able well that town
wi4se:t2chaj1cha:n1 ni:4 pen1 myaN1 kh@:N5 khon1
Wisetchajchan this to be town of people
caj1kla:3 brave
'We are able to remember well that this town Wisetchajchan was the town of brave people.'

In this example, the writer uses the first personal plural pronoun raw1 'we' to include both the writer and the reader. Grimes (1975:63) mentions that "evaluation brings the hearer more closely into the narration." This statement also holds true for the preference for the first personal plural pronoun over the first personal singular pronoun. By using raw1 'we,' the writer invites the reader to share his evaluation.

The task of bringing the reader close to the text may also be accomplished by raising a question directly with the reader as in example 46.

(46) wan1nyN2 dek2 khon1 ni:4 paj1 tha1le:1sa:p2 lyk4
one day child CL this go lake deep
len3 th@:j1 kra1byaN3 bon1 nam4 len3 ja:N2ra;j1
play toss tile on water play how
pHuak3raw1 sa:p3 maj5
group of us know QM

'One day, this child went to toss tiles onto the water. Do we (our group) know how to play?'
When a shift to the first personal pronoun is absent, evaluations may be signalled through such descriptive words as *di:*1 'good,' *le:*w1 'bad.' Example 47 is an evaluation by virtue of descriptive elements, i.e., *di:*1 *lya5 kv:n1 'extremely good,' and *pen1 ma:*5 *lv:t3 'to be an excellent dog.'

(47) ma:5 tua1 nyN2 *di:*1 *lya5kv:n1 chy:3 ?a1raj1
dog CL one good extremely name what
cam1 maj3 daj3 tx:2 *pen1 ma:*5 *lv:t3
remember not able but to be dog excellent

'A dog was extremely good. What name (I) cannot remember but (it) was an excellent dog.'

Besides the writer's own overt evaluation, opinion about things or participants in a discourse can be expressed in a text by attributing them to a participant. In example 48, a grandson is evaluated by his grandmother.

(48) ?a:j3 la:n5 *khon1 ni:*4 man1 son1 sia5
title grandson CL this he naughty PP
ciN1ciN1 mi:1 ?a1raj1 man1 kep2 paj1 len3
really there is what he pick up go play
mot2
all

'This grandson was really naughty. (If) there was something, he picked (it) all up to play (with).'</n

(Text 10)

Another feature of evaluations is that evaluations mostly contain stative verbs such as *pen1 'to be.' Besides, most evaluations are concerned with facts or something that customarily happens. The evaluation in example 49 is about a fact of life which is remarked by the writer at the end of a
short novel. The addition of this evaluation to the novel is to point out that what happens in the novel is indeed a fact of life which is always present in society.

(49) tx:2 chi:1wit4 kh@:N5 khon1 ba:N1 khon1 praisop2 but life of people some people to face

    tx:2 pha:1ju4fon5 lx4  khwa:m1my:t3 con1 only thunderstorm and darkness till

    maj3khv:j1 ru:4 wa:3 sx:N5th@:N1 kh@:N5 chi:1wit4 never know that sunshine of life

    nan4 pen1 ja:N2raj1 that to be how

    'But the life of some people faces only the thunderstorm and darkness till (they) never know how the sunshine of life is.'

(Text 10)

Finally, evaluations such as those found in Aesop's Fables and stories used in class in Thailand are global, that is, they embrace the whole story (Grimes 1975:62). These stories always end with a moral. In some other stories, evaluation may be introduced at the beginning of the stories. They are mostly concerned with the usefulness of the stories, their main idea, and the like. Global evaluations tend to deal with how people did or should behave, and they are expressed in forms such as:

Comparative       An action is di:1kwa:2 'better than' another action.

Resultive         A good or bad act j@:m3 'naturally' leads to good or bad result, respectively.
4.1.3 Irrealis

According to Grimes (1975), collateral (irrealis) includes all possible events which might or might not take place at the time of speaking. Since alternatives involve something that might or might not happen, anything that has to do with alternatives is considered to be collateral information, for example, negation, questions, futures, imperatives, predictions. The function of collateral information in a discourse is stated by Grimes (1975:65) as follows:

Collateral information, simply stated, relates non-events to events. By providing a range of non-events that might take place, it heightens the significance of the real events.

Negation, whether it fits into accomplished time or in projected time, gives collateral information. Quotations that take the forms of a denial, a question, or a prediction also convey collateral information.

In Thai texts, an important grammatical form that characterizes collateral information or irrealis is the preserial verb ca2 'will.' Even though ca2 is translated 'will' in English, it is not a future time marker. Kanchanawan (1978:43) mentions that "the fact that ca2 indicates potentiality, assertion, determination, or volition makes it imply future time in some contexts." It is also pointed out by Sindhvananda (1970) that ca2 can either precede or follow verbs of mental state but never follows other kinds of main verbs; therefore, the intuitive assumption is made as follows:³
/ca2/ is originally an element attached to the preceding elements that express human intention, plan, hope, wish decision, etc. When these preceding elements are dropped, /ca2/ retains the original meaning. This also explains the fact that /paj1//ca2/ is ungrammatical and that only /ca2//paj1/ is grammatical because it comes from the original source /tanN3caj1//ca2//paj1/ (Sindhvananda 1970: 55-56).

Example 50 is unrealis that has ca2 'will' as a marker.

(50) mx:3kx:2 kha1jap2 pa:k2 ca2 wa:3
old woman move mouth will scold

'The old woman was about to scold (grandson).'

tanN3caj1 wa:3 ca2 paj1 kh@:5
intend that will go ask for

khwa:m1ka1ru4na:1...
kindness

'(The old woman) intended to go to ask for kindness...'

kha:5klap2 hen5 ca2 t@:N3 wx4 sy:4
on the way back think will have to stop by buy

ja:1khiaw5...
green medicine

'On the way back, (I) would have to stop to buy (some) green medicine...'

ph@:1 kh@:j3jaN1chua3 man1 k@:3 ca2 luk4
when get better he Aux will get up

ni:5 mx:3 paj1 thiaw3len3 ja:N2khv:j1
sneak mother go go around as usual

'When (he) got better, he would get up and sneak (from his) mother to go around as usual.'

(Text 10)

The first three clauses manifest intention and plan, while the last one is a prediction. All of the main verbs in these clauses are preceded by ca2 'will.'
Even though 2 is the salient grammatical feature frequently used to mark irrealis, Thai also makes use of auxiliaries such as khon1 'probably,' khuan1 'should,' na:3 'ought to,' and ?a:t2 'may, might, be supposed to.' These auxiliaries have the effect of raising alternatives that might or might not happen. Example 51 is a prediction that has the auxiliary khon1 'probably' as a marker.

(51) ni:3 ?a:j3 dx:N1 khon1 ?aw1 paj1 intensifier title Dang probably take go
len3 thiN4 waj4 naj5 ?i:k2lx:w4 play leave keep somewhere again

'This, Dang probably took (it) to play with (and) left (it) somewhere again.'

(Text 10)

In the absence of pre-serial verbs and auxiliaries, irrealis may be characterized by main verbs which convey doubt, wish, estimation, and the like, as in examples 52.

(52) ka2 ph@:1 mi:1 kam1raj1... estimate enough have profit

'(She) estimated (that) there would be enough profit...'

son5sa15 wa:3...
suspect that

'(He) suspected that...'

(Text 10)

As mentioned above, 2 'will' is not a marker of futurity. In fact, the grammatical form that is used to express time is the time phrase. Any sentences which have time phrases indicating future time such as phru:N3n4:4
'tomorrow', dyan1na:3 'next month,' pi:1na:3 'next year,' ba:j2ni:4 'this afternoon' are included under irrealis.

According to Grimes (1975), the temporal reference of irrealis is either in accomplished time or in projected time. All cases of Irrealis mentioned so far fit into projected time. However, irrealis with accomplished time is also found in Thai texts. The salient grammatical form used to convey this kind of irrealis is such auxiliaries as cuan1, thx:p3, kyap2 'almost, nearly, on the verge of.' Any sentences containing these auxiliaries indicate things that might have happened but did not.

Furthermore, condition is another form of irrealis. It is introduced by the conjunctives tha:3, ha:k2, khran4 'if.' Conditional sentences in Thai do not have any distinction in verb forms between the real or factual and unreal or hypothetical circumstances. The time concepts are only expressed by the context or the adverbial of time (Sindhvananda 1970: 244). However, the co-occurrence of main verbs and auxiliaries can indicate whether a conditional sentence is in accomplished time or in projected time. Any conditional sentences that contain the assertion markers like ca2 'will,' khoN1 'probably,' ait2 'may,' na:3 'should' either in the first or second clause fit into projected time. The examples in 53 contain these assertion markers.

(53) tha:3 kha:j5 daj3 kam1raj1 ja:N2ni:4 thuk4wan1 if sell get profit like this every day
k@:3 khoN1 sy:4 r@:N1 thaw4 ja:N1 daj3
Aux may be buy sandal able

'If (I) sell (and) get profit like this every day, (I) may be able to buy (a pair of) sandals.'

(Text 10)
khran4 ca2 loN1 paj1 Nom1 k@:3 klua1
if will down go dive Aux afraid
com1nam4 ta:j1
to be drowned die

'If (he) would go down (into the stream and) dive (for the iron axe), (he) was afraid of being drowned.'

