A DISCOURSE ANALYSIS OF THE PLOT AND PROFILE OF M.R. KUKRIT PRAMOTE’S SHORT STORY, “MOM”

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A DISCOURSE ANALYSIS OF THE PLOT
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PRAMOTE'S SHORT STORY, “MOM”

by

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ABSTRACT

A DISCOURSE ANALYSIS OF THE PLOT AND PROFILE OF M.R. KUKRIT PRAMOTE’S SHORT STORY, “MOM”

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Discourse analysis is considered one of the significant fields in linguistics due to the fact that it not only enables many readers and linguists to classify discourse genres - narrative, folk narrative, expository, hortatory, etc. – but also enables them to be able to generalize the syntactic characteristics of each discourse genre.

This research illustrates a linguistic approach to the study of discourse analysis based on the Thai narrative “Mom,” one of Kukrit Pramote’s short stories. The model proposed by Robert E. Longacre (1996, 1983) is employed and adopted as a major criterion for analyzing two structures within the chosen text. One is the plot structure, i.e. the notional structure, which refers to the deep structure of a narrative discourse. The other is the grammatical profile, which refers to the narrative’s surface structure.

After the analysis, it can be said that the notional structure of the text contains seven slots. All notional structure slots proposed by Longacre are found in the text. These slots are Exposition, Inciting Moment, Developing Conflict, Climax, Denouement, Final Suspense, and Conclusion. Each of these slots contains one
theme, except the Final Suspense which is an embedded narrative containing five sub-slots, exposition, inciting moment, developing conflict, climax, and denouement.

Like the notional structure, the surface structure contains seven features. All surface structure features proposed by Longacre are found, except for the Aperture and Finis slots.

The correlation between the surface and notional structure features of the whole text is one-to-one correspondence. There is no skewing in mapping between the slots of these two structures.
บทคัดย่อ

งานวิเคราะห์ ทางด้าน ลักษณะเครื่องเรียงและโครงสร้างทางไวยากรณ์ของบทประพันธ์ประเภทเรื่องสั้น "หมอ" ของม.ร.ว.กีดุทธิ์ ปราโมช

จวารญา เทพพรบัญชาภัย

มหาวิทยาลัยพะเยา เชียงใหม่ พ.ศ. 2548

อาจารย์ที่ปรึกษา ผศ. ดร. เจริญ โรจน์เจริญ

งานวิเคราะห์ (Discourse Analysis) นับว่าเป็นการศึกษาที่สำคัญแทนหนึ่ง ทางด้านภาษาศาสตร์ การวิเคราะห์ด้านภาษาศาสตร์ไม่เพียงช่วยให้ผู้อ่านและนักภาษาศาสตร์เข้าใจเนื้อหาของงานแต่ละประเภทได้อย่างชัดเจน ไม่ว่าจะเป็นเรื่องประเภท เรื่องสั้น (Narrative) หรือบทสนทนา (Folk Narrative) คัดข้อบาย (Expository) หรือบทสนทนาสั้น (Hortatory) แต่ภายในยังมีลักษณะทางไวยากรณ์ของงานแต่ละประเภทได้รับความสนใจอยู่เสมอ

วิทยานิพนธ์ฉบับนี้เป็นการศึกษาด้านวิเคราะห์ของเรื่องสั้นภาษาไทยเรื่อง "หมอ" ซึ่งประพันธ์โดย หมอประวัตร กีดุทธิ์ ปราโมช โดยได้นำแนวความคิดของ Robert E. Longacre (1996, 1983) มาเป็นแนวทางหลัก เพื่อประยุกต์ใช้ในการวิเคราะห์ลักษณะโครงสร้างทางภาษาของเรื่องสั้น "หมอ" เพื่อสังเกตโครงสร้าง สั่งลักษณะ เรื่อง (Plot Structure) ซึ่งเป็นโครงสร้างชั้นลึก (Notional Structure) และลักษณะทางไวยากรณ์ (Grammatical Profile) ซึ่งเป็นโครงสร้างผิว (Surface Structure) ของเรื่อง "หมอ"

หลังจากได้ทำการวิเคราะห์และศึกษาองค์ประกอบของโครงสร้างทั้งสองแล้ว พบว่าลักษณะเครื่องเรียงของเรื่อง "หมอ" ประกอบไปด้วย 7 ตอนถือตามแนวความคิดของ Robert E. Longacre ทุกลักษณะตามแนวความคิดของเขาถูกพบในเรื่อง "หมอ" ซึ่งได้แก่ การนำเรื่อง เหตุการณ์ข้อมูล การเพิ่มความขัดแย้ง จุดสิ้นสุดย่อยการคลิกลำปัญญา เหตุการณ์ต่อเนื่อง และการสรุป ทุกองประกอบที่กล่าวมา ประกอบด้วยในความหลักเพียง ix
เรื่องคือ การอ่านผ่าน เหตุการณ์ต้องเนิ่ง (Final Suspense) เท่านั้น ที่สามารถแยกออกได้อีกถึง 5 สำนัก ยัง ประกอบด้วย การนำเรื่อง เหตุการณ์อ่วม กำลังความขัดแย้ง จุดเสี้ยวเรียด และการคลั่งคลั่งสุญหาย ดังนั้นจึง สามารถกล่าวได้ว่าเหตุการณ์ต้องเนิ่งนี้จัดเป็นเรื่องล่าในตัวเอง

ส่วนทางล่างกลับของโครงสร้างทางวิทยาการต้องเรื่อง “หมอ” พบว่า ประกอบไปด้วย 7 สำนัก เซ็นท์กับ ลักษณะต่างๆของเรื่อง ซึ่งทุกกลุ่มจะตามแนวความคิดของ Robert E. Longacre ได้กล่าวถึงตัวเอง ยอดนั้น การเรื่องเรื่อง (Aperture) และ การเรื่องเรื่อง (Finis) ทำหน้าที่ลดลงพบในเรื่อง “หมอ”

ส่วนความสัมพันธ์ระหว่างพื้นที่โครงสร้างที่พบในเรื่อง “หมอ” นั้นเป็นความสัมพันธ์แบบหนึ่งต่อหนึ่งแต่เพียง ยิ่งลึกลับ
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<th>Description</th>
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<td>complementizer</td>
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<td>Con</td>
<td>Conclusion</td>
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<td>Denouement</td>
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<td>irrealis</td>
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<td>modifier</td>
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<td>verb</td>
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CHAPTER 1

INTRODUCTION

1.0 Introduction
This research presents a linguistic analysis of the Thai short story “Mom,” written by M.R. Kukrit Pramote (hereafter referred to as Kukrit). Kukrit’s work was chosen because he is a well-known contemporary Thai author whose style of writing is interesting and touching to Thai readers. As far as is known, however, no discourse analysis has been done on his narrative discourse style, such as in this research. Therefore, this research can be regarded as pioneer work that illustrates a linguistic approach to the study of Kukrit’s writing style. This research, as a result, can give insights that can not be obtained by studying only the parts of the units on the lower levels of grammar or by a purely literary approach.

1.1 Scope of this study
This research is conducted from the perspective of discourse analysis. However, as “discourse analysis” is quite wide in scope, the focus of this thesis was narrowed. The primary focus of the research is restricted to an analysis of the surface and the notional structures of the text. This research is not exhaustive of all aspects of narrative discourse; relative importance of information, participant reference, salience analysis of storyline, etc., is not included. Other linguistic areas of study, such as the phonetic features and the phonological structure, are excluded as well. In addition to the analysis of the surface structure and the notional structure in isolation, the way the slots contained in these two structures correspond to each other in the text is examined.
1.2 Classification of Thai and its distribution

This research is based on the Thai spoken in the central part of Thailand, where Bangkok, the capital of the country, is situated. This is due to the fact that it is the language Kukrit used to compose his work, including the text analyzed in this study. According to *The Columbia Encyclopedia* (1995), Thai is spoken by approximately 65 million people in Thailand. It is used in the classroom and in conducting national affairs as it has been officially considered ‘Standard Thai’ or the national language of Thailand. Besides Standard Thai, the other main regional languages are Northern Thai, which is spoken in and around Chiang Mai Province, Northeastern Thai (Isan), which is spoken in the North-East of Thailand, and Southern Thai, which is spoken south of Chumpon Province and into neighboring communities of Northern Malaysia. Related Tai languages are also spoken in a wide area of Southeast Asia covering Laos, Viet Nam, eastern India, and southern China.

Thai belongs to the Tai-Kadai family. As displayed in [www.Ethnologue.com](http://www.Ethnologue.com), the classification of Thai is demonstrated in Figure 1 on the following page.
<table>
<thead>
<tr>
<th>Language</th>
<th>Number</th>
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<td>Be-Tai</td>
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<td>Tai-Sek</td>
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<td>Southwestern</td>
<td>29</td>
</tr>
<tr>
<td>East Central</td>
<td>21</td>
</tr>
</tbody>
</table>

**Chiang Saeng** (8)
- TAI DAM (Viet Nam)
- THAI, NORTHERN (Thailand)
- PHUAN (Thailand)
- SONG (Thailand)
- THAI (Thailand)
- TAI DON (Viet Nam)
- TAI DAENG (Viet Nam)
- TAY TAC (Viet Nam)

**Lao-Phutai** (4)
- LAO (Laos)
- NYAW (Thailand)
- PHU THAI (Thailand)
- THAI, NORTHEASTERN (Thailand)

**Northwest** (9)
- AHOM (India)
- AITON (India)
- LU (China)
- KHAMTI (Myanmar)
- KHUN (Myanmar)
- KHAMYANG (India)
- PHAKE (India)
- SHAN (Myanmar)
- TAI NUA (China)

**Southern** (1)
- THAI, SOUTHERN (Thailand)

**Unclassified** (5)

Figure 1: The Classification of Thai
1.3 Notable features of Thai

The purpose of this section is to introduce the general properties of Thai to prospective readers so that they are able to understand both the interlinearized text given in the Appendix and the interlinearized examples demonstrated in the thesis text.

According to Somsonge (1991:5), the Thai language is considered an isolating language because most typical Thai words contain one morpheme which cannot be divided into component parts. In other words, Thai is monosyllabic in its formation of words where each word has a complete meaning within itself. Although most of the words are monosyllabic, nowadays, a number of them are polysyllabic. Additional notable characteristics of Thai are listed below.

1.3.1 Subject-verb-object (SVO) word order

The Thai language utilizes a subject-verb-object (SVO) word order. It can be said that Thai sentences are similar to English sentences in the sense that they begin with a subject, which is followed by a verb and an object, as shown in example (1), below. In this example, *deu* ‘Dang’ functions as the subject, *kin* ‘eat’ as the action verb, and *khrâw* ‘rice’ as the object of this sentence.