(Text4)

The temporal sequence of conditional sentences will be in accomplished time if the sentences have the perfective marker lx:w4 'already' and an adverbial of time such as t@:n1nan4 'at that time.' Below is Sindhvananda's (1970) example of a conditional sentence which, although containing an assertion marker, still conveys accomplished time by virtue of lx:w4 'already' and the adverbial of time t@:n1nan4 'at that time.'

(54) tha:3 chan5 mi:1 Nvn1 t@:n1nan4 chan5 k@:3 ca2
if I have money that time I Aux will
paj1 thiaw3 r@:p3 lo:k3 lx:w4
go travel around world already

'If I had had money at that time, I might already have taken a round-the-world trip.'

Sindhvananda (246) states that example 54 conveys "the meaning of expectation or anticipation of a 'complete' action."

Negation is another kind of irrealis expressed in Thai basically by the word maj3 'not' or by mi4 'not' in literal
writing. In general, maj3 is placed before a main verb and a post-serial verb. When it occurs with an auxiliary or a pre-serial verb, its position is dependent on that auxiliary or that pre-serial verb. Example 55 displays maj3 in a context.

(55) k[@:3] maj3 rap4 ?i:k2
Aux not take again
'(He) then did not take (it) again.'

(Text 4)

Negation is not only expressed by maj3 'not' but also by certain verbs that imply negation as in example 56.

(56) tx:2 phuN1 ?an1 jy:n3ka:N1 kh@:N5 man1 but belly that stretch out of his
sa1kat2 ka:n1lop2ni:5 kh@:N5 man1 waj4...
prevent escape of his keep
'But his stretched belly (helplessly) prevented him from escaping.'

(Text 8)

khaw5 ?ot2 paj1 pa:2 he miss a chance to go forest
'He misses a chance to go to the forest.'

Finally, it should be noted that while irrealis in English is marked by modals, Thai indicates irrealis only by certain kinds of modals. Some modals are neutral and the context determines whether they mark non-events or real events. Both sentences in example 57 have the auxiliary t[@:N3 'have to, must,' but the former is considered to be on a storyline by virtue of the context and the latter irrealis by virtue of the adverb phruN3ni:4 'tomorrow.'
The hunter had to carry the mother dog on his shoulder to go to see the youngest child.'

'Tomorrow, (I) have to go to ask for (the dessert) and confirm the little girl.'

4.1.4 Setting

Setting is another kind of non-event that includes expository and descriptive material. Setting tells the reader or hearer the place, time, and circumstances under which actions take place. The reason setting is important to the study of discourse is that "it characteristically involves distinctive grammatical constructions like locatives," and "it is a common basis for segmentation of sequential texts into their constituent parts" (Grimes 1975:51).

Longacre (In press a) mentions that setting is not randomly distributed in a narrative discourse but rather appears at the beginning of a narrative discourse as the stage and at the beginning of a narrative paragraph as the setting. Setting which is preposed in a Thai narrative has been discussed
previously (see 3.3.1.3). Regarding the temporal setting proposed in a narrative paragraph, it can be established relative to earlier temporal settings (Grimes 1975:55). In Thai texts, temporal clauses, phrases, and words such as nyN2 dyan1 t@:2ma:1 'one month later' (see 3.3.1.4) are used to signal temporal succession. In the same way, as mentioned by Grimes (1975:55), temporal settings can be established through the depiction of aging of a participant. In example 58, the temporal settings are established through the word con1kra1-thaN3 'until' followed by reference to aging of a participant.

(58) Paragraph 1

con1kra1thaN3 lu:k3sa:w5 thaN4 sa:m5 tv:p2ja:j2... until daughter all three grow up

'Until all three daughters grew up...'

(Text 1)

Paragraph 2

...lx:4 k@:3 nam1 na:N1 ma:5 nin1 lx4 dek2 and then take female dog Nin and child

n@:j4 thaN4 sa:m5 paj1 liaN4 waj4 thi:3 little all three go take care keep at

ba:n3 con1kra1thaN3 tv:p2to:j1 pen1 sa:w5 house until grow up to be woman

'...and then (the hunter) took Nin and all three little children home, and took care of them until (the three girls) grew up to be women.'

(Text 1)

These two paragraphs show that temporal setting may occur either at the beginning of a paragraph as a temporal setting of that paragraph or at the end of a paragraph as a temporal setting for the following paragraph(s).
It is not necessary that the temporal setting be the specific period or duration of time like nyN2 pi:1 pha:n2 paj1 'one year passed by.' It can be established in relation to the previous temporal settings without reporting the amount of time, for example, khran4 thyN5 we:1la:1 thi:3 ca2 t@:N3 sa1det2klap2 myaN1 'When it was time to go back to the town.'

Spatial settings may be preposed or postposed in a Thai narrative paragraph as in example 59.

   (59) tx:2 ph@:1 paj1 thyN5 ba:n3myaN1 kh@:N5 ton1...
       but when go to town of self
       'But when (the two daughters) reached their towns...'

(Text 1)

   ...khaw5 cyN1 thy:5 faj1cha:j5 ?@:k2 tit2ta:m1
   he so carry flashlight go out go after
   ja:j1 ma:1 con1kra1thaN3 paj1 thyN5 byN1nam4
   grandmother Ma until go to pond
   '...so he carried a flashlight, (he) went after
   grandmother Ma until (he) reached the pond.'

(Text 9)

The spatial setting in the second sentence occurs at the end of a paragraph, but it functions as a spatial setting of the following paragraph.

The establishment of spatial setting in Thai texts is related directly to the use of directional verbs paj1 'direction away from the speaker' and ma:1 'direction toward the speaker.' These directional verbs are post-serial verbs.

   (60) Paragraph 1

   phu:t3 set2 khon1kha:j5nya4 k@:3 khwa:4
   say finish butcher Aux grab
mi:t3baN1t@:1 thi:3 mi:1 waj4 sam5rap2 lx:3
big knife that have keep for cut
nya4sat2 phlo:2phruat3 khaw3 ma:1 ha:5
meat appear suddenly enter come toward
ma:5ciN3c@:k2...
fox

'(When he) finished saying, the butcher grabbed
the big knife that was used for cutting meat,
appeared suddenly, came toward the fox...'

Paragraph 2

ph@:1 ma:5ciN3c@:k2 daj3sa1ti2 man1
when fox in control of himself he
k@:3 ri:p3 wiN3 kra1co:n1 tron1 paj1
Aux hurry run jump straight go
jaN1 r@:N3tx:k2...
to crack

'When the fox was in control of himself, he then
hurriedly jumped, went toward the crack...'

(Text 8)

The scene in the first paragraph of example 60 takes
place at the backyard of the butcher's house; therefore this
part of the story is being told from the backyard. When the
butcher comes suddenly toward the foolish fox, the writer uses
ma:1 that indicates the direction toward the setting, i.e.,
the backyard. In the second paragraph, the foolish fox runs
away from the 'backyard' setting; therefore paj1 is used.
The verb paj1 in this paragraph also marks a transition from
the old setting to a new one, i.e., to the crack of the fence.

Sometimes the spatial setting is not overtly marked, but
the writer signals that the setting is changing through the
use of directional verbs as in example 61.
The incident in the first sentence takes place at the eldest daughter's palace; therefore, when a messenger is sent to see the younger daughter, the writer uses paj1 'direction away from the eldest daughter's palace.' Even though there is no overt spatial setting preceding the second sentence, the reader knows through the directional verb paj1 that the scene is moving from the eldest daughter's palace to the younger daughter's palace.

Finally, it should be noted here that the most salient characteristic of settings is the use of non-dynamic verbs as follows:

Descriptive verbs  
\textit{daN1 'loud,' suaj5 'beautiful'}

Possessive verbs  
\textit{mi:1 'there is,' tem1paj1duaj3 'full of'}
Existential verbs  
  \textit{mi:}1 'there is,' \textit{lya5} 'remain'

Equative verbs  
  \textit{pen1} 'to be,' \textit{khy:1} 'to be'

4.1.5 Flashback

Flashbacks are events or activities which are out of sequence. They include "either backset active verbs (events or activities) or backset cognitive verbs" (Longacre In press a:15). While a language with verbal inflection, such as English, makes use of the pluperfect for marking flashbacks, Thai basically depends on constituents in the sentence other than verbs. A time phrase is the most important factor for expressing flashbacks, for example, \textit{mya3 s@:N5 pi:1 k@:n2 no:n4} 'last two years.'

Besides time phrases, Thai also employs certain kinds of auxiliaries and aspect markers to identify flashbacks. In example 62, the perfective marker (post-serial verb) \textit{lx:w4} 'already, finish, complete' is used to mark the incident that has already taken place in a previous part of the story.

\begin{verbatim}
(62) tha:N1fa:j2 raw1 nan4 na:j1 thx:n3 thu:k2 py:n1 side our that Mr. Tan hit gun
    ba:t2cep2 sia5 lx:w4 injure FP already

    'As for our side, Mr. Tan had \underline{already} been shot (and) injured.'
\end{verbatim}

As mentioned by Sindhvananda (1970:53), \textit{lx:w4} bears the notion of 'completion' which is neutral, i.e., "not limited to any specific time, and can be displayed in present, past, and future." However, by virtue of the context, \textit{lx:w4} in the
above example is displayed in the past. Because of the idea of 'completion' and 'past,' \textit{lx:w4} is used to mark a flashback here.

Besides \textit{lx:w4}, the auxiliary \textit{daj3} 'get to, have an opportunity' is also used to mark a flashback that has occurred before the present scene but has never been mentioned previously in the text. Though \textit{daj3} can stand for any tense (Sindhvananda 1970), the context and situation enable the reader to know that \textit{daj3} in example 63 implies past tense and serves as a marker of flashback.

(63) \begin{footnotesize}khun5 san5 kh@:N5 raw1 nan4 pen1 khon1 title San\end{footnotesize} of \begin{footnotesize}our\end{footnotesize} that to be person
\begin{footnotesize}mx:n3py:n1\end{footnotesize} \begin{footnotesize}daj3\end{footnotesize} \begin{footnotesize}hat2\end{footnotesize} \begin{footnotesize}haj3\end{footnotesize} to be skillful in shooting get to train let
\begin{footnotesize}cha:w1\end{footnotesize} \begin{footnotesize}ba:N1ra1can1 jiN1py:n1...\end{footnotesize} people Bangrajan shoot

'Our San was skillful in shooting. (He) had trained Bangrajan villagers to shoot...'

\textit{khv:j1} 'experience, be accustomed to' is another auxiliary which marks a flashback. Sindhvananda (1970:46) mentions its flexibility in usage as follows:

On some occasions it indicates the experience in the past which may no longer exist in the present. On the other occasion it can include also the present experience. This depends on the context and the situation.

\textit{khv:j1} as a marker of flashback occurs in the former occasions quoted above. It usually accompanies a time phrase which indicates a flashback as in example 64.

(64) \begin{footnotesize}khaw5\end{footnotesize} \begin{footnotesize}khv:j1\end{footnotesize} \begin{footnotesize}khaw3\end{footnotesize} \begin{footnotesize}paj1\end{footnotesize} \begin{footnotesize}naj1\end{footnotesize} \begin{footnotesize}pa:2\end{footnotesize} \begin{footnotesize}mya3\end{footnotesize} he experience enter go in forest when
dyan1 thi:3 lx:w4
month that last

'He used to go into the forest last month.'

4.1.6 Cognitive State

Cognitive state is characterized by verbs of cognition and emotion which are durative or non-punctiliar. The subject of these verbs is experiencer (Longacre In press a). Since verbs of cognition and emotion can be either cognitive state, which is off the storyline, or cognitive experience, which is on the storyline, it is necessary to point out certain clues for recognizing verbs which are cognitive state.

Durative adverbs work as the best marker of cognitive state as in example 65.

(65) ta:1 bun1 NuN1Nuaj1 ju:2 phak4 nyN2
grandfather Boon puzzled stay for a while

'Boon was puzzled for a while.'

(Text 9)

It has also been found that reduplication of an adverb is used to mark the feeling which gradually happens as in example 66.

(66) khran4 pha:j11aN5 kθ:3 ce:n1khaw3
when later Aux get used to

thuk4thi:1 thuk4thi:1
more and more

'Later on, (they) got used to (the big log) more and more.'

(Text 5)

Furthermore, a temporal phrase or clause can serve as a clue for telling whether the cognitive/emotive verb in
question is non-punctiliar. The underlined temporal phrase in example 67 signals that the cognitive verb in the following clause is stative.

(67) tə:2su:3 kan1 paj1 tan3tx:2 chaw4 thyN5 fight together go since morning till

thian3 con1 kv:t2 khwa:m1hiw5...
noon till happen hunger

'(The Burmese and Thai) fought since morning till noon until (they) were hungry...'

Besides adverbial clauses and phrases, cognitive state can be identified by the use of the pre-serial verb jaN1 'still,' the post-serial verb ju:2 'stay, to be in progress,' and loN1 'down.' jaN1 in example 68 implies a duration of time; therefore, the cognitive verb kha1ja:t2 'to be afraid' is recognized to be cognitive state.

(68) kop2 law2 nan4 naj1chan4rx:k3 kə:3 jaN1 frog CL that at first Aux still

kha1ja:t2...
afraid

'Those frogs, firstly, were still afraid...'

(Text 5)

An example of ju:2 can be seen in example 65. In the same way as jaN1, ju:2 has durative implication, so the preceding cognitive verb is cognitive state.

When loN1 'down' functions as a post-serial verb, it implies a gradual decrease of whatever preceded it as in example 69.

(69) ...kə:3 khla:j1 khwa:m1ho:t2 loN1 Aux lessen cruelty down

'...(he) then was less cruel.'
In some cases, there are no overt markers of cognitive state as mentioned above. Therefore, the cognitive state has to be determined from the context or the situation. In the first sentence of example 70, the verb р@:p3ru:4 'know' is cognitive state because the context tells us that Watsakarabrähm knows the art all the time. On the other hand, the verb ru:4 'know' in the second sentence is cognitive experience since the preceding context gives a hint that Bangrajan villagers know immediately who is the most important commander.

(70) wat4sa1ka1ra1phra:m1 pen1 phu:3cham1na:n1
Watsakarabrähm to be skillful

naj1 ka:n1wi4nit4cha:j5 1x4 р@:p3ru:4
in judgement and know

sin5la1pa2wit4tha1ja:1 ma:k3
knowledge of art a lot

'Watsakarabrähm was skillful in judgement and had a wide knowledge of art.'

(Text 7)

mx:3thap4 pha1ma:3 tx:N2tua1 suaj5Na:m1 tem1jot4
commander Burmese dress beautiful fully

khi:2 ma:4 kan3 rom3ra1ja:4 ju:2 kla:N1
ride horse shade under umbrella to be middle

phon1 cha:w1 ba:N1ra1can1 m@:N1 hen5 cy:N1
troop villager Bangrajan look see so

ru:4 wa:3 khra:j1 pen1 na:j1thap4 pha1ma:3 thi:3
know that who to be commander Burmese that

sam5khan1 thi:3sut2
important most

'The Burmese commander was beautifully (and) fully dressed. (He) was riding a horse under an umbrella, among (his) troop. Bangrajan villagers saw (him), then knew who was the most important Burmese commander.'
Finally, cognitive state also includes thoughts that are expressed by such verbs as khit4 'think' and nyk4 'think.' These verbs are followed by a noun phrase, a noun clause, or a series of verbs. When these verbs are absent, thoughts may be recognized by onomatopoeic words as ta:j1ciN1 'exclamation,' ?v:1 'well' which precede a participant's thought. Besides these words, addressing terms also help to figure out that a particular part of a story is simply a thought of a participant which is out of a narrative line. In example 71, the major participant is thinking about herself and her daughter. She uses the kinship term mx:3 'mother' to address herself. However, in other parts of the story that are not thoughts, the term mx:3kx:2 'old woman' is always present.

(71) tha:3 mx:3 ta:j1 ry:n3 ca2 tham1 ja:N2raj1
    if mother die Ruen will do how

    'If (I) mother dies, how will Ruen do?'

(Text 10)

4.1.7 Background Activities

Longacre (In press a:4) explains that background activities "are non-punctiliar and less well articulated as to inception and/or terminus." Therefore, those activities that are customary, prolonged, repetitive, ongoing, and gradual are all included under background activities.

Customary or routine activities are indicated in Thai texts basically by adverbs of frequency, which are preposed in a narrative paragraph or are tagged at the end of the first
sentence. Once such an element is established in a paragraph, its scope will extend beyond this paragraph to the following one(s). That is, the following paragraph(s) will continue to report customary or routine activity until those adverbs are replaced by another temporal adverb of a different sentence. Some examples of adverbs which mark customary/routine activities are thuk4wan1 'everyday,' pen1pra1cam1 'routinely,' sa1mam2sa1mv:5 'regularly.' Customary/routine activities are also characterized by the auxiliaries mak4 'likely to, usually' and ch@:p3 'like' as in examples 72.

(72) phra4thi4da:1 mak4 ni:5 paj1 ten3ram1 princess usually sneak out go dance

'The princess usually sneaked out to dance.'

cha:j1 num2 ch@:p3 n@:n1 kron1 man young usually sleep snore

'The young man usually snored.'

It should be noted that even though ch@:p3 literally means 'like,' it is frequently used to imply customary activities.

Prolonged activities are recognized basically by temporal adverbs which indicate duration, for example, pen1 we:1la:1 la:j5 wan1 'for many days,' taN3tx:2 chaw4 thyN5 thiaN3 'since morning till noon,' na:n1 'long (time).' Furthermore, they are sometimes signalled by durative verbs such as th@:N3thiaw3 paj1 ma:1 'travel around,' dv:n1 du:1 ha:5 'walk, look around for (something).'

Repetitive activities are another kind of background activity which are expressed by adverbs of repetition,
auxiliaries, and reduplication of verbs. Some examples of repetitive adverbs are la:j5la:j5 wan1 tit2tit2 kan1 'many successive days,' la:j5 khraN4 'many times,' na:n1na:n1 'from time to time.' The auxiliaries used to mark repetition are pha1ja:1ja:m1 'try' and wia1 'repeat.' Reduplication of verbs which indicates repetitive activities can be seen in example 73.

(73) man1 kin1 ?aw1 kin1 ?aw1 con1kra1thaN3 phuN1
he eat take eat take until stomach
'ka:N1
stretch out
'He ate and ate until (his) stomach was stretched out.'

(Text 8)

Ongoing activities are marked by adverbs such as ryaj3 ryaj3 'continually,' the auxiliary khoN1 'still,' the pre-serial verbs jaN1 'still, yet,' kam1laN1 'to be in progress,' the post-serial verbs ju:2 'in progress,' and paja1 'go.' The pre-serial verb jaN1 or kam1laN1 and the post-serial verb ju:2 frequently co-occur. Occasionally, the auxiliary khoN1 occurs with ju:2. Example 74 displays some of these markers in various contexts.