(1) \[\begin{array}{ccc} dë:n & \textbf{kin} & \textbf{khrâw} \\ n & v & n \\ \text{Dang} & \text{eat} & \text{rice} \end{array}\]

Dang eats rice.
1.3.2 No inflection

In terms of morphology, there is no inflection in Thai. There are no changes in the word form or word inflection as expressions of tense, case, gender, aspect or number. According to Cholthicha (2003:406), the lack of inflection is the most important property of Thai words. Neither prefixes nor suffixes are required. In addition, there is no system of tenses to mark temporal relationships in Thai. However, this does not mean that the Thai language has no way to express time. To make explicit temporal references in Thai, it is necessary to use either a time adverbial, such as wan wan ‘yesterday,’ duan kôm ‘last month,’ etc., or an auxiliary verb.

Baker (2002:7) stresses that:

> Although temporal references can be made in Thai through time adverbials and auxiliary verbs, these are usually only used when the context is not sufficient. The context is by far the most important component of temporal reference in Thai.

Somsonge (1991:6) states that “Thai expresses time through other linguistic units other than verb forms, namely, time phrases, time markers, aspect markers, and special verbs.” The most frequently used unit, however, is the time phrase.

Preserial verbs, auxiliaries, postserial verbs, and particles can function as time markers and aspect markers. Preserial verbs, such as mák ‘usually’ and jaj ‘still/yet,’ and auxiliaries, such as tçuan ‘almost’ and k’ông ‘probably,’ always precede a verb. However, 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. Unlike preserial verbs and auxiliaries, postserial verbs and particles always follow a verb. The difference between them is that the
postserial verbs, such as sêt ‘finish’ and jù: ‘stay,’ may be negated while the particles, such as léw ‘already’ and ĩaw ‘get’ cannot.

1.3.3 The significance of word order

Due to the lack of inflection, word order plays an important part in both determining the syntactic role of a word and showing grammatical relationships in Thai. Rattasit and Smith (n.d.:5) emphasize that “the same form of words in different positions contains different syntactic properties and therefore conveys different meanings.” Examples (2) and (3) demonstrate the difference in terms of the syntactic and semantic roles of the word jù:, which appears in different positions in different sentences. In example (2), jù: in final position functions as an aspect marker expressing the continuation of Dang’s eating from an unspecified past time to the present moment of speaking and can thus be glossed as ‘still.’ On the other hand, when following the subject deŋ ‘Dang’ in example (3), jù: functions as the main verb expressing Dang’s state of being and can thus be glossed as ‘exist/stay.’

(2) deŋ  kin  kʰâːw  jù:
Dang  eat  rice  mod

still

Dang is eating rice.

(3) deŋ  jù:  bāːn
Dang  exist/stay  house

Dang stays home.
1.3.4 The composition of Thai sentences

Thai words are able to be introduced and added into a sentence without any limitations as long as the logical meaning is clear. Thai sentences are often composed of a series of words, such as compound nouns and verbs. Rattasit and Smith (n.d.:5) state that “Often, words with the same syntactic category are joined together as serial words.” Example (4), below, contains a series of five verbs, so-called serial verbs, which are included in a single concatenation.

(4) nam paj tʰáj hâj kʰtʰ prâʔjòːtʰ
  v v v v n
  bring go use give occur usefulness

To make use of (it)

1.3.5 Word and sentence boundaries

Written Thai does not generally contain word or sentence boundaries. In sentence formation, Thai words are combined together without separation while English employs a space between words. In Thai, however, a space may be used either as a separation between contents or to indicate the end of a clause or a sentence. Therefore, the identification of words and sentence breaks on the basis of written Thai texts is unreliable and complicated in terms of syntactic analysis.

1.3.6 A “pro-drop” language

Thai is considered a “pro-drop” language (Hartmann and Hudak, n.d.:3) because it is not necessary for a Thai sentence to have an overt subject or object. Even though the subject or object pronouns are omitted from a sentence, the sentence is still considered valid. The omitted pronouns are called “zero pronouns.” The capability to identify the zero pronouns is essential for the readers’ comprehension of a written Thai text. Rattasit and Smith (n.d.:5) also mention that the referent
resolution for the zero pronouns can be achieved at two levels: the sentence level and the discourse level. Example (5) contains overt subject and object nouns. By contrast, examples (6) and (7) contain null pronouns in the subject and the object positions, respectively. The sentences in examples (6) and (7) can be considered valid in Thai if the referents are semantically and logically clear from the discourse context.

(5) \[ \text{Dang} \] \text{want} \ \text{eat} \ \text{rice} \\

(6) \[ \text{Dang} \] \text{want} \ \text{eat} \ \text{rice} \\

(7) \[ \text{Dang} \] \text{want} \ \text{eat} \ \text{rice} \\

1.4 Thai phonetic transcription used in the study

1.4.1 Consonant phonemes

Thai contains twenty-one consonant phonemes, all of which can appear in syllable-initial position. On the contrary, not all Thai consonants can appear in syllable-final position. There are only nine consonant phonemes which can occur in syllable-final position, namely /p, t, k, ?, m, n, j, w, j/. However, there is no audible release on
final consonant phonemes /p, t, k, ?/. Table 1, below, is a summary of the transcription of Thai consonant phonemes used in this study.

Table 1: Thai Consonant Phonemes

<table>
<thead>
<tr>
<th></th>
<th>Bilabial</th>
<th>Labiodental</th>
<th>Alveolar</th>
<th>Postalveolar</th>
<th>Palatal</th>
<th>Velar</th>
<th>Glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plosive</td>
<td>p</td>
<td>p&lt;sup&gt;b&lt;/sup&gt;</td>
<td>b</td>
<td>t</td>
<td>t&lt;sup&gt;h&lt;/sup&gt;</td>
<td>d</td>
<td>k</td>
</tr>
<tr>
<td>Nasal</td>
<td>m</td>
<td></td>
<td></td>
<td>n</td>
<td></td>
<td></td>
<td>η</td>
</tr>
<tr>
<td>Trill</td>
<td></td>
<td></td>
<td>r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fricative</td>
<td>f</td>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>h</td>
</tr>
<tr>
<td>Affricate</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>tθ</td>
</tr>
<tr>
<td>Approximate</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>j</td>
<td>w</td>
</tr>
<tr>
<td>Lateral approximate</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>l</td>
</tr>
</tbody>
</table>

Table 1: Thai Consonant Phonemes

1.4.2 Vowel phonemes

There are twenty-three vowel phonemes in Thai. These vowel phonemes are comprised of nine monophthongs with length distinction, three diphthongs containing one of the three high vowels both followed by a centering off-glide /a/, namely /ia/, /iu/, and /ua/, and two diphthongs containing the centering off-glide followed by one of the approximate consonant phonemes, namely /aj/ and /aw/. Table 2 demonstrates the phonetic symbols of Thai monophthongs used in this study.
### Monophthongs

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>High</strong></td>
<td>i</td>
<td>u</td>
<td>u</td>
</tr>
<tr>
<td></td>
<td>iː</td>
<td>uː</td>
<td>uː</td>
</tr>
<tr>
<td><strong>Mid</strong></td>
<td>e</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td></td>
<td>eː</td>
<td>oː</td>
<td>oː</td>
</tr>
<tr>
<td><strong>Low</strong></td>
<td>e</td>
<td>a</td>
<td>o</td>
</tr>
<tr>
<td></td>
<td>eː</td>
<td>aː</td>
<td>oː</td>
</tr>
</tbody>
</table>

Table 2: Thai Vowel Phonemes

#### 1.4.3 Tonemes

Thai is a tonal language. There are five phonemic tones in Thai as described below. In this thesis, tonal diacritics are used to indicate the tones, with mid tone being unmarked.

- Mid tone [ma]
- Low tone [mà]
- Falling tone [mâ]
- High tone [má]
- Rising tone [mǎ]

#### 1.5 Methodology

##### 1.5.1 Theoretical framework

The theoretical background of discourse analysis applied to this research is primarily based on the model of Robert E. Longacre (1983, 1996), whose studies have been done on many languages worldwide. His framework is adopted as the main criterion in analyzing the text. Due to the fact that this research is done on a Thai short story,
it is also worth applying the study done on Thai discourse analysis conducted by Somsonge Burusphat (1991), who has analyzed ten Thai short folktales according to Longacre’s framework.

1.5.2 Data collection and the text in brief

The text “Mom” was chosen to be analyzed in this research because of its being well-known among many Thai readers. It has been compulsory literature for all high school students in Thailand for decades.

Mom was a male mutt that had been born without his parents’ intention. In other words, Mom had been born by accident. However, he was raised with great love and care by his master. Mom was extremely loyal, smart, and obedient to his master. He had been living with the master happily and peacefully for years until World War II occurred. The master was conscripted to serve in the army; therefore, Mom was left to live with the master’s wife and daughter. The master ordered Mom to take care of them while he was away.

The master’s departure caused a terrible change in the family. Without the master, the family’s living situation was harder than before. The mistress, her daughter, and Mom had to struggle against poverty and starvation. However, they were determined to survive in order to wait for their beloved man’s return. The war was approaching and threatening the family. And, as a result of the war, the mistress and the master’s daughter were killed and buried by a powerful bomb. Mom was very depressed because he could not help them at all.

Mom still waited for the master’s return although there was no one left beside him. In order to survive, Mom had to wander around hunting for leftovers, even in rubbish bins. Mom wandered from place to place hopelessly and aimlessly until, one day, he woke up and found himself lying in front of a very big building. A girl living in
the building felt pity on Mom, so she then raised him as her pet dog. Mom was
given good food and love by the girl, but he still missed and waited for his former master. What motivated Mom to go on living was the hope of seeing the master and living with him again.

One night, when left to guard the house during the girl’s vacation, Mom heard a thief breaking into the building. Mom then found that his hope was fulfilled, since the thief turned out to be his former master, whom Mom had been looking forward to seeing again for ages. Mom was so delighted that he willingly choose to leave the wealthy girl to live with his master, who had become ragged and poor, without being afraid of the suffering he might experience on the road ahead.