(74) pha1ma:3 huN5 kha:w3 ju:2 Burmese cook rice to be in progress
'The Burmese were cooking rice.'
mya3 mx:3kx:2 ma:1thyN5 ba:n3 nan4 when old woman reach house FP
ry:n3 kam1laN1 talko:n1 riak3 ?a:j3 Ruen to be in progress shout call title
dx:N1...
Dang

'When the old woman reached home, Ruen was calling
Dang...'

(Text 10)

tx:2 ma:4 k@:3 khoN1 haj3 siN5to:1 ban1ly:1
but horse Aux still let lion make

siaN5
sound

'But the horse still let the lion continue making
sound.'

(Text 6)

man1 chi:t2 nam4 paj1 pa:k2 k@:3 r@:N4...
he spray water go mouth Aux cry

'He was spraying water (while) crying...'

(Text 10)

To indicate gradual activities, Thai makes use of such
adverbs as thuk4thi:1 'more and more.' For example:

(75) tha:N1fa:j2 su1ki:3 k@:3 khlyan3 chit4 kha:j3
side Suki Aux move close fort

ba:N1ra1can1 khaw3 ma:1 thuk4thi:1
Bangrajan enter come more and more

'Suki moved (and) came closer to Fort Bangrajan
more and more.'

4.2 Storyline

All categories of information mentioned so far do not
constitute the storyline of a narrative discourse. The
purpose of this section is to discuss events or storyline.
The first part of this section displays all categories of
verbs which advance the storyline. The next part has to do
with sequential markers which accompany the categories of verbs mentioned in the first part. The last part describes the split events which are concerned with the simultaneous occurrence of two main events.

4.2.1 Categories of on-the-line Verbs

This section presents four categories of verbs which constitute the backbone of a story. Verbs of cognitive experience and events proper mostly consist of one single verb that can be preceded or followed by a pre-serial verb/auxiliary or a post serial verb, respectively. However, a cognitive verb may be preceded by such verb as ru:4syk2 'feel.' Motion and action verbs have the widest usage in a discourse. They have a variety of patterns which may be simple or serial. They may be preceded by a pre-serial verb or an auxiliary and followed by a post-serial verb, a noun phrase, or a prepositional phrase. In a series of verbs, each verb may be modified by an adverb, but the initial verb frequently takes an adverb. Even though these four categories of on-the-line verbs are recognized as being on the storyline, one should not expect that whenever they are present, they are always on the storyline. In fact, other considerations have to be taken in account. For example, if these verbs are accompanied by 'off-the-line' markers, such as the pre-serial verb ca2 'will' which marks irrealis, they will be shunted off the storyline.
4.2.1.1 Cognitive Experience

Verbs referring to cognitive experience are different from verbs referring to cognitive state in that the former is punctiliar while the latter is gradual and happens through a period of time. As for verbs of cognitive experience, a subject experiences something suddenly. On the other hand, verbs of cognitive state involve the idea that a subject gradually experiences something. The punctiliar sensational verbs such as hen5 'see' and daj3jin1 'hear' are included under this category. The elements which follow these verbs are in the scope of these verbs and they are regarded as being on the storyline.

The most important marker of cognitive experiences is a punctiliar adverb, for example, khyn3ma:1 'suddenly,' naj1-than1thi:1 'immediately,' than1daj1nan4 'suddenly,' (chap2) phlan1 'suddenly,' and the like. The adverbial phrase kyn3-ma:1 is a combination of two post-serial verbs, khyn3 'up' and ma:1 'come' which together form an adverbial phrase meaning "some idea, feeling, thought, etc., just occurs to a person suddenly without any obvious reason" (Sindhvananda 1970:25). Example 76 displays khyn3ma:1 in context.

(76) fa:j2 the:1wa1da:1 khat2caj1 khyn3ma:1 cyN1
as for angel irritated suddenly so

pl@:j2 nok4kra1sa:5 loN1 ma:1 haj3 pen1
let go a kind of bird down come give to be

na:j1
master
'The angel was suddenly irritated. So (he) let a big bird come down to be the (frogs') master.'

(Text 5)

Furthermore, cognitive experiences may be recognized by a time phrase which indicates a short period of time, for example, chua3khru:3nyN2 'for a moment.'

Sometimes a cognitive verb may not be accompanied by any punctiliar adverbs or time phrases. Therefore, the context will determine whether a cognitive verb in question is cognitive experience or cognitive state (see example 70).

4.2.1.2 Events Proper

Events proper are any happenings that take place without plan or volition. The subject of events proper is patient⁴ (Longacre In press a). Most events proper that appear in the Thai texts used for this study have to do with a change of state as in example 77.

(77) mx:3 ma:5 nin1 taN3th@:N4
mother dog Nin get pregnant

'The mother dog Nin was pregnant.'

(Text 1)

sop2 mx:3 ma:5 nin1 daj3 kla:j1pen1
corpse mother dog Nin get become
th@:N1...
gold

'The corpse of mother dog Nin became gold...'

(Text 1)
4.2.1.3 Motion Verbs

In the texts used for this study, there are a large number of motion verbs which occur in series. The directional verbs paj1 'direction away from the speaker,' ma:\1 'direction toward the speaker,' ?@:k2 'exit, go out,' and khaw3 'enter, come in' play an important role here. They are included in a series of verbs in order to move participants on or off the stage. The presence of paj1 and ma:\1 in a series of verbs signals that a participant is thematized. That is, an action is performed in a direction 'away from' or 'toward' the thematic participant. Motion verbs are classified into two types as follows:

Type 1 Motion verbs without directional verbs

This type of motion verb is distinguished from Type 2 by virtue of its lack of directional verbs paj1 'direction away from the speaker' and ma:\1 'direction toward the speaker.' However, when paj1 and ma:\1 function as the main verb, they are grouped under Type 1. Example 78 illustrates this type of motion verb.

(78) Prev Aux Vmo Vmo
cyN1 ri:p3 ?@:k2 tit2ta:m1
so hurry go out follow

NP
kra1ta:j2 tua1 nan4
rabbit CL that

'So (grandfather Boon) hurriedly went out to follow that rabbit.'

(Text 9)
Type 2  Motion verbs with directional verbs

(a series of) Vmo + paj1/ma:1 + (Vac)

This type of motion verb is used when (1) a participant goes to a particular place in a direction toward or away from the participant in focus (see example 79), or (2) when a participant goes to do something at a particular place (see example 80). It has a motion verb or a series of motion verbs followed by paj1 or ma:1 and an optional action verb. In example 79, the rabbit ran away from grandfather Boon, who is thematic at this point in the discourse. In example 80, the directional verbs paj1/ma:1 function here as prepositions do in English.

(79)  Vmo  Vmo  NP  Vmo  Vmo
      wiN3 fa:2  doN1maj4 ha:j5  khaw3
      run  go through  bushes  disappear  enter

      dV  PP
      paj1  naj1 pa:2  lyk4
      go  in  forest  deep

      '(He) ran through the bushes, disappeared into the deep forest.'

      (Text 9)

(80)  Aux  Vmo  Vmo  dV  Vac  NP
      ri:p3  wiN3 klap2  paj1  ha:5  ja:j1ma:1
      hurry  run  return  go  see  grandmother  Ma

      '(He) hurriedly ran back to see grandmother Ma.'

      (Text 9)

4.2.1.4  Action verbs

Besides the directional verbs mentioned in 4.2.1.3, a series of action verbs may also include the post-serial verbs khyn3 'up' and loN1 'down' which function here as directional
verbs. The use of khyn3 and loN1 depends on participants' spatial location. If he puts a book on a shelf above him, he puts it 'up.' If he throws a book into the floor, he throws it 'down.' It should be noted that the use of ?@k2 'exit, go out,' khaw3 'enter, come in' is different from when they accompany a motion verb. With a motion verb, they indicate that a participant 'exits/goes out' or 'enters/comes in.' However, when they occur between action verbs functioning as a preposition in English, they indicate that a participant removes something 'out' or puts something 'in.' Action verbs are classified into five main types.

Type 1 Action verbs without directional verbs

This type of action verb consists of a single action verb or a series of action verbs. There is no directional verb between verbs in a series. Type 1 is illustrated in example 81.

(81) Vac Vac NP Vac
loN1naN3 k@:t2 khaw2 r@:N4haj3
sit down hold knee cry

'(He) sat down, held (his) knees, (and) cried.'

(Text 4)

Type 2 A series of action verbs with directional verbs

Vac + dV(s) + (Vac)

Vac = an action verb
dV(s) = any of the following:

1. paj1/ma:1
2. loN1/khyn3 (paj1/ma:1)
3. ?@k2/khaw3 (paj1/ma:1)
This type of action verb has an action verb, directional verb(s), and an optional action verb. It is used when (1) a participant moves something to another place (see example 82), and when (2) a participant performs an act within the purpose of the following act (see example 83).

(82) Aux Vac N CL Adj dV dV
      k@:3 thin4 kh@:n5maj4 th@:n3 jaj2 loN1 paj1
then drop log CL big down go

Prep N
naj1 byN1
in swamp

'(The angel) then dropped a big log into the swamp.'

(Text 5)

(83) Aux Vac NP dV Vac
     k@:3 khwa:4 khalnom5 paj1 kin1
then grab dessert go eat

'(He) then grabbed the dessert to eat.'

(Text 10)

Vac NP dV Vac NP
jok4 khx:n5sya3 khyn3 chet4 na:3
lift sleeve up wipe face

'(She) lifted the sleeve to wipe (her) face.'

(Text 10)

Type 3 Causative construction

For the first two types of action verbs, a series of action verbs has the same subject. On the other hand, a causative construction involves a series of verbs which have different subjects. The causative construction can be recognized by the word haj3 or tham1haj3 'let, cause.' The causative construction is illustrated in example 84.
(84) mx:3kx:2 bâi¹khâp4 hâj3 kin1 ja:1khiaw5
old woman force let eat green medicine

'The old woman forced (her grandson) to take the green medicine.'

(Text 10)

khwa:m1my:t3 lâ4 ri:p3râ:n4 thâm1hâj3 chon1
darkness and hurry cause hit

bâi¹pra1tu:1...
panel of a door

'The darkness and hurry caused (the old woman) to hit the panel of a door...'

(Text 10)

Type 4 Passive construction

Action verbs also occur in a passive form. The function of passivization in Thai has been described by Sindhvananda (1970:203) as follows:

Though there are two passive verbs /thu:k2/ and /do:n1/, the passivization in Thai is highly restricted. The selectional restriction rule is that only verbs of punishment or unpleasant situation can operate in the passive construction.

In Thai texts, the passive construction is used to display an unpleasant situation. It is also related to the macrostructure of a text as discussed previously (see 2.3). This construction is illustrated in example 85.

(85) ...thu:k2 thâj1 kha:3
PM Thai kill

'...(The Burmese) were killed by Thai.'

Type 5 Reported speech

Reported speeches found in Thai texts are included under a category of actions. They may be present in a text with or without a quote. When the quote, i.e., the complement, is
absent, it can be inferred from the preceding or following context as in example 86.

(86) ...cyN1 wiN3 paj1 thu:n1 sa1wa:5mi:1  
     so run go tell husband

'...so (she) ran to tell her husband (that the mother dog's corpse turned out to be gold).

(Text 1)

When the quote is present, the optional complementizer wa:3 'that' is used to introduce a quote. The quote can be of different sorts, such as evaluation, command, warning, teaching, remark, question, and response. It may be direct or indirect. In regard to a speech act with an indirect quote, the complementizer wa:3 'that' is frequently absent if the speech acts are invitation, persuasion, asking for a favor. Example 87 includes speech acts with a direct quote and an indirect quote:

(87) ma:4 ta1ko:n1 b6:k2 "siN5to:1 ni:3nx2 ma:j1  
     horse shout tell lion this master

kha:3caw3 cha1na4 man1 lx:w4"  
I    beat it already

'The horse shouted, "This is the lion, master.  
I beat it already."'

(Text 6)

...cyN1 thu:n1chv:n1 ma:1 phak4 thi:3 ba:n3  
so invite come stay at house

'...so (the hunter) invited (the princes) to come (and) stay at (his) house.'

(Text 1)
It is not necessary that the indirect quote be an embedded noun clause. It can also be a noun which functions as a summary statement as in example 88.

(88) ...than4 thu:n1 khwa:m1cin1 t@:2 caw3cha:j1 also tell truth to prince
    sa1wa5mi:j1 husband
    '...(She) also told the truth to the prince.'
    (Text 1)

Finally, it should be noted that all four categories of storyline verbs mentioned so far may be reported in a form of indirect quote which is introduced by pra:1kot2wa:3 '(It) appeared that.' This construction is used to report an unexpected event as in example 89.

(89) pra:1kot2wa:3 sop2 mx:3 ma:5 nin1 daj3 appear that corpse mother dog Nin get
    kla:j1pen1 th@:N1 paj1 than4 tua1 become gold go all body
    '(It) appeared that corpse of the mother dog Nin became gold all over.'
    (Text 1)

4.2.2 Sequentiality

In section 4.2.1, four categories of storyline verbs have been discussed. The main purpose was to display the grammatical features of each category so that the storyline verbs can be recognized. However, it is not necessary that these verbs be always on the storyline. Sometimes, these verbs are used within a flashback, and they are, therefore, shunted off the storyline. Consequently, a criterion is
needed to determine whether the verbs in question are really on the storyline. The most important criterion which will be the major concern of this section is sequentiality.

Sequentiality is a significant way in which Thai marks the difference between the storyline and non-storyline. The events of a foregrounded narrative succeed one another. Hopper (1979:214-215) refers to this succession as being in "iconic order," i.e., "the same order as their succession in the real world." He also refers to foregrounded events as being "dynamic and active." The sequentiality of foregrounded events requires that an event occur after the completion of a prior event. Jones and Jones (1979:10) point out that foregrounded events together provide a summary of the significant actions. On the other hand, the backgrounded information is often simultaneous to the foregrounded. It is not in the order of real-world event. Their significant function is to support the storyline in the following ways: elaboration, explanation, scene-setting statement, evaluation and commentary.

The sequentiality of storyline in Thai narratives can be detected when there is a series of clauses. The verbs in each clause may be any kind of verbs described in section 4.2.1. The series of clauses is a kind of construction which is used to report events that are of top salience. It is the most dynamic element in a discourse. The series of clauses has only one overt subject present in the initial clause. The following clauses have zero anaphors as their subjects. All
clauses in a series are very strongly sequential. In example 90, the clauses in a series are numbered. The underlined verbs are on the storyline. The verbs that follow the initial verb khwaː4 'grab' have zero anaphors as subjects and each verb reports an event in succession to the previous one. In clause 4, the sequential markers caːk2nan4 'After that,' and kəː3 'then' are used to confirm the sequentiality of serial clauses.

(90) 1) mxː3kxː2  khwaː4 thɑːt2khaːw3phra4  
old woman  grab  tray that contains rice for giving to monks

2) pʋːt2 pra1tuː1 ʔəːk2 maː1 thίː3 ra1biaN1 nəːk3  
open  door  out  come at  veranda  outside

3) waːN1 thɑːt2 waj4 bon1 to4 kaw2kaw2 khaː5  
put  tray  keep on  table  old  leg

keː1  
broken

4) caːk2nan4  kəː3 klap2 khaw3 pəj1 naj1 həːN3  
after that  then  return  enter  go  in  room

5) suam5 sya3kra1bəːk2 tua1 khaːt2  
put on  a kind of blouse  CL  torn

6) khəːj3 khəːj3 khwak4 həː2 phaː3chet4paːk2  
slowly  pick out bundle  handkerchief

siː5dxːN1 khlam4 ʔəːk2 maː1 nap4  
red  dark  out  come  count

Nvn1thun1  jaːN2ra1mat4ra1waN1  
money for investment carefully

1) The old woman grabbed the tray.
2) (She) opened the door (and) came out to the outside veranda.
3) (She) put the tray on the old table whose legs were broken.
4) After that (she) went back to the room.
5) (She) put on (her) torn blouse.
6) (She) slowly **picked out** a bundle of dark red handkerchief, (and) **counted** the money carefully.

*(Text 10)*

Furthermore, the sequentiality of storyline in Thai narratives is frequently detected by the use of temporal clauses, phrases, or words, and the use of auxiliaries, pre-serial verbs, and post-serial verbs. The use of temporal phrases and words is mentioned in section 3.3.1.4. In regard to temporal clauses, the adverbial clause is a very frequent device used to link the previous main event to the next one. The adverbial clauses tell the reader or the hearer the completion of the previous main event and the beginning of the next main event. The use of adverbial clauses has been mentioned in section 4.1.1. The sequential markers focused on here are the completive markers **cop2 'end,' sam5ret2 'successful,'** and **set2 'finish,'** the perfective marker **lx:w4 'already,'** the auxiliary **k@:3 'then,'** and the pre-serial verb **cyN1 'consequently.'**

Post-serial verbs, **cop2 'end,' sam5ret2 'successful,'** and **set2 'finish'** function as completive markers which imply the completion of an action (Kanchanawan 1978). When they tag adverbial clauses, they signal the completion of actions in the adverbial clauses and the beginning of a new event in the main clauses. They may also be followed by the perfective marker **lx:w4 'already'** confirming the completion of an event. The auxiliary **k@:3 'then'** and the pre-serial verb **cyN1 'consequently, then'** usually occur in the main clauses. For example:
The post-serial verb *lx:w4* 'already' and the pre-serial verb *k@:3* 'then' are likely to occur together in a sentence. *lx:w4* tags mostly an adverbial clause to mark the completion of the previous event, and the nucleus of the sentence with an adverbial clause tagged by *lx:w4* is on the storyline. *k@:3* precedes the nucleus of the sentence with the adverbial clause tagged by *lx:w4*. Example 92 includes *lx:w4* and *k@:3*.

The nucleus of the above sentence consists of one main event; however, it also happens that the nucleus may have successive main events. If the verbs of these successive main events have the same subjects, only the subject of the first foregrounded verb is overtly marked. In this case, *lx:w4* tags the adverbial clause and precedes the main events which follow the initial one. For example:
na:j1 phra:n1 k@:3 klap2 ba:n3 lx:w4 k@:3
hunter then return home and then
paj1 faw3 phra4 ra1 cha:1
go meet king

'After (the hunter) had already killed the tiger, the hunter then returned home, and then went to see the king.'