1.5.3 Analysis of the text

The first step in the analysis of the text was to interlinearize it by using the Toolbox computer program (version 1.0, September 2003). This method glosses each Thai word with its phonetic transcription, English gloss, and grammar tag, followed by an English free translation of each individual sentence. Next, the overall notional structure of the text was analyzed by using the features suggested by Longacre (1983, 1996). After that, an analysis of the syntactic structure of the text on the surface structure level was taken into account. The text had to be charted and divided into various categories of stages and episodes, namely prepeak, peak, and postpeak, on the surface structure level. Each chunk in the text, then, was looked at closely in order to find the surface structure features. Then, the notional structure was analyzed and divided into various slots, such as exposition, inciting moment, climax, etc. The way in which the surface structure slots and the notional structure slots correspond to each other was then analyzed. This analysis displayed how the surface structure slots corresponded to the plot structure slots. Somsonge’s principles (1991) of marking the surface structure slots and characterizing the notional structure slots were adopted as another criterion to help analyze the text.
1.6 Introduction to Kukrit

1.6.1 Kukrit’s biography

Kukrit is the author of more than one hundred and twenty books. One of them, *The Four Reigns*, has already been made into a screenplay broadcast on TV. He also has many short stories to his credit. According to Barang (1994:260), Kukrit was “an exceptional man” who came to the world in “exceptional circumstances.” He was born on a boat while his family was traveling on the Chao Phraya River in the province of Singburi on April 20, 1911. He was educated by women in an old aristocratic environment. In 1926, during his last year of secondary education, he was sent to England where he studied philosophy, politics and economics. He returned to Thailand in 1933. He was a talented man who worked in many careers. He was a journalist, politician, historian, businessman, banker, and, eventually, prime minister of Thailand. What made him well-known throughout the country were his jobs as a politician and, certainly, a writer.

1.6.2 Kukrit’s style of writing

Kukrit was regarded as a gifted writer. His style of writing entices the readers to continue their reading. Many people feel that his writing is never boring. His writing is unique; therefore, a lot of Thai readers find Kukrit fun to read whatever the topic is. He could write an informative article, for example, by using playful language. His readers could become very sensitive when reading his work even though they might be known to be very tough in their daily lives. Kukrit is very keen on using conflict as a main theme of his writing, as found in *Lai Chiwit ‘Many Lives’* which is a collection of his short stories whose main characters all end with the same fate: drowning. This makes his writing an interesting source of data for analysis of narrative discourse in Thai.
Kukrit's literary work can be divided into five major categories: 1) fiction, novels and short stories, 2) historical works, 3) religious works, 4) political articles, and 5) documentaries. His works have made him one of the most popular authors of Thailand. His literature is treasured by Thai readers.
CHAPTER 2

LITERATURE REVIEW

2.0 Introduction

At the present time, there is a growing interest in studying and analyzing a language at a level higher than the sentence, i.e. the discourse level. As a result, a number of linguists have studied a language on the basis of its discourse structure.

Before the features of both notional and surface structures are analyzed and discussed, it is necessary to review the literature which deals with these two structures of the text in order that the theoretical basis of this research may be established. The theoretical foundations of discourse analysis as proposed by Kathleen Callow (1974), Joseph E. Grimes (1975), Robert E. Longacre (1983, 1985, 1996), and Mildred L. Larson (1984) will be introduced in this chapter. Due to the fact that Thai is one of the languages spoken in Asia, other discourse studies on Asian languages are also reviewed, namely the discourse analyses on Korean narratives by Shin Ja Joo Hwang (1987), an analysis of cohesion in Sgaw Karen folk narratives by Chaiyathip Katsura (1993), and Jirel narratives by Tej Bahadur Jirel (1999). Next, prior discourse work on Thai will be discussed, with special attention given to Somsonge Burusphat’s work (1991) on Thai narrative. Besides Somsonge’s, some considerations found in the discourse analysis of Northern Thai oral autobiographies carried out by Suzanne Renee Person (1998) are also discussed.
2.1 A typology of narrative discourse

Callow (1974:13) states that narrative discourse “recounts a series of events ordered more or less chronologically, usually in the past.” It is normally told in either first or third person depending on the narrator’s participation in the events narrated.

In terms of the chronological events, Grimes (1975:40) adds that “The time sequence of a narrative is rarely expressed as though events simply followed one another like beads on a string.” Different languages make use of a specific set of signals that allows the events in a narrative discourse to be narrated out of order. Flashbacks, for example, are considered out of the chronological order in that they do not belong to the main stream of events which flows contiguously in time.

Larson (1984:322) adds that “Narrative and dialogue primarily consist of chronological sequences of events.” In other words, the events happen one after another.

Longacre (1996:8) defines narrative discourse in terms of “two basis etic parameters: contingent temporal succession and agent orientation.” Narrative discourse contains both parameters. Most of the events in a narrative discourse are “contingent on previous events or doings.” (Longacre 1996:9) The events occur in chronological sequence. However, as Grimes states above, narrative discourse does not have to be presented in purely chronological fashion. The events that are organized chronologically may sometimes be interrupted by a flashback or a flash-forward. In terms of agent orientation, there is “at least a partial identity of agent reference running through” a narrative discourse. The text is typically oriented around a specific agent or agents.
2.2 The surface structure of narrative discourse

Larson (1984:3) defines the surface structure of a language as “the form of a language – the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written.” This structure is the structural part of the language which the readers actually see in print or hear in speech.

Longacre (1983:3) states that the surface structure of a narrative discourse has to do more with a discourse’s formal characteristics. The surface structure is the grammatical profile of a narrative. It is considered a visual representation of the syntactic structure of the narrative. To clarify Longacre’s model, Streett (2001:14) postulates that “the surface structure is what actually appears on the page – the grammatical forms, the syntax, the word order, etc. It is the language used to encode the meaning, or semantic structure.” The syntactic structure of grammar is at a relatively shallow depth.

The readers are able to understand the overall grammar of the narrative discourse on the condition that they can identify a surface structure of the discourse and locate the three major sections of the discourse, namely, prepeak, peak, and postpeak. Despite its focus on grammatical features, surface structure plays an important role in story comprehension and production as mentioned by Shin Ja Joo Hwang (1987:18), who adopts the discourse framework developed by Longacre and applies his discourse typology to an analysis of eight Korean texts. In other words, narrative discourse grammar that runs on the surface structure is a necessity.

Different syntactic structure features are discovered at different points in the narrative. According to Longacre’s model (1996:36), the maximal number of surface structure slots in a narrative text is nine. However, it is not obligatory for the text to contain all of the nine surface structure slots. The length of the narrative and other features which are unique to a specific language are two major factors
which greatly influence the number of surface structure slots in a discourse (Person 1998:20). The surface structure slots and their characteristics are summarized below.

**Title**

Normally, a title reflects the story or highlights a part of the story. It can be written in the form of a noun, a noun phrase, or a clause. Like Longacre, Jirel (1999:51) clearly states that most of the titles in Jirel narratives are not complete sentences. Ultimately, however, titles are optional.

**Aperture**

The aperture of a narrative is typically indicated by formulaic non-specific temporal words or phrases, such as ‘Once upon a time’ in English. These formulaic items indicate the beginning of a story. Like titles, apertures are optional.

**Stage**

The stage normally contains lots of description which gives the background of the story to the readers. “It serves as an introduction to the body of the narrative.” (Chaiyathip 1993:30) At Stage, there is little forward action. A discourse’s setting is provided, and major participants are introduced at Stage as well. Normally, Stage addresses the whom, where, and when of a story.

**Prepeak Episodes**

Prepeak Episodes are typified by the frequent occurrence of action verbs in temporal succession. This helps distinguish Prepeak Episodes from Stage; the latter typically employs stative verbs. In addition, conjunctions and back references are increasingly used as cohesive devices in Prepeak Episodes. Changes in time, location, and participants signal that this part does not belong to Stage any more.
Instead of telling about whom, where, and when, the Prepeak Episodes start telling about what, why, and how. Prepeak Episodes help build up interest, tension, or suspense.

**Peak**

Peak is defined by Longacre (1996:38) as “a zone of turbulence in regard to the flow of the discourse in its preceding and following parts.” Peak cannot be marked by a single device. Instead, it is made outstanding by various devices. Like Longacre, Larson (1984:405) emphasizes that surface structure devices used to mark Peak are “many and varied.” This makes Peak peculiar and unique. It is normally signified by a shift in the proportion of use of a particular grammatical device. In other words, Peak is marked grammatically. Routine surface features, for example, are distorted or phased out at Peak. Longacre (1985:85) indicates that, at Peak, “something new has been added to and something taken away.” However, there are various ways to mark Peak, not just minus features and distortion. According to Longacre (1996:39-47), there are six kinds of peak marking devices, as described below.

a. **Rhetorical underlining**, which makes use of extra words in order to make the Peak more noticeable, may be used at Peak by a narrator to make sure that his/her readers do not miss the important point of the story. Consequently, the events at Peak are reported in greater detail. This device is also mentioned as a “slow-the-camera-down” technique by Longacre (1985:86). It is one of the simplest and most common devices used for marking Peak, not only of a narrative but also of other discourse genres.
In addition, according to Honulin (1983:5), it can be said that rhetorical underlining, or redundancy, is employed in order to:

1) slow the information rate, 2) clarify information, 3) amplify information, 4) give cohesion to a text, 5) group or organize information, 6) keep the theme or topic in view, 7) highlight information, and 8) give emphasis.

Rhetorical underlining can be expressed by means of several devices, but Longacre (1996:39) mentions three: parallelism, paraphrase, and tautology. Parallelism is a way of stating things which are very similar in meaning. As Callow (1974:23) states, parallelism is “related statements in the same semantic domain.” Larson (1984:415) defines paraphrase as follows: “A paraphrase is a restating of the same information in another way, sometimes with the addition of some bits of information.” The same thing is mentioned repeatedly, with or without slight changes of wording. According to Leaders (2002:10), tautology is defined as abundant repetition of words or close synonyms.

b. **Concentration of participants.** This device is also called a “crowded stage.” It is commonly used in narrative and drama. That all or most of the participants, both important and trivial, in a story are present at Peak at once marks the concentration of participants. At Peak, either the participants already introduced are brought back to the scene or new participants are introduced (Longacre 1996:40).

c. **Heightened vividness.** The heightened vividness in a narrative can be marked by any one of several “shifts,” as described below.

   **A shift in nominal-verbal balance.** At Peak, there may be a change in the ratio of verbs to nouns. According to Jirel’s study (1999:68-69), for
example, the Peaks in Jirel folk narratives are marked by a shift in verb density. At the Peaks, there are more verbs relative to nouns. The verb density reaches its maximum here.

**A shift in surface structure tense.** At Peak, a shift in surface structure tense may occur. For example, in a language in which tense plays an important role in determining the time of any action, far past tense which has been employed since the beginning of the narrative may change to recent past tense at Peak (Longacre 1996:40).

**A shift in person and/or number.** At Peak, there may be a shift in person orientation. Longacre (1996:41) emphasizes that “person shifts correlate in some texts with the onset of Peak.” For example, a shift in numbers of people may occur, from plural to singular.

**A shift along the narrative-drama parameter.** At Peak, there may be a shift from narrative to pseudo-dialogue, which is not a true dialogue but rather reported speech or rhetorical questions, to dialogue, which is a conversation between participants in the narrative, to drama, in which participants speak out to each other in first and second personal pronouns. This is a shift from left to right along the parameter as illustrated below. Conversely, a shift from right to left may also occur at peak (Longacre, 1996:42-43).

![Narrative → Pseudo-dialogue → Dialogue → Drama](image_url)

**d. Change of pace.** The change of pace refers to variation in the relative speed of actions in a narrative. As stated by Longacre (1996:43), “The pace can be altered by means of the variation in the size of constructions, i.e. the unusual length of syntactic structures which can move the story forward either rapidly or slowly, and variation in the number of
conjunctions.” At the Peak of the story in some languages, for example, the number of conjunctions decreases so that the action verbs are intensified. This reflects fast-moving action at Peak. In other languages, by contrast, the Peak can be marked by extra long sentences.

e. **Change of vantage point and/or orientation.** This can be achieved by any one of the “shifts” as described below.

    **A shift in narrator.** Longacre (1996:46) states that a change of vantage point, by which he means the eyes through which the reader views the story, “most naturally occurs somewhere near the peak of the story and consequently helps mark this peak in the surface structure.” For example, a third person narrator may suddenly switch to first person at Peak.

    **A shift in usual sentence topic.** This is a change corresponding to role reversal, for example, from being a hunter to becoming the prey (Longacre 1996:47).

f. **Incidence of particles and onomatopoeia.** Larson (1984:411) indicates that “Special particles, or words, are another device for marking prominence,” or the Peak, of a narrative discourse. In non-peak episodes, particles and onomatopoeia may appear only sparingly. At Peak, however, the use of these items may increase. New particles and onomatopoeia may be introduced at Peak as well. Usual particles may either disappear or be used more frequently.

**Postpeak Episodes**

The grammatical aspects of Postpeak Episodes are similar to those of Prepeak Episodes. Moreover, the devices that signal the beginning of the Postpeak Episodes
are also similar to those of the Prepeak Episodes (Chaiyathip 1993:40). Tension is reduced in Postpeak Episodes.

**Closure**

Closure is the type of conclusion that ends a narrative. According to Person (1998:21), the Closure “wraps up all the preceding events.” At Closure, specific features of time, location, and participants now shift to general ones. It often contains a summary of the narrative text with or without a moral (Jirel 1999:91).

**Finis**

Finis, like Aperture, is optional and formulaic. It is used at the end of a narrative. For example, “It may be a formulaic sentence like *That’s all, We’re through*, or even the printed word *Finis*” (Longacre 1996:38).

### 2.3 The notional structure of narrative discourse

Grimes (1975:114) states that notional structure and surface structure are distinctive in that:

> The former reflects meaning; as many linguists have pointed out, meaning is possible only when a speaker could choose to say something else instead. The latter is the more mechanical components of language, the implementation process by which the results of the speaker’s choices are expressed in a conventional form that permits communication with someone else.

Larson (1984:26) also claims that “there is a valid distinction between the deep (semantic) and the surface (grammatical, lexical, phonological) structures of languages.” The deep or notional structure lies behind the surface structure of a narrative.
According to the model formulated by Longacre (1983:3),

… the notional structure, i.e., plot structure, of a narrative discourse is the underlying construct of a text. In other words, it is the logical and causal structure of a narrative. The notional structure helps direct the reader to the overall understanding of the text. It behaves as a template found across languages while the surface structure of a narrative is considered language specific.

Longacre (1983:3) also adds that the notional structure of a discourse relates more clearly to the overall purpose of the discourse whereas the surface structure has to do more with a discourse’s formal characteristics. The notional structure features are filled by the content of a text.

According to Chaiyathip (1993:9), the notional structure is different from the surface structure in the sense that “the notional structure belongs to the level of semantics. It involves what actually happens. The surface structure, on the other hand, deals with how the notional structure features become manifested grammatically.”

In addition, Hwang (1997:4) states that any discourse has a notional structure functioning as a macrostructure which “controls the content structure and the relative elaboration of the various parts.”

Table 3 presents a generic chart of notional structure slots and their respective characteristics.
<table>
<thead>
<tr>
<th>Notional Structure Slots</th>
<th>The Characteristics of Each Notional Structure Slot</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition ‘Lay it out’</td>
<td>It is an introductory part. “It contains participant orientation, which is employed in order to introduce and describe the participants, and setting, which is the information used to indicate the time, place, or circumstances that the events take place.” (Dooley and Levinsohn 2001:82)</td>
</tr>
<tr>
<td>Inciting Moment ‘Get something going’</td>
<td>It is the moment that something unusual from the daily routine begins to happen. It reports the introduction of a problem.</td>
</tr>
<tr>
<td>Developing Conflict ‘Keep the heat on’</td>
<td>The problem which has occurred previously gets worse while the situation at this moment is intensified. Spontaneously, there is an attempt to solve the problem and improve the situation. A solution is sought. Jirel (1999:101-102) mentions that “The intensification of a problem may include heightening anger, breaking of a promise, suffering from a loss, and facing a threat to life. Similarly, seeking a solution includes making plans or playing tricks to achieve the goals intended.”</td>
</tr>
<tr>
<td>Climax ‘Knot it all up proper’</td>
<td>Somsonge (1991:40) states that “Climax involves the highest point of tension and frustration.” At Climax, there seems to be no way out for the problem. The attempt to solve the problem also fails.</td>
</tr>
<tr>
<td>Denouement ‘Loosen it’</td>
<td>According to Dooley and Levinsohn (2001:105), denouement is “an event section leading down from the Climax that spells out the final outcome.” At Denouement, it seems hopeful to eliminate the tension at Climax because a crucial event unexpectedly takes place to make the solution possible. A way out can be seen.</td>
</tr>
<tr>
<td>Final Suspense ‘Keep untangling’</td>
<td>At this point, the reader starts to wonder whether the tension can be really solved or not. A feeling of worry still lingers here even though the solution has been proposed in the previous slot. It seems as if the knot was not absolutely undone.</td>
</tr>
<tr>
<td>Conclusion ‘Wrap it up’</td>
<td>It is the final slot. The solution to the problem might either successfully work or unfortunately fail.</td>
</tr>
</tbody>
</table>

Table 3: Notional Structure Slots and their Characteristics
2.4 The correlation of notional and surface structure features

Longacre (1996:34) states, “Notional structure is not necessarily in one-to-one correspondence with surface structure features. We should expect the surface structure to have features similar to those of the notional structure but to mark them less consistently.” However, if there is a one-to-one correlation between these two structure features, it can be said that there is no occurrence of skewing.

All of the surface structure features have their counterparts in the notional structure, except for the title, aperture, and finis. The surface structure stage normally corresponds to the exposition in the notional structure. The surface structure prepeak episodes correspond to inciting moment and developing conflict in the notional structure. However, the stage may correlate with the inciting moment in a very brief narrative (Longacre, 1996:37). In some cases, the final part of the prepeak episodes sometimes correlates with the climax while the denouement encodes the surface structure peak (Somsonge, 1991:45). The surface structure peak corresponds to either the climax or the denouement of the notional structure. After the peak, the surface structure postpeak episodes basically correlate with the denouement and/or the final suspense of the notional structure. Lastly, the closure of the surface structure corresponds to the conclusion of the notional structure.

Based on Somsonge’s analysis of four Thai narratives, the grammatical features that mark each slot in the surface structure and the characteristics of the notional structure slots of Thai climatic narrative discourse are as displayed in Table 4. The notional structure slots are displayed on the right while the surface structure slots are on the left of the table. Arrows mark encoding of the notional structure features into the surface structure features.
<table>
<thead>
<tr>
<th>Surface structure slots</th>
<th>Notional structure slots</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td></td>
</tr>
<tr>
<td>• The names of major participants accompanied by their characteristics and inanimate objects playing an important role in the story can be the titles.</td>
<td></td>
</tr>
<tr>
<td>• The title may be a clause.</td>
<td></td>
</tr>
<tr>
<td>• The title may give the main idea of the story.</td>
<td></td>
</tr>
<tr>
<td>(Surface structure feature only)</td>
<td></td>
</tr>
<tr>
<td><strong>Aperture</strong></td>
<td></td>
</tr>
<tr>
<td>• It is a formulaic element.</td>
<td></td>
</tr>
<tr>
<td>• Aperture may be a clause or a phrase.</td>
<td></td>
</tr>
<tr>
<td>• Aperture may be an expository paragraph introducing the author and the main idea of the story.</td>
<td></td>
</tr>
<tr>
<td>(Surface structure feature only)</td>
<td></td>
</tr>
<tr>
<td><strong>Stage</strong></td>
<td><strong>Exposition</strong></td>
</tr>
<tr>
<td>• It is realized by the first clause of the initial paragraph which contains an existential verb, a durative verb, or a possessive verb.</td>
<td></td>
</tr>
<tr>
<td>• In a long text, it is realized by the initial paragraph which can be an identificational paragraph, a parallel paragraph, or an expository paragraph. These clauses in these paragraphs usually contain an existential verb, an equative verb, an emotional verb, or a locative verb.</td>
<td></td>
</tr>
<tr>
<td>• It often involves the introduction of a major participant and information about the participant.</td>
<td></td>
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<tr>
<td>• It gives explanatory information about the situation or the problem before the sequences of events actually happen.</td>
<td></td>
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<tr>
<td><strong>Prepeak Episodes</strong></td>
<td><strong>Inciting moment</strong></td>
</tr>
<tr>
<td>• There is frequent occurrence of action verbs and of temporal succession which is signaled by temporal clauses, phrases, and words.</td>
<td></td>
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<tr>
<td>• They are realized by various types of narrative and dialogue paragraphs.</td>
<td></td>
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<tr>
<td>• It is concerned with an unusual incident that rarely happens in ordinary life.</td>
<td></td>
</tr>
<tr>
<td>• It may state or imply a need that a main participant has.</td>
<td></td>
</tr>
<tr>
<td>• It can involve a change of physical state.</td>
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<tr>
<td><strong>Developing conflict</strong></td>
<td></td>
</tr>
<tr>
<td>• It has to do with a conflict between two participants, an attempt to fulfill a need, or physical and emotional tension.</td>
<td></td>
</tr>
<tr>
<td><strong>Peak</strong></td>
<td><strong>Climax</strong></td>
</tr>
<tr>
<td>• It can be marked by a quotation which is absent in the preceding and following episodes.</td>
<td></td>
</tr>
<tr>
<td>• It is marked by a shift from left-to-right or from right-to-left across the narrative drama hierarchy.</td>
<td></td>
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<tr>
<td>• It is marked by a packed storyline and a crowding of the stage.</td>
<td></td>
</tr>
<tr>
<td>• It involves the highest point of tension and frustration and a role substitution or a role reversal.</td>
<td></td>
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<tr>
<td>Postpeak Episodes</td>
<td>Denouement</td>
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<td>-------------------</td>
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<tr>
<td>It is realized by a paragraph articulated by the same means as Prepeak episodes.</td>
<td>It includes an unexpected resolution which is different from the resolution of the previous event or episode.</td>
</tr>
<tr>
<td><strong>Closure</strong></td>
<td><strong>Conclusion</strong></td>
</tr>
<tr>
<td>It has to do with a moral or a final conclusion/resolution of a story.</td>
<td>It includes a moral and summary of the main idea.</td>
</tr>
<tr>
<td><strong>Finis</strong></td>
<td>(Surface structure feature only)</td>
</tr>
<tr>
<td>It may be realized by a clause, a short closing line, or just a blank.</td>
<td></td>
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</tbody>
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Table 4: The Surface and Notional Structures of Thai Narrative (Adapted from Somsonge 1991:43-51)
CHAPTER 3

OVERALL PLOT STRUCTURE OF “MOM”

3.0 Introduction

This chapter gives a description of the overall plot structure, which is seen as reflecting the deep structure, of “Mom.” The text is analyzed in regard to how it develops and organizes its content in order to identify the plot structure features as proposed by Longacre (1996:34-35). The analysis demonstrates which sentences in the text fill the plot slots of exposition, inciting moment, climax, etc. The plot slots will be described in the order in which they occur in the text as demonstrated in Figure 2, below. Then, the content associated with each plot slot will be summarized and described in detail as discussed in the following sections.