When the adverbial clause does not focus on the completion of the previous main event, the word lx:w4 is left out. In this case, k@:3 still precedes the foregrounded verb to mark the sequentiality of the preceding main event and the following one. For example:

(94) mya3 ma:1 hen5 mx:3 ma:5 nin1 puaj2
when come see mother dog Nin sick

ju:2 k@:3 paj1 ta:m1 m@:5 ma:1
to be in progress then go get doctor come

rak4 sa:5 haj3
cure BF

'When (she) saw the mother dog Nin being sick, (she) then went to get a doctor to cure her.'

(Text 1)

The auxiliary k@:3 is frequently found in a sentence with an adverbial clause; however, it is not unusual to find it elsewhere. As far as it carries the meaning 'then' and accompanies a verb which belongs to any category of storyline verbs (see 4.2.1), it links the previous main event to another successive significant event.

In regard to the pre-serial verb cyN1 'consequently, then,' its function is similar to k@:3. However, it is different from k@:3 in that its real function is to link the constituents of a result sentence. When cyN1 precedes a verb
which falls into any category of storyline verbs, it functions as a temporal sequence connective. It occurs with or without $\text{lx:w4}$. The presence of $\text{lx:w4}$ depends on whether the completion of a prior event is emphasized. For example:

\[(95)\begin{align*}
\text{ph0:1 phu:t3 thyN5 troN1ni:4 lu:k3cha:j1 thaN4} \\
\text{when talk about this point son all} \\
\text{s0:N5 cyN1 tha:m5 khyn3 phr@:m4 phr@:m4} \\
\text{two then ask suddenly at the same time} \\
\text{kan1 wa:3... together that} \\
\text{\'When (the father) talked to this point, both sons then asked at the same time that...\'}
\end{align*}\]

When there is no adverbial clause, $\text{cyN1}$ signals the fact that what follows it is a consequence of the prior events. This consequence is considered as a new main event.

Furthermore, sequentiality can be detected by the topic subject, i.e., the noun phrase designating the topic of the discourse used as the subject of a clause. The topic subject may be overtly marked by a noun phrase or a pronoun or may be covertly represented by a zero anaphor. The topic subject and sequentiality are closely related. The clause that has the topic subject and carries the verbs mentioned in section 4.2.1 is strongly sequential. In Thai narratives, the subject of an on-the-line verb is highly topical. That is, the subject continues throughout the discourse. Hopper (1979:224) points out that high topicality of the subject is due to "a natural consequence of the tendency for narratives to be concerned principally with a small number of participants and, hence, to have continuity of topic-subject in the main storyline."
4.2.3 Split Events

In the above section, it was emphasized that each main event occurs in succession to another. However, two events may take place at the same time and yet they are both on the storyline. These split events are classified into two types according to the importance of each event to the overall plot structure.

4.2.3.1 Split events that have equal weight

This type of split event has two happenings that take place at the same time and both of them are equally important to the overall plot structure of the story. In example 96, the second happening is introduced by kha1na2diaw1kap2thi:3 'at the same time that' which marks the simultaneity of the two happenings.

(96) ...pha1wa:5 paj1 kha:N3na:3
    move suddenly go in front
    kha1na2diaw1kap2thi:3 khon1khap2 hak2
    at the same time driver turn
    phuaN1ma:1laj1 lop2 ?@:k2
    wheel get away from

    '...(the old woman) stepped forward at the same time the driver turned the wheel away.'

    (Text 10)

4.2.3.2 Split events that have unequal weight

The marker that is used to indicate the simultaneous occurrence of two happenings is phla:N1 'in the meantime.' This marker always precedes the second clause in a sentence.
It has been observed that the second clause which is preceded
by phla:N1 is more important to the storyline than the initial
clause even though they are both on the storyline. The clause
which is more important to the overall plot structure of the
story than the other can be called primary storyline and the
other one can be called secondary storyline. However, it is
not unusual to find that the initial clause can be more
important to the storyline than the subsequent one. This is
the case when the initial clause is preceded by lx:w4(k@:3/
cyn1) 'and then,' which signals that this clause occurs in
succession to the previous one. For example:

(97) ...syak2 khan5nam4 paj1 kha:N3na:3
    push basin go in front

      phla:N1 soN2 Nvn1 haj3 lu:k3sa:w5
    in the meantime send money give daughter

    '...(the old woman) pushed the basin forward in
    the meantime (she) gave the money to (her)
    daughter.'

(Text 10)

...lx:w4cyn1 h@:p2hiw3 kh@:N5 thi:3 ha:5 ma:1
and then carry thing that find come
daj3 klap2 ba:n3 phla:N1 hua5r@4
get return home in the meantime laugh
t@:2kra1sik4 kan1
giggle together

    '...and then (they) brought the things that (they)
    found to (their) home at the meantime (they)
    giggled.'

In the first sentence, both verbs in the two clauses are
punctiliar. The context determines that the initial clause is
a secondary storyline and the second clause is a primary storyline. In the second sentence, the initial clause is preceded by 1x:w4cyN1 'and then' and, according to the context, it is more important to the storyline than the second clause.

Furthermore, split events can be found when an adverbial clause that normally functions as a cohesive device follows a main clause. In this case, it is not a cohesive device but a real event. The motivation of this inversion is to emphasize the importance of the adverbial clause as a real event. For example:

(98) khon1 thi:3 muN1 du:1 tx:k2hy:1
people that gather around see spread out

mya3 bu1rut2pha1ja:1ba:n1 ha:m5 ple:1 khaw3
when medic carry stretcher enter

ma:1
enter

'The people who gathered around to see (the girl) spread out when the medic carried a stretcher in.'

man1 pha1jak4na:3 kha1na2thi:3 mx:3kx:2 san2
he nod while old woman order

wa:3...
that

'He nodded while the old woman ordered that...'

(Text 10)

In the first sentence, both incidents in the two clauses occur simultaneously and are on the storyline. However, when the adverbial clause is placed after the nucleus of the sentence, i.e., the main clause, it is highlighted as a real event, and it is more important to the overall plot structure than the first incident in the nucleus of the sentence.
In the second sentence kha1na2thi3 'while' is used to introduce an adverbial clause which follows the main clause. This occurrence is due to the fact that the second clause contains a long quotation; therefore, it is not placed at the beginning of the sentence. Another reason is to maintain the thematicity of the topical subject man1 'he,' which is focused in the previous sentence; therefore, the writer puts the clause that has this topical subject at the beginning of the sentence. Both clauses are on the storyline, but the postposed adverbial clause is more important to the overall plot structure than the main clause.

4.3 Salience Scheme

In regard to text generation and analysis, the most basic hypothesis is as follows:

It is assumed here that for any language every type of text has a mainline of development and contains other material which can be conceived of as progressive degrees of departure from the mainline (Longacre 1986:2).

The mainline of development in Thai narrative discourse and the subsidiary materials which are elaborations and additions of the mainline have been discussed in sections 4.2 and 4.1 respectively.

Longacre (In press a) affirms that since the mainline of development outranks the subsidiary material in the structure of a discourse, both the mainline of development and the subsidiary material could be ranked internally as well. Longacre (1981:340) proposed the term "spectrum" as a metaphor for the internal ranking of storyline verbs. His claim is:
Just as a spectographic analysis of white light separates out various hues (our perception of differing wave lengths) ranging from red to violet, so the analysis of a narrative text reveals a cline of information which ranges from the most dynamic elements of the story to the most static (depictive) elements; successive positions along the cline correlate well (as a whole) with distinctions among the verb forms of a language (i.e., with the tense/aspect/mode/voice system), but other features (word order, use of affixes, particles, or adverbs) must sometimes be invoked to round out the picture.

On the basis of this concept, the verb forms/clauses can be hierarchically ranked. The major concern of this section is on the ranking of the verb form/clause type in Thai narrative discourse. This ranking can be confirmed psychologically (Gregerson In press). Reality is perceived through our cognitive experience or our approach to the world. When we look into the field with nothing in it, the field itself is salient. However, when there is a herd of cows eating grass in the field, the cows are in focus and the field becomes a background. It can go further to have a parachute falling from a plane into the field. Now the parachute is salient and the cows are backgrounded. The field is further outranked.

The ranking of the verb form/clause type is concerned basically with main clauses. The rank scheme proceeds from the most dynamic to the most static elements. The salience order is diagrammed in Figure 9. The highest rank is assigned to verbs of cognitive experience, event proper, action, and motion, which are accompanied by sequential markers. While verbs of cognitive experience and event proper mostly consist of a single verb, verbs of action and motion can be either
single verb or a series of verbs as described in section 4.2.1. The most salient feature which characterizes the backbone of a narrative discourse is \(\text{set2)lx:w4 (k@:3/cyN1)}.\)\(^6\)

It functions as a sequential marker which signals to the reader/hearer the completion of the previous event and the beginning of a new one. A verb (cognitive experience/event proper/action/motion) that has \(\text{set2l}x:w4 (k@:3/cyN1)\) as a sequential marker is considered to be on a storyline. In the absence of this salient feature, other sequential markers, such as time phrases or topic subjects, will signal the storyline.