Exposition
Inciting Moment
Developing Conflict
Climax
Denouement
Final Suspense
Conclusion

Figure 2: The Order of Notional Structure Slots in “Mom”

3.1 Exposition, ‘Lay it out’

“Mom was an only puppy born in the space under a small, two-storey, wooden house located in Makkasan. His father was an Alsatian, while his mother was a Thai dog. Mom was taken good care of by the master and his family members – the mistress and his daughter, Noo. For Mom, the master was his most beloved person. The master was Mom’s life ….
Sentences 1-118 mark the Exposition slot of the text\(^1\). The major participant, Mom, is introduced. A lot of background information about Mom is also provided. The reader is oriented toward where Mom was born and who his parents were in Sentences 1-5. Later, in Sentences 6-20, how Mom’s father met his mother and what Mom regarded as important during his infancy is explained. Another major participant, Mom’s master, is also introduced in this part. Sentences 21-44 are mainly about Mom’s toddler period. These sentences also tell about other members in the master’s family: his wife and his daughter, Noo. Then, Mom’s teenage life is narrated in Sentences 45-74. These sentences describe how Mom usually spent time while the master was at work. They contain a lot of explanatory information on the usual behavior of dogs, both the pros and cons. Then come Sentences 75-93, which mainly discuss about the period of time when Mom temporarily left the master when he fell in love. These sentences are included in the Exposition slot due to the fact that falling in love is considered common among teenage animals, including teenage human beings.

Sentences 94-115 give a description of what Mom always did in the afternoons. They also mention the activities Mom did with the master after the master’s return home and a lesson Mom was taught by the master.

As Somsonge (1991:40) mentions in regards to the Exposition in Thai folktales, the Exposition slot of “Mom” involves the introduction of a major participant, Mom, and his background information. It provides the supportive knowledge necessary for understanding the text. Sentences 116-118 are also included in the Exposition slot because they still describe the habitual situation as displayed in example (8). The words \textit{pen pà{kà}?tì́?} ‘as usual’ in this example express that this sentence describes Mom’s usual behavior. In addition, this part functions as an indicator which marks

\(^1\) Chapter 4 will further illustrate sentence boundaries.
the end of the Exposition slot because there is the introduction of tension in the following sentence, Sentence 119, which signals the beginning of the Inciting Moment slot, which will be described in Section 3.2.

(8) Mom 116

Mom lived happily with the master as usual for more than two years until he fully grew up.

It can be said that the Exposition slot contains both the initial introduction to the major participant, Mom, and a large amount of background information describing every period in Mom’s life. Not only does it contain an orientation to the major participants, Mom and the master, but it also introduces other minor participants, namely the mistress and Noo, whom Mom regards as his beloved people as well. Apart from the information concerning the major and minor participants, the content of the Exposition slot mostly narrates Mom’s daily routine. In the Exposition slot, there is no tension affecting Mom’s life style. The content of the Exposition slot flows smoothly without any obstructions. Nothing particularly exciting happens in this slot.

3.2 Inciting Moment, ‘Get something going’

“Then came the most important day in Mom’s life. It was a day in winter. There were many unusual incidents that Mom had never experienced before happening at this period of time. But, the worst one was the master’s departure from the house. In the
beginning, he left the house for several days and then returned. But, later, he was gone for good.

The Inciting Moment spreads over eight paragraphs, from Sentence 119 to Sentence 247. Sentence 119 marks the beginning of this feature as it is concerned with an unusual incident that is not a regular activity in Mom’s daily life. Mom’s normal way of life is initially broken up here. Example (9) demonstrates the beginning of the Inciting Moment slot. The sentence states outright that something unusual is going to occur at the particular time narrated.

(9) Mom 119

Then came the most important day in Mom’s life.

The content in Sentences 119-141 also describes this irregularity. According to Mom, the pedestrians looked strangely different. They looked sullen and panic-stricken. These were not the normal facial expressions that Mom was accustomed to. Therefore, it can be predicted that something bad is going to happen. Between Sentences 142-165, the irregularity is strongly emphasized. The master and the mistress did not show any interest in Mom’s appearance. They looked unpleasant, instead. The most dramatic problem occurs in Sentences 166-174 when the master was conscripted as a soldier during the Second World War. Sentences 175-200, which are in Paragraph 10 of the original text, are also included in the Inciting Moment slot as they report the master’s irregular dress and the pleasant family life which was temporarily restored only during the master’s brief returns. Being
mobilized as a soldier, he had to dress in a military uniform which was different from his usual clothing. The normal happy life within the family did not occur quite as often as well. Then, Sentences 201-247 describe the final return of the master before his departure from the family for good. It can be seen from these sentences that the master’s coming departure caused great grief to the mistress, his daughter, and Mom.

All of these sentences are classified as the Inciting Moment slot because they all share the same participants: Mom, the master, the mistress, and Noo. The unusual events that all participants had to encounter inevitably in the Inciting Moment slot were never narrated in the previous slot, the Exposition slot. Therefore, it can be said that the initial occurrence of these unusual events are the sparks that ignite the tension in the text. The text is given its initial momentum in the Inciting Moment slot.

3.3 Developing Conflict, ‘Keep the heat on’

“After the master had been gone from home for more than a year, Mom began to notice more and more decline in the house each day. Without the master, the family living was tougher than before. The mistress had to sell their belongings in order to survive, but this was still not enough. The mistress, Noo, and Mom were emaciated, as a result. Meanwhile, the war was increasingly severe. The mistress had to dig an air-raid shelter in order to protect the family from air raids. But, it was in vain. Unfortunately, one of the bombs during the attack hurtled the soil burying the mistress and Noo who had been in the shelter. The house was also bombed out. Mom himself was seriously injured on his hind leg ….

The Developing Conflict slot contains a number of incidents that obviously complicate Mom’s life. It extends from Sentence 248 to Sentence 433. Obstacle
after obstacle is introduced throughout this feature. However, there are attempts to eliminate these obstacles and improve the intense situation lying within this slot.

Sentence 248 marks the beginning of the Developing Conflict slot as it is the first spot in the text wherein the master is not on stage. The master does not take part in the family’s daily life from this part forward. Two new participants, a postman and a Chinese merchant, are initially introduced in this slot. The latter plays a more important role in the survival of the family. It is he to whom the mistress sells some household things in order to earn some income. Her selling stuff to the Chinese merchant is considered one of the attempts which lessens the starvation of the family during the master’s leave. Unfortunately, this still did not improve the poor situation within the family. The three of them were as hungry and needy as they had been at the beginning of the slot. Like the mistress, Mom tried to improve his own situation in Sentences 282-300. During the master’s stay, Mom had never suffered from hunger at all. Now hunger forced him to search for food in garbage bins. The healthy and playful dog was apparently changed into a thin and sluggish one. Later, in Sentences 301-345, the problems worsened and intensified because an air-raid warning and an air-raid attack really frightened, shocked, and threatened the family members. All of them realized that they were now living in a war zone. Again, there is an attempted solution to the previous situation as narrated in Sentences 346-356. Like other people living in the neighborhood, the mistress dug an air-raid shelter to protect the family from air-raid attacks. Whenever Mom heard either the sound of the warning or the sound of airplanes in the distance, he had to wake the mistress up so that she and Noo could have enough time to rush down to the shelter, as narrated in Sentences 357-373. Then, in Sentences 374-400, Mom was apparently placed in a very life-threatening situation. The house was on fire because it had been bombed out. Mom himself was unconscious because of the heavy explosion of another bomb dropped exactly in the middle of the front yard. After having lost consciousness for a while, Mom finally recovered as narrated in
Sentences 374-433, which signal the end of the Developing Conflict feature. Mom, then, realized that his hind leg had been badly injured and the hurtled soil had covered half of the shelter. The mistress’ protruding foot out of the pile of soil hurtled onto the shelter gave a hint to Mom that she was not alive any more. Now, Mom realized that the mistress and Noo had been killed. In the Developing Conflict feature, it can be seen that Mom’s survival, together with the mistress and Noo’s death, constitute an opposition to the text.

There are a number of unpleasant incidents happening repeatedly in the Developing Conflict slot. These incidents worsen the problems and intensify the tough situation that all of the family members were experiencing at that time. Even though the participants tried their best to solve the problems and improve the situation, they were still in trouble.

3.4 Climax, ‘Knot it all up proper’

“At last, Mom saw the mistress lying in the pit as if she had been sleeping under the pile of soil. In the pit, Noo lay still in her mother’s embrace. Mom lost everything in his life. At first, he intended to lie at the ruins of the house until the master came back. Mom lay there for several days without anyone’s awareness or attention because he was just a dog. But, at last, the hunger and thirst forced him to stagger out in order to find something to eat. The dogs that used to be frightened of him now thronged to bark and bite Mom. Mom did not fight but tried to avoid them because he did not either the will power or the physical strength to fight with any dog ever again. He wandered around without any specific destination. When he became weaker and weaker, he lay under the shade in front of the gate of a big house on the road. Mom slept for a long time because he was downhearted.”
The Climax slot extends from Sentence 434 to Sentence 474. It contains the most frustration and tension for Mom before the resolution can be seen. It looks as if Mom has come to a dead end. The Climax slot involves terrible physical and emotional torment in Mom’s life. The torment reaches its maximum degree here as well.

In Sentences 445-449, some people took the mistress and Noo’s bodies away from Mom. Having been commanded by the master to take good care of them, Mom tried everything to stop these people from doing this. But, Mom had to give up. It can be seen from these sentences that Mom has reached a dead end. He could not do anything to solve the tension. In the Climax slot, the text also suggests that the interests of the world of the people and the world of Mom are in conflict in that Mom accused the people of exploiting his world. In addition, Mom suffered immensely from both physical and emotional torment. In terms of the physical sufferings, his hind leg increasingly hurt, and he also suffered from dehydration. In regard to the emotional sufferings, he was so weak, tired, and discouraged that he had to lie in the ruins of the house for several days without anyone’s awareness or attention.

At the Climax slot, a role reversal can be noticed. The text has represented Mom as a pet dog that was always taken good care of since the very beginning of the text. All of Mom’s needs, his unity with others, his home, and his security, were provided for. At the Climax slot, on the contrary, Mom’s role is completely changed. Mom felt that he belonged to nowhere and no one. This kind of feeling is considered the maximum emotional tension for Mom. The beloved dog is now changed to the dog of no one. Mom lost all the necessities that he used to be given. Mom became a stray dog. Examples (10) and (11) demonstrate Mom’s role of being the stray dog.

The adverbial phrase *dojtʰəməjmiː kʰɾaj rúː mɑj miː kʰɾaj ʔawtcajsáj* ‘without anyone’s awareness or attention’ in example (10) and the verb phrase *tʰɔaw*
to wander around without any specific destination’ in example (11) confirm Mom’s poor fate of being a stray dog.

(10) Mom 464

Mom lay like that for several days without anyone’s awareness or attention because he was just a dog.

(11) Mom 470

Mom wandered around without any specific destination.

That Mom became a stray dog is the significant reason for him to wander in search of food and shelter in Sentences 464-474. During his wanderings, not only was Mom homeless and hopeless, but he also became so physically weak that he was attacked and hurt by the other dogs that once used to be subdued by Mom. Mom’s role is obviously altered from a brave and powerful dog to a weak and cowardly one as expressed in example (12). Mom is considered physically weak in that he was
barked at and bitten by the other dogs. And, Mom is also considered cowardly in that he usually tried to avoid fighting with the other dogs.

(12) Mom 468

The dogs that used to be frightened of him, then, thronged to bark and bite (Mom).

Mom 469

Mom did not fight but tried to avoid (the dogs) because he did not have either the will power or the physical strength to fight with any dog ever again.

At last, Mom collapsed in front of the gate of a big building. The tensions that Mom was facing at this moment seem impossible to be solved or lessened. At the Climax slot, there is still no solution to Mom’s tensions.
3.5 Denouement, ‘Loosen it’

“Mom woke up from his long sleep with a start when he heard the sound of people talking to each other nearby. Later, he was helped by a ten-year-old girl. He was fed good food and clean water. He was cleaned and medicine was also put on his wounds.”

The Denouement slot expresses a possible solution to Mom’s tensions mentioned in the Climax feature. There is a crucial event happening unexpectedly in the Denouement slot which can help alleviate the tensions. The conflicts happening previously are unraveled here. The Denouement slot is denoted by Sentences 475-502. Mom was pulled up from the bottom of a desperate and lonely life by a well-off girl. This is considered a solution to Mom’s torment.

Sentences 475-476 marks the beginning of the Denouement feature. It was the first time that Mom met the girl who then became his new mistress. Then, Sentences 478-483 describe how generous and kind the girl was towards the stray dog. Sentences 484-488 contain the conversations taking place in front of the gate of the building between the girl and her father. Her father seemed unwilling to allow his daughter to raise Mom. However, because of the girl’s stubbornness, her father at last permitted her to keep Mom. Mom had to clutch at straws and followed the girl into her big building, as narrated in Sentences 489-492. After that, in Sentences 493-502, it can be seen that Mom’s new place was very different from his old one in that the new one was much bigger and more beautiful. Mom learned that his new mistress’ name was Taew. Taew took good care of Mom. She had someone feed Mom good food and clean water. She also commanded one of her servants to clean Mom, and she herself applied some medicine on his wounds. Thinking that Taew had saved Mom from starvation, Mom decided to stay with his savior.
That the girl helped and kept Mom is regarded as an unexpected event which was crucial for Mom’s survival. Without the girl’s kind help, Mom would have been dead from starvation and dehydration. Therefore, the girl’s help is the solution to Mom’s crisis as narrated in the Climax slot. Even though Mom’s physical problems were relieved, his mental trauma remained.

3.6 Final Suspense, ‘Keep untangling’

The Final Suspense of the text is an embedded narrative spreading from Sentences 503-592. It consists of five notional structure sub-slots, which are exposition, inciting moment, developing conflict, climax, and denouement. Although Mom’s physical problems were eliminated in this slot, his biggest problem – living without his beloved master – still remained. It looks as if the knot was not absolutely undone here. The content associated with each sub-slot will be described in detail as listed below.

3.6.1 Exposition, ‘Lay it out (again)’

“Mom comfortably lived with Taew for a long time. Mom learned that he had been named Dig. While living with Taew, Mom was fed plentifully and taken good care of until he became healthy again. Despite his physical comfort, Mom was not as energetic and cheerful as he used to be. Mom would never forget the master whom he always waited for. Mom loved Taew because it was her hand that fed him. However, Taew was not Mom’s life.”

The exposition sub-slot discusses what Mom was like while living with Taew, his new mistress. It is considered another exposition slot as it also explains Mom’s general condition during his stay with the new mistress. The prior Exposition slot and the exposition sub-slot have something in common in that they both provide
background information before a series of unpleasant and unusual events takes place. The former slot tells about Mom’s living with the master while the latter one tells about his living with the new mistress.

The exposition sub-slot contains only one paragraph spreading from Sentences 503-515. It emphasizes Mom’s continuing loyalty towards his first master. Even though Mom was living physically pleasantly with Taew, he never forgot his former master. He still hoped to meet the master once again. However, in return for Taew’s kindness, Mom was also loyal to her.

It can be said that the author aims to highlight an opposition between Mom’s former master as an ordinary person and Mom’s new mistress as a well-off person, so Taew is chosen instead of an ordinary girl.

3.6.2 Inciting moment, ‘Get something going (again)’

“Two years later during a summer night, Mom was lying behind the building where a cool breeze was blowing. There were not many people in the house that night because Mom had seen several of them holding suitcases and getting into a car with Taew that morning. They were saying that they would have a holiday. It was very late at night, but Mom was not asleep yet. He lay still to listen to various sounds as usual.”

Sentences 516-521 are considered the inciting moment sub-slot because the usual events are broken up here. Taew, accompanied by the other members of her family and some of her servants, was not at home as usual, as she had gone for her holiday at a beach instead. Taew disappears from the scene here.

Sentence 516 denotes the beginning of the inciting moment sub-slot as there is a time change here. Example (13) demonstrates this time change. The temporal words
Two years later during a summer night, Mom was lying behind the building where a cool breeze was blowing.

Both the change of time and Taew’s disappearance from the scene signal a coming of other unusual events to the readers. These two changes can be regarded as the sparks igniting a fire as those employed in the prior Inciting Moment slot. Change of time is employed in both the Inciting Moment slot and the inciting moment sub-slot as the dividing line which also identifies the beginning point of each Inciting Moment slot to the readers. Moreover, the participants’ disappearance from the scene, namely the master’s disappearance and Taew’s disappearance narrated in the prior Inciting Moment slot and the inciting moment sub-slot, respectively, is also raised as the theme in them both.

3.6.3 Developing conflict, ‘Keep the heat on (again)’

“Mom heard a sound like there was someone prying open a downstairs window at the side of the building with an iron bar. Mom thought that it could only be a thief. Mom intended to catch the thief so that Taew and all the people in this big house could recognize his skill. Mom walked extremely quietly. He
kept himself from barking. When he walked past the corner of the building, he saw a man standing on a small stool and prying the window. Mom gradually crept closer to the man. He expected to handle this unpleasant situation in a short moment.”

The developing conflict sub-slot covers twelve sentences. It extends from Sentence 522 to Sentence 533. These sentences are labeled the developing conflict sub-slot as they report the rising tension between two participants, a thief breaking into Taew’s house and Mom guarding the house. The former participant attempted to get into the building while the latter one tried to prevent him from doing this. These two participants were performing different actions which were in direct opposition to each other.

Sentence 522 identifies the beginning of the developing conflict sub-slot because it is the first place in which the attempt of the thief to break into the house is introduced. The other participants, namely Taew and the other people in her house, are out of the scene here. There are only two participants, Mom and the thief, involved in this slot. Mom was trying to get at the thief. Even though there is no direct confrontation between Mom and the thief in this sub-slot, it can be clearly seen that Mom was approaching the thief gradually.

In the developing conflict sub-slot, the conflict develops. That is, while the thief was unaware of what was going to happen, Mom felt that something was wrong. The different performances of the two participants highlight the increasing conflict in this sub-slot. The closer Mom got to the thief, the severer the tension became. In other words, the flowing stream of tension in the developing conflict sub-slot is getting stronger and stronger until it reaches the climax where the tension is entirely eliminated due to the fact that Mom eventually gets the chance to see his former master again.
3.6.4 Climax, ‘Knot it all up proper (again)’

“Suddenly, the wind blew the thief’s smell to Mom’s nose. Mom’s heart almost stopped beating – from joy. The smell blown to his nose did not belong to anyone else. Rather, it was the smell that he had known very well. It belonged to the master whom Mom had been waiting for ever since the day that the master left. The master did not recognize Mom at first. But later, the master recalled his name, Mom. Mom was so glad to see the master again that he could not be still as the master commanded him to be. Then, the master hurriedly left Taew’s house to talk with Mom. The master told Mom about his terrible fate. He tried to convince Mom that he was really at the end of his rope. The master chased Mom away several times, but Mom did not obey his command. Mom would not let the master get out of his sight ever again. Actually, the master had changed a lot; he was thinner with messy hair and ragged clothes. However, the master was still Mom’s master whom Mom could not leave.”

The climax starts at Sentence 534 and ends at Sentence 578. It describes the most important and thrilling moment in Mom’s life. Mom’s desire is absolutely fulfilled here. Mom is finally reunited with the master after having been looking forward to seeing him for years.

Sentence 534 marks the beginning of the climax sub-slot as it contains a punctiliar temporal word t’andajnán ‘suddenly.’ Not only does this word signal that the event in this sentence happens at a definite point in time, but it also emphasizes the importance of the information narrated in this sentence. Somsonge (1991:100) states that a punctiliar adverb like that employed in Sentence 534, as demonstrated in example (14), below, is one of the most important markers for storyline verbs which
constitute the backbone of the text. Example (14) thus marks the beginning of the climax sub-slot.

(14) Mom 534

Suddenly, the wind blew the man’s smell to his nose.