The next rank of the scheme is assigned to background that includes background activities and cognitive states. Background is placed in the second rank of the scheme because it gives new information that is crucial to the storyline. It may temporally overlap with the storyline happening(s) or add more detail to the storyline. Background activities may be customary/routine, prolonged, repetitive, ongoing, or gradual. Customary/routine activities are marked by adverbs of frequency and the auxiliaries \text{mak4(ca2)} 'likely to, usually,' and \text{ch@:p3} 'like.' Prolonged activities are encoded in the clauses that have durative adverbs/verbs. Repetitive activities consist of adverbs of repetition, the auxiliaries \text{phalja:1ja:m1} 'try,' \text{wian1} 'repeat,' or reduplication of verbs. Ongoing activities are indicated by adverbs of continuity, the auxiliary \text{khoN1} 'still,' the pre-serial verbs
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Figure 9. The salience scheme of verb forms/clause types
jaN1 'still, yet,' and kam1laN1 'to be in progress,' or the post-serial verbs ju:2 'to be in progress,' and paj1 'go.' Gradual activities are marked by such adverbs as thuk3thi:1 'more and more.' Cognitive state can be distinguished from cognitive experience by the presence of the following elements: durative adverbs, temporal phrases/clauses, jaN1 'still,' ju:2 'stay, to be in progress,' loN1 'down.' In the absence of these markers, cognitive state will be determined by the context.

The next band, flashback, has a similar construction to the storyline band except for the lack of sequentiality. Flashback may carry those categories of verbs in Band one and report happenings, but it is placed in a lower rank than background because it is out of the narrative sequence while background occurs along with the storyline. The most salient feature that marks flashback is time phrases. It is also recognized by lx:w4 'already, finish, complete' which tags a flashback clause. It should be noted that lx:w4 does not function as a sequential marker here. When it serves as a sequential marker, it tags an adverbial clause. In the absence of the adverbial clause, it precedes the clauses that follow the initial clause in a series of clauses. Furthermore, flashback may be marked by daj3 'get to, have an opportunity or a chance to' and khv:ji1 'experience, be accustomed to,' which precede the verb of a flashback clause.

The setting band has to do with expository and descriptive material. It is further removed from the storyline
than are the background and flashback because it is not as closely related to the storyline as are these elements. Instead, it simply tells the reader/hearer when and where an event takes place. It also introduces participants and props. Even though setting is more remote from the storyline than elements of the bands above it, it is also important to the story. It provides the reader/hearer with supportive material that heightens the clarity and understanding of the text. Setting in Thai texts is expressed through the verbs which are stative/possessive/existential/equative, temporal/spatial elements, and the directional verbs pajj/maj (as described in 4.1.4 above).

While the elements of the bands mentioned so far belong to the text world, the irrealis band "is not part of the text-world but suggests possible alternative reconstruction of that world" (Longacre 1986:9). This is the reason why irrealis is further removed from the storyline than are elements of the preceding bands. Irrealis is characterized by time phrases, the pre-serial verb ca2 'will,' the auxiliaries khon1 'probably,' khuan1 'should, ought to,' na3 'ought to,' ait2 'may, might, be supposed to,' thxip3, kyap2, cuan1 'almost, nearly, on the verge of.' It also consists of the main verbs that indicate doubt, wish, estimation, and the like, which are unreal. Question, negation, and condition are all included under irrealis.

Evaluation band is placed further down the scheme because it is "clearly much more optional and even unnecessary
to a narrative than either setting or irrealis (where alternative worlds are at least tangent to the text world)"
(Longacre 1986:10). Evaluation is marked by the first personal pronouns, the question that the writer/speaker asks the reader/hearer, or stative verbs. If evaluation is global, it is expressed in a form of moral.

The final band belongs to cohesion of various sorts. It is of the lowest rank in the scheme because it refers more to the cohesion of the story than its content (Longacre 1986). Cohesion elements include adverbial clauses (script determined/repetitive back reference), relative clauses (repetitive back reference), thematicity, topicalization, summary, and preview.

As pointed out by Longacre (In press a:17), any rank scheme has to "allow for promotions and demotions from rank to rank." Promotions occur when "an element from a band of lower status can be made to function in a higher band." On the other hand, demotion has to do with an operation in which an element from a band of higher status is demoted to function in a lower band (Longacre 1986:66).

In Thai texts, a cognitive state from the background band can be promoted to storyline band via a punctiliar adverb or the post-serial verb khyn3ma:1 'suddenly' (see 4.2.1.1). Furthermore, an adverbial clause from the cohesive band can be promoted to Band one when it follows a main clause. This is the case when the storyline is reported in the adverbial clause instead of the main clause (see 4.2.3.2).
Demotions can be noticed in the case of dependent/subordinate clauses. It widely occurs that the elements in Band one are demoted to cohesive band (see 4.1.1). However, it is not unusual to find that the elements from bands two, three, and four can also be demoted to cohesive band as an adverbial clause or a relative clause. In the first sentence of example 99 below, an element from background band is demoted to Cohesive Band as an adverbial clause. In the second sentence, an element from the Irrealis Band is demoted to cohesive band as an adverbial clause because it is script predictable information.

(99) kha1na2thi3 tat2 ton3maj4 ju2 rim1 lam1thaln1
while cut tree to be bank stream

tham1 khwa:n5 lut2 my:1
make axe slip hand

'While (he) was cutting a tree at the bank of a stream, (he) made the axe slip from his hand.'

(Text 4)

kwa:2 ca2 thyN5 ta1la:t2 k@:3 h@:p2 Nya2 sym1
before will reach market then tired sweat

'Before (she) would reach the market, (she) was tired and sweated.'

(Text 10)

Salience scheme and local ranking

Longacre (1986:73) proposes his Hypothesis II as follows:

There is a correlativity of verb rank/clause type—especially in independent clauses—so that the rank scheme of a given language can serve as a set of guidelines for constituent analysis in local spans of text.
He (1986:75) further states the usefulness of salience scheme as follows:

The careful application of such salience schemes should (1) tell us which parts of paragraphs should be considered to be structurally dominant and which are structurally ancillary; and (2) in turn, provide a corrective for preliminary rank schemes when following such a scheme gives us intuitively unsatisfactory results in analyzing paragraphs within a given language.

The main purpose of this section is to illustrate how the rank scheme posited above helps to analyze a paragraph in Thai.

An illustrative Thai paragraph

The following paragraph is from kra1chaw4si:5da:1 'The baskets of Sida' written by Nakaprathip (1972). The aim of the story is to teach children how to behave. The preceding part of the story introduces the wood spirits and the water spirits, which are invisible. However, if anyone is well behaved, these spirits may appear and talk to him. One day, these spirits get together and play with little baskets. The main participant, named Khanthong, is a good girl. She hopes she can see the spirits, so she goes to see them. However, when she arrives, she sees nothing but little baskets. In the illustrative paragraph, even though Khanthong cannot see the water spirit who is picking up the baskets, she helps her to pick up all the baskets. In the following part of the story, the water spirit lets Khanthong see her and talks to Khanthong because Khanthong is a good girl. The paragraph is given with word by word translation and free translation. Sentences are correspondingly numbered in the Thai paragraph and in the
English translation. Figure 10 is a constituent structure tree graph of the Thai paragraph. The numbers on the left side of the diagram are sentence numbers.

1) kha1na2nan4 pen1 we:1la:1 thi:3 lv:k3
at that time to be time that finish, stop
ka:n1ry:n1rv:N1 lx:w4 2) phuak3 phra:j1maj4
entertainment already group, party wood spirit
pha:1kan1 klap2 3) suan2 na:N1 phra:j1nam4 phu:3
together return as for female water spirit who
riap3r@:j4 jaN1 kam11anN1 dv:n1 paj1
well behaved, neat still to be in progress walk go
kep2 kra1chaw4 phy:a3 mi4 haj3 rok4 thi:3
pick up basket in order to not let untidy place

4) khan5th@:N1 jin3 pra1la:t2caj1 ma:k3 thi:3 hen5
Khanthong extremely to be surprised very that see
kra1chaw4 l@:j1 khyn3 ?e:N1 thi:1 la4 baj1 lx:w4
basket float up itself one by one then
l@:j1 paj1 ruam1 k@:N1 ju:2 hx:N2 nyN2
float go be together pile to be place one

5) mi:1 ?a:1ka:n1 myan5 khon1 kep2 khyn3 6) tx:2 maj3
it looks like human being pick up but not
hen5 tua1 khon1 hen5 tx:2 kra1chaw4 jok4 tua1
see body human being see only basket lift itself
khyn3 ?e:N1 7) khwa:m1ciN1 na:N1 phra:j1nam4 k@:3 dv:n1
up itself fact female water spirit Aux walk
paj1 kep2 ta:m1tham1ma1da:1 8) ha:k2tx:2 maj3 mi:1
go pick as usual but not there is
khraj1 hen5 tua1 da3 khoN1 hen5 kra1chaw4
anyone see body able still see basket

9) khan5th@:N1 kha1ne:1 wa:3 khoN1 mi:1 ?a1raj1 thi:3
Khanthong guess that may be there is something that
ma:1 jok4 kra1chaw4 khyn3 pen1 nx:3 lx4 ?an1 nan4
come lift basket up to be certain and thing that
khoN1 pen1 phra:j1maj4 thi:3 ton1 lx:1 maj3 hen5
may be to be wood spirit that self look not see
10) ni4saj5    kh@:N5 khan5th@:N1 ch@:p3
    habit, characteristics of Khanthong like, usually
chuaj3 phu:3?y:n2  11) cyN1 dv:n1 paj1 chuaj3 kep2 kra1chaw4
    help other people so walk go help pick basket
ta:m1 din1    12) lx:w4 nam1 paj1 ruam1    thi:3 k@:N1
    along ground then take go be together at pile
con1      mot2    13) lx4 nan3 du:1 ju:2
    until all gone and sit watch to be in progress
14) haj3 nyk4 ja:k2 da:j3 paj1 len3 ba:N3
    let think want get go play some
15) tx:2 maj3 kla:3 jip2chuaj5 klua1 caw3kh@:N5
    but not dare grab afraid owner
khaw5    ca2 wa:3 ?aw1
he/she will blame FP