Sentences 535-542 also identify the importance of the events following Sentence 534, which contains the punctiliar temporal word. After realizing that the smell belonged to the master, Mom did not hesitate to express his extreme gladness via his physical gestures, such as his rush to the master with all of his power, his trembling body, his rapidly wagging tail, and his licking all over the master’s body. On the contrary, Mom did not perform these cheerful expressions while living with Taew. This was the only moment that Mom behaved himself so happily and cheerfully after the mistress and Noo’s death. He reversed his actions here. The master did recognize Mom in Paragraph 32, which covers Sentences 543-554, and the master called Mom by his old name. This doubled Mom’s gladness and happiness so immensely that he could not stay still. Being afraid of being caught by other people, the master hurriedly left Taew’s house. Of course, Mom followed right after him. Sentences 555-578 mark the end of the climax sub-slot as there is no complete solution suggested here. The master told Mom about his terribly poor fate which had caused him to be a thief for the first time. He was homeless, jobless, and hopeless because the war had already stolen everything of value from him. In the climax sub-slot, it can be seen that the master had an abstract conflict within his mind: he felt ashamed...
of breaking into someone’s house. The master also had another concrete conflict in this sub-slot: his former pet dog was now guarding this house.

As in the prior Climax slot, role reversal is employed again as a climax marker in the climax sub-slot. It is obvious that the master’s role completely changes from a homeowner with a family to a thief who had to break into other people’s houses for the sake of his own survival. Now, he was a homeless man wearing ragged and dirty clothes. Example (15) demonstrates the master’s new role of being a thief. The master would like to convince Mom that this was the first time he had committed a burglary.

(15) Mom 566

\[ \text{tè: } \text{?eŋ} \quad \text{jà: } \text{núk’} \quad \text{wâ: } \text{k}^h\text{ā:} \quad \text{k}^h\text{ej} \]
\[ \text{but you (vulgarism) forbid think that I (vulgarism) used to} \]
\[ \text{conj pro } \text{v } \text{v } \text{COMP pro aux} \]
\[ \text{lák’k}^h\text{à?moj} \]
\[ \text{steal} \]
\[ \text{v} \]

But, don’t think that I have ever stolen before.

The climax sub-slot can be considered a turning point for both Mom and the master. Mom had never exhibited any cheerful behavior while living with Taew, but he did not hesitate to express his cheerfulness right after seeing the master. The master also reversed his action. At first, he was determined to steal valuables from Taew’s house. However, he immediately changed his mind not to do so as soon as he saw Mom at the scene. The master ordered Mom to get back to Taew’s house. If Mom had obeyed his order, the master himself would have left without Mom’s company. Mom would have had a healthy and pleasant life at Taew’s house. The master did not want to take Mom from the world which was physically good for Mom. He preferred isolating himself from Mom to taking Mom with him. Meanwhile, Mom
also set his resolution. He was determined not to be distant from the master ever again. The master was still Mom’s master even though he was too poor to keep Mom with him.

3.6.5 Denouement, ‘Loosen it (again)’

“It was very late at night, and the waning moon began to rise and shine brightly all over the area. The master walked weakly and tiredly to sit at the edge of the ditch near the road. He looked into the distance. Mom sat close to the master for a short while. He noticed that the master was completely still, so an idea popped into his head. He ran to find a dry stick, held it in his mouth, and placed it on the master’s lap as usual. The master threw the stick into the ditch. With a splash, Mom jumped into the ditch to fetch the stick for the master in the way that he used to do. The master buried his face in Mom’s head. He whispered Mom’s name several times, and he did not say anything again. Warm tears dropped on Mom’s face and nose. The master sat like that for a long time. At last, the master stood up slowly, absent-mindedly fondled Mom’s ears, and said, “Mom, you win. Let’s go together. Come! Follow me.”

The denouement sub-slot spreads over three paragraphs covering Sentences 579-592. Sentences 579-586 describe what Mom did to convince the master that he had always been Mom’s most beloved person. Mom could remember the game that the master had taught him even though Mom had not been living with him for ages. Later, the master decided to take Mom with him as narrated in Sentences 587-592. This can be regarded as a reward for Mom’s loyalty towards the master. Mom’s desire to see the master and live with him again was fulfilled here. The master’s feeling of being
alone in the world was also alleviated. Apparently, he would not spend the rest of his life by himself any more now that he would always have Mom by his side.

3.7 Conclusion, ‘Wrap it up’

“On that summer night, if someone walking along Ratchawithi Road at around 2.30 a.m., they would have seen a tall thin man wearing torn and ragged clothes walking slowly and weakly along the side of the road. Beside him was a good-looking male dog, holding a stick with his neck erect and his tail held high, running joyfully after him.”

The text ends at the Conclusion slot which covers only the last paragraph of the text spreading from Sentence 593 to the final sentence, Sentence 594. The Conclusion slot provides a conclusion of suspense. Even though Mom’s desire had already been fulfilled at the previous denouement sub-slot, the readers still wonder whether the desire can be really achieved or not. The two participants, Mom and the master, just walked together side by side and suddenly disappeared from the scene. No one knows what will happen to the two of them, but that Mom is finally happy is known for sure. The only problem Mom was dealing with in the Final Suspense slot is that he is not with his beloved master. This has totally resolved. Mom’s physical problems are very secondary to the primary issue of being with the one he loves. Mom does not care or worry about anything anymore. He is now with his beloved master. Nothing else matters.

3.8 Summary

The text analyzed for this research contains all the plot or notional structure features proposed as universal by Longacre (1996:34-35). There are seven notional structure slots in the text which are organized and move forward progressively as previously
shown in Figure 2 (see Section 3.0). These slots are Exposition, Inciting Moment, Developing Conflict, Climax, Denouement, Final Suspense, and Conclusion. The Final Suspense slot is an embedded narrative containing five sub-slots, which are exposition, inciting moment, developing conflict, climax, and denouement. Based on the levels of tension identified in each notional structure feature, the overall notional structure of the text can now be represented as a plot profile, which demonstrates two climaxes. The first one is higher than the second one due to the fact that the tensions Mom experienced at the prior Climax slot are much more immense and tense than those at the climax sub-slot, as shown in Figure 3. The flat plot lines represent the exposition, where there is no conflict, but later rises towards each climax.

![Plot Profile Diagram](image)

Figure 3: The Plot Line of “Mom”

A plot structure deals with the meaning of a whole discourse and forms a global theme for a text. As Somsonge (1991:39) states, the plot structure of narrative
discourse directs the readers toward the overall idea of the story. According to the text “Mom,” the readers can perceive the theme of the text, which the notional structure reflects. This text teaches us to be grateful for the help of others and to repay the favors we have received. Even an animal, especially the dog that was chosen to be the main participant in the text, knows and practices this, so we humans certainly should, too.

The overall plot structure of the text analyzed in this research is outlined as summarized in Table 5.
<table>
<thead>
<tr>
<th>Notional Structure Features</th>
<th>Sentence Number</th>
<th>Theme in Each Notional Structure Feature</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exposition</strong></td>
<td>1-118</td>
<td>- Mom was a cross-bred dog born under the space in a Thai house located in Makkasan, Bangkok. Mom was taken good care of by his master, who was Mom’s most beloved person, and the master’s family members – the mistress and his daughter, Noo.</td>
</tr>
<tr>
<td><strong>Inciting Moment</strong></td>
<td>119-247</td>
<td>- Mom experienced many unusual incidents, but the worst one was the master’s departure from the house. In the beginning, he alternately left and returned home. Later, he never returned home at all.</td>
</tr>
<tr>
<td><strong>Developing Conflict</strong></td>
<td>248-433</td>
<td>- The family living was tougher than before. Meanwhile, the Second World War was increasingly severe. One of the bombs during an air raid hurtled soil to bury the mistress and Noo, who had been in an air-raid shelter. The house was also bombed out. Mom himself was seriously injured on his hind leg.</td>
</tr>
<tr>
<td><strong>Climax</strong></td>
<td>434-474</td>
<td>- Mom realized that the mistress and Noo had been killed. The house was also completely destroyed by the bomb and the fire. He lost everything in his life. At first, he was determined to wait for the master in the ruins of the house. Hunger finally caused him to wander in search of food.</td>
</tr>
<tr>
<td><strong>Denouement</strong></td>
<td>475-502</td>
<td>- Mom woke up from his long sleep. Later, he was helped and raised as a pet dog by a ten-year-old girl, Taew.</td>
</tr>
<tr>
<td><strong>Final Suspense</strong></td>
<td>503-515</td>
<td>- Mom lived with Taew, his new mistress, for two years.</td>
</tr>
<tr>
<td></td>
<td>516-521</td>
<td>- Mom was lying behind the house at night while Taew was taking her holiday at a beach.</td>
</tr>
<tr>
<td></td>
<td>522-533</td>
<td>- Mom heard someone breaking into the house. He thought that it was a thief, so he silently walked to catch the thief for Taew.</td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td>534-578</td>
<td>- Suddenly, the wind blew the thief’s smell to hit Mom’s nose. Mom recognized that it was the master’s smell. Later, the master hurriedly left Taew’s house to talk with Mom.</td>
</tr>
<tr>
<td></td>
<td>579-592</td>
<td>- The master ordered Mom to get back to the house several times, but Mom did not obey him. After walking together for a while, they finally sat side by side at the edge of a ditch by the road. The game that the master had taught Mom popped up immediately. Mom persuaded the master to play it again. At last, the master had to give up. He permitted Mom to accompany him.</td>
</tr>
<tr>
<td></td>
<td>593-594</td>
<td>- Whoever walked on the road at around 2.30 a.m. that night might have seen a tall thin man in ragged clothes walking slowly with a good-looking male dog running after him in great enjoyment.</td>
</tr>
</tbody>
</table>

Table 5: The Overall Plot Structure of “Mom”
4.0 Introduction

This chapter presents an analysis of the overall surface structure features of “Mom.” The syntactic model proposed by Longacre (1996:36) is employed as the main guideline for analyzing the text. The surface structure features, which generally comprise the outer physical appearance of the text, will be syntactically analyzed and classified into various slots, namely Title, Aperture, Stage, Prepeak Episode, Peak, Postpeak Episode, Closure, and Finis. These slots are significant for a narrative discourse in that they expound its content as directed by the notional structure (Somsonge 1991:43). The surface structure features of the text analyzed will be described in the order in which they occur in the text. These features are Title, Stage, Prepeak Episodes, Peak, Postpeak Episodes, and Conclusion.

4.1 Title

The Title of the text is explicit. It consists of only the name of the major participant, *mom* ‘Mom,’ who is a thematic participant throughout the whole story. It is expounded by a noun phrase which contains only a single noun.

4.2 Stage

The Stage slot is placed right after the Title because there is no Aperture slot found in the surface structure of the text. The very first sentence of the text is not considered the Aperture as it is not a formulaic clause that helps get the story started. On the other hand, this sentence is included in the Stage slot because it mentions the period
53

of time of Mom’s birth. It does not denote a general or unspecified time. If it did so, it would be classified as the Aperture slot (Jirel 1999:52). Even though the exact time and date of Mom’s birth is not clearly stated in this clause, the words tānte: ‘since’ and bānāpré:k’ ‘at the beginning’ in the very first sentence of the text still clarify and emphasize that the story will be narrated from the period of time when Mom was a newborn puppy. Therefore, it can be said that the first clause of the first sentence marks the beginning of the Stage feature as shown in example (16).