Free translation

1) It was the time when the entertainment was over.
2) The group of wood spirits together returned. 3) As for
the female water spirit, (she) was still walking to pick
the baskets in order not to let the place remain untidy.
4) Khanthong was extremely surprised to see the baskets float
up by themselves one by one, then (they) floated into a pile
together at one place. 5) It looked like someone was picking
(them) up. 6) But (one) did not see the body, (one) saw only
the baskets lift themselves up. 7) The fact (is that) the
female water spirit walked to pick (them) up as usual. 8) But
nobody was able to see the body, only the baskets.
9) Khanthong guessed that there might be something that
certainly lifted the baskets up, and that thing might be
the wood spirit that she could not see. 10) Khanthong was
a helpful person. 11) So (she) walked over to help pick up
the baskets on the ground. 12) Then, (she) took (them) together to the pile until (they) were all gone. 13) And (she) was sitting, watching. 14) (She) wanted (some baskets) to play with. 15) But (she) did not dare to grab (them), (she) was afraid (that) the owner would blame (her).

The illustrative paragraph structures as a narrative sequence paragraph that consists of four slots: an initial setting expounded by a contrast paragraph, a sequential thesis 1 expounded by a comment paragraph, a sequential thesis 2 expounded by sentence 9, and a sequential thesis 3 expounded by a reason paragraph.

Within the contrast paragraph (sentences 1-3), there are three slots: setting (sentence 1), thesis (sentence 2), and contrast (sentence 3). The verb of the setting is from Band 4 (pen1 'to be'); therefore, the setting is ancillary to the thesis and the contrast. The thesis has the subject as an agent (Band 1), and it is preceded by the sequential marker lx:w4 'already' which tags sentence 1. Therefore, it is more salient than the contrast which, even though it has the subject as an agent, its verb is preceded by the pre-serial verb kam1laN1 'to be in progress,' which marks background activity (Band 2). These three slots constitute a contrast paragraph which functions as an initial setting of the main narrative sequence paragraph.

The comment paragraph which expounds the sequential thesis 1 has sentence 4 as a thesis because the verb of sentence 4 is a cognitive experience (Band 1) and sentences
Figure 10. Constituent structure tree graph of Thai paragraph
4-8 as a comment because these sentences have verbs of lower rank. That is, sentence 5 has *miː¹* 'there is'; sentence 6 has *maj3* 'not'; sentence 7 has the omitted verb (*khwaːm₁ciN¹*) *khyː¹* '(the fact) is'; and sentence 8 has *maj3* 'not.' The comment is further expounded by an amplification paragraph which consists of a thesis (sentences 5-6) and an amplification (sentences 7-8). The verbs of thesis and amplification are both expository; therefore, they are of equal rank. However, the amplification is made ancillary to the thesis because its verb (*khyː¹* 'to be') is omitted and left understood, whereas the verb of thesis is overtly present. Within the thesis, there is an embedded antithetical paragraph, which has sentence 5 as a thesis and sentence 6 as an antithesis. Sentence 6 is ancillary to sentence 5 because it carries *maj3* 'not,' which belongs to the irrealis band. Likewise, the amplification has an embedded antithetical paragraph, which has sentence 7 as a thesis and sentence 8 as an antithesis. Sentence 8 has *maj3* 'not'; therefore, it is outranked by sentence 7.

The sequential thesis 2 is expounded by sentence 9, which encodes the awareness quotation. Since the quoted tagmeme is real, i.e., what Khantong guessed was true, and according to the context, there is a kind of sudden guess, the cognitive verb in the quotation formula is considered to be a cognitive event (Band 1).

The sequential thesis 3 is expounded by the reason paragraph, which consists of a reason (sentence 10) and a thesis
(sentences 11-15). The reason is ancillary to the thesis because the omitted verb from sentence 10 *khyː1* 'to be' belongs to Band 4, while the thesis has action verbs from Band 1 (sentences 11-12), the post-serial verbs and verbs of cognitive states from Band 2 (sentences 13-15). Within the thesis, there is an embedded sequence paragraph, which has sentence 11 as sequential thesis 1, sentence 12 as sequential thesis 2, and sentences 13-15 as terminus. The verbs of sentences 11 and 12 are of equal rank (Band 1). The terminus is less salient than sequential theses 1 and 2 because it carries the post-serial *juː2* 'to be in progress' (sentence 13) and verbs that are cognitive states, *nyk4jaːk2* 'want,' *klua1* 'to be afraid' (sentence 14). This post-serial verb and cognitive state verbs are from Band 2. The terminus itself has an embedded simultaneous paragraph, which consists of simultaneous 1 (sentence 13) and simultaneous 2 (sentences 14-15). These two slots have verbs of equal rank (Band 2). The simultaneous 2 is expounded by an antithetical paragraph, which consists of a thesis and antithesis. The antithesis (sentence 15) is ancillary to the thesis (sentence 14) because it has *maj3* 'not' (Band 5), while the thesis has the verb of cognitive state (Band 2).

The constituent analysis of a Thai paragraph discussed so far yields the fact that the salience scheme posited previously helps to determine which parts of a paragraph are "structurally dominant and which are structurally ancillary" (Longacre 1986:75).
4.4 Summary

I discussed in this chapter that the plot structure of a text requires a storyline to develop the text. The storyline moves the text from the starting point toward the end and expresses what happens in the text. It should also be pointed out that when we reduce the text to the storyline, the text-reduced-to-storyline makes a good abstract of the text and I have considered it to be a level of macrostructure that can be used as an input to macro-rules to yield a higher level of macrostructure, i.e., a more general macrostructure of the text.

This chapter discusses the information in a narrative discourse which includes storyline and non-storyline. The first section of this chapter displays seven categories of non-storyline. The first category is cohesion among the sentences. Adverbial clause is a frequent device used as cohesion. Other kinds of cohesion are relative clause, thematicity, topicalization, summary, and preview. The next category is evaluation, which may be of various sorts, namely, the writer's own evaluation, opinion about props or participants, facts or something that customarily happens, and global evaluation such as a moral which embraces the whole story. The third category is irrealis which includes alternatives, condition, and negation. The most important features that characterize irrealis are pre-serial verbs and auxiliaries. The fourth category is setting which includes expository and
descriptive material. Setting may be temporal or spatial. Temporal setting is expressed by temporal clauses, phrases, and words. Spatial setting is established through spatial clauses, phrases, words, and by the directional verbs. The fifth category is flashback which can be identified by time phrases, auxiliaries, and aspect markers. The next category is cognitive state which is characterized by verbs of cognition and emotion. These verbs are usually accompanied by durative adverbs, temporal phrases or clauses that signal duration of time, and by the pre-serial verb and post-serial verbs that imply a duration of time. The last category is background activities that are customary, prolonged, repetitive, ongoing, and gradual. The markers of background activities are basically adverbs of frequency, temporal adverbs, durative verbs, adverbs of repetition, auxiliaries, pre-serial verb, post-serial verbs and reduplication of verbs.

The next section of this chapter discusses storyline. Four categories of verbs which constitute backbone of a story are posited. The first category is cognitive experience which is marked by punctililar adverbs and time phrases. In the absence of these markers, the context will determine whether a cognitive verb is cognitive experience or cognitive state. The next category is events proper, which have to do mostly with a change of state. The third category is motion verbs that are classified into two types, i.e., motion verbs without
directional verbs and motion verbs with directional verbs. Another category is action verbs that include action verbs without directional verbs, a series of action verbs with directional verbs, causative constructions, passive constructions, and reported speeches. The next part of this section discusses sequentiality, which accompanies the four categories of verbs. The last part of this section examines split events that consist of two types, i.e., split events that have equal weight and split events that have unequal weight.

The final section of this chapter focuses on the ranking of the verb form/clause type. The salience scheme proceeds from the highest rank to the lowest rank as follows: Storyline, Background, Flashback, Setting (Expository), Irrealis, Evaluation, and Cohesion. This rank scheme also allows for promotions and demotions from rank to rank. Finally, a Thai paragraph is used to illustrate how the salience scheme posited helps to analyze the paragraph.
Notes

1. This adverbial clause is a kind of back-reference which serves "to round out the event-line by filling in some predictable events" and provides cohesion between sentences (Longacre In press a:18-19).

2. The term "irrealis" is used by Longacre (1986). I will use this term instead of "collateral" throughout this study.

3. In the quote below, the meaning of /taN3caj1//ca2//paj1/ is 'intend,' 'will,' 'go' respectively.

4. The term "patient" is used in the following sense (Longacre 1983a:155-156):

   The entity of which a state or location is predicated or which is represented as undergoing change of state or location; the entity may be inanimate or animate (but, in the latter case, the registering nervous system or the intentionality of the animate entity is not relevant to the predication).

5. See chapter 5 for the discussion on topic continuity.

6. The context in which this sequential marker occurs is as follows: adverbial clause + (set2)lx:w4 'already,' (k@:3/cvN1) 'then' + main clause.