(16) Mom 001

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>since</td>
<td>Mom it open eyes</td>
<td>be up see world</td>
<td>at the beginning</td>
</tr>
<tr>
<td>prep</td>
<td>n pro v v v n prep</td>
<td>mod</td>
<td></td>
</tr>
</tbody>
</table>

lō:k’ nį: mi: tčʰaj kʰon nūŋ lęʔ mè: ili:k’ kʰon nūŋ world this have man person one and mother another person one n det v n class num conj n det class num

There were a man and a mother in this world since Mom first opened his eyes to see the world.

Normally, a stage is a discourse slot that gives information of time, place, participants, and routine circumstances. This is also the case in the Stage slot of the analyzed text in that the background information about the main participants, Mom and the master, is gradually developed and revealed to the readers. The Stage slot extends from Sentence 1 to Sentence 118. The text starts telling about who was involved in the story, when the story took place, where the story began, what the participants were like, how close Mom and the master were, etc.

Sentences 1-118 provide various aspects of Mom’s background information which is crucial to comprehension of the text. These sentences expounding the Stage slot are recognized by a lack of sequential signaling. On the contrary, these sentences contain various types of verbs which are assigned to different types of clauses in the
Stage slot, namely existential clauses (clauses stating that something exists), equative clauses (clauses where the complements of the subjects are nouns), customary clauses (clauses indicating routine activities), and cognitive state clauses (clauses containing non-punctiliar and durative verbs). In considering clause types, independent clauses are considered to be more important than dependent clauses. Therefore, the classification of each clause is concerned basically with the independent clauses. These sentences will be grouped according to their content and described in detail as listed below.

4.2.1 Mom’s infancy: Sentences 1-20

These sentences are the onset of the Stage slot as they introduce the major participants and describe Mom’s infancy to the readers. Existential clauses and equative clauses are employed in this part of the text, as shown in examples (17) and (18), respectively. The existential verb *mi:* ‘have’ in example (17) states that a man who was Mom’s master and Mom’s mother really existed in the world. The equative verb *pen* ‘be’ in example (18) expresses Mom’s identification of being his parents’ single offspring. It can be said that the author employs the existential and equative clauses in the Stage slot to introduce the major participants and to provide Mom’s background information.

(17) Mom 001

\[
\text{tâŋtē: mɔ:m man lu:mta: kʰùn mɔ:ŋdu:lô:k’ nøj bûaŋrēk’}
\]

since Mom it open eyes be up see world in at the beginning prep n pro v v v n prep mod

\[
lô:k’ nî: mi: təhə:j kʰon núŋ lēʔ mē: ʔi:k’ kʰon núŋ world this have man person one and mother another person one n det v n class num conj n det class num
\]

There were a man and a mother in this world since Mom first opened his eyes to see the world.
Mom was an only puppy born in the space under a small, two-storey, wooden house located in Makkasan.

Apart from the existential and equative clauses, the customary clauses are also identified in this part of the Stage slot. One of them is chosen as demonstrated in example (19). The customary word *sa?mõː* ‘always’ in this example is used in order to show the master’s routine activity of affectionately petting Mom when he was still very young.

(19)  Mom 011

He felt that the person’s hands always cherished him and petted him playfully.

Besides the existential, equative, and customary clauses, the cognitive state clauses which are characterized by verbs of cognition - the process by which knowledge and understanding is developed in the mind - are found in this part as well. The verbs of cognitive state involve the idea that a subject gradually experiences something. Example (20) contains two cognitive state verbs, *tçan̄kʰwɔm* ‘remember’ and *rûː*.
‘know,’ which express Mom’s durative and non-punctiliar activities of realizing that there was another person thrusting into the space under the house.

(20) Mom 010

When Mom grew up enough to remember things, he then knew that there was another person who often came into the space under the house.

4.2.2 Mom’s childhood: Sentences 21-44

Mom’s mother was getting more and more distant from Mom in this part of the Stage slot due to the fact that Mom was growing up and was strong enough to walk and crawl out of the space under the house. The same types of clauses found in the previous part, Mom’s infancy, are still employed in this part of the Stage slot because both parts still describe Mom’s background information.

However, the most outstanding syntactic feature in this part is the increasing number of modifiers that express frequency. In other words, adverbs of frequency are employed quite often by the author. To be exact, they are used thirteen times in this part, which contains twenty-four sentences, i.e. two times more than those used in the previous part, which contains twenty sentences. All of these adverbs share the function of modifying main verbs in main clauses.
Some of these modifiers are selected and explained in examples (21) and (22). The word nam ‘once in a while’ in example (21) modifies the verb mahǎ: ‘visit.’ Now that Mom had grown up enough to feed himself, his mother visited him once in a long while. The phrases wan lá? sǎm we:la: ‘three times a day’ and tʰú:k’ wan ‘every day’ in example (22) modify the verb sǎj ‘put (something) in.’ Due to the fact that Mom’s mother rarely visited Mom as demonstrated in example (21), the master had to put his leftovers in a bowl three times a day for Mom to eat.

(21) Mom 032

(22) Mom 034

(The master) mixed rice and his leftovers for Mom three times every day.
Another modifier of the same type is demonstrated in example (23). The customary word $bâŋj$ ‘sometimes’ is employed twice in Sentence 42 to modify the verbs $ti$: ‘hit’ and $lâj$: ‘chase,’ respectively. This example expresses the mistress’ usual habit of hitting and chasing Mom when he got into the kitchen since he interrupted her cooking.

(23) Mom 042

\begin{verbatim}
mistress accordingly hit take sometimes chase exit come sometimes
n     aux   v   v   mod v   v   v   mod
\end{verbatim}

Accordingly, the mistress sometimes either hit or chased (Mom) out.

\textbf{4.2.3 Mom’s teen years: Sentences 45-93}

Mom’s mother completely disappeared from Mom’s world in this part of the Stage slot because Mom became a teenager now. Mom was big and strong enough to fight with other dogs as well. In terms of syntactic features, the grammatical aspects found in the first two parts, Mom’s infancy and Mom’s childhood, are still used in this part of the Stage slot. However, there is increasingly a frequent use of repeated information. Several pieces of information that contain similar meanings are placed in the same clause. They are sometimes put next to each other. As a result, similar information is repeated again and again.

Examples (24), (25), and (26) demonstrate the clauses that contain repeated information. In example (24), the nominal phrases $klin$ $k^h$on $p̪e̊k’$ $p̪e̊k’$ ‘the strange smell of people,’ $klin$ $ṇu$: ‘the smell of rats,’ and $klin$ $ṃa$: ‘the smell of dogs’ obviously amplify the phrase $klin$ $p̪åraj$:$t^h$:$p̪åraj$ ‘various smells’ which is considered a superordinate of the other three kinds of smells, which Mom could sense, narrated in the later part of Sentence 55. All four phrases in this sentence relate to one another by means of semantically cohesive repetition.
While walking, (Mom) also smelled various smells, such as the strange smell of people that was stuck to the path, the smell of rats hunting at night, the smell of the dogs living near the path, and the smell of stray dogs both male and female.

Another example of repeated information is demonstrated in example (25). The two verb phrases *pen tçasfúŋ* ‘be a leader of the pack’ and *pen húačōk* ‘be a gang leader’ in this example convey the same meaning. These phrases are placed right next to each other. It cannot be judged which amplifies which because each phrase can stand by itself. Therefore, it can be said that the same information is narrated twice in this sentence.
Mom had also subdued a dog that had formerly been the leader of the pack.

Another clause that contains repeated information is demonstrated in example (26). The two passive constructions tʰúːk’ pʰúːk’ ‘be tied’ and tʰúːk’ kʰǎŋ ‘be caged’ are placed next to each other in Sentence 73. They both express a similar meaning in that Mom lost his independence. For fear that Mom might be attacked and wounded again, the master and the mistress decided to prevent Mom from wandering out of the house by either fastening him with rope or keeping him in a cage.

(26) Mom 073

After that, he was tied or caged for a few days.

4.2.4 Mom and the master’s usual afternoon: Sentences 94-118

This part marks the end of the Stage slot. It is mainly about what Mom and the master did together in the afternoons before the master’s departure. It is considered a final part of the Stage slot because it describes the daily routine of Mom and the master. Therefore, the modifiers that express frequency are still identified here. However, there is one aspect that makes this part more outstanding. Every sentence in this part always contains both Mom and the master. No participants are mentioned in this part, except for Mom and the master. It looks as if Kukrit
dedicated this part only for these two major participants. These participants are marked either overtly or covertly in every single sentence in this part of the Stage slot. According to examples (27) and (28), Mom is overtly encoded by a third personal pronoun *man* ‘it’ and a proper name *mōm* ‘Mom,’ respectively, in subject positions. The master is also overtly encoded by a title *nāj* ‘the master’ in both examples.

(27)  Mom 101

\[
\begin{align*}
\text{thi:ni:} & \quad \text{man kə:} & \quad \text{mi: nātʰi:} & \quad \text{tít’tām nāj} & \quad \text{paj tʰūk’} & \quad \text{fī:kā:w} \\
\text{now then it} & \quad \text{afterwards have duty} & \quad \text{follow master go every footstep} \\
\text{mod pro aux v n v n v mod n}
\end{align*}
\]

And now, his duty was to follow every footstep of the master.

(28)  Mom 102

\[
\begin{align*}
\text{mājwā:} & \quad \text{nāj tčà? nāŋ rū:} & \quad \text{nən rū:} & \quad \text{tčà? paj tʰaːŋ nāj mōm} & \quad \text{no matter master IRR sit or sleep or IRR go path which Mom} \\
\text{mod n aux v conj v conj aux v n mod n} \\
\text{pen tɔŋ jù:} & \quad \text{kʰaːŋ kʰaːŋ} & \quad \text{be must live near near} \\
\text{v aux v prep prep}
\end{align*}
\]

No matter what the master did, whether he sat or slept, wherever the master went, Mom had to be near (the master).

Mom is sometimes encoded covertly by zero anaphora as demonstrated in example (29) while the master is marked explicitly in the title form. According to this example, both zero anaphoras, which refer to Mom, and the master, function as the subjects of the main clause and the subordinate clause respectively, in Sentence 98.
(29) Mom 098

(Mom) was extremely glad that the master had returned home.

Like Mom, the master is sometimes encoded covertly by zero anaphora as expressed in example (30). In this example, both Mom and the master are encoded by zero anaphora. Mom is in the subject position while the master is in the object position.

(30) Mom 105

When (Mom) was able to get outside, (Mom) ran in front of (the master).

In terms of length, the Stage slot is rather long because it contains four sub-stages as summarized in Table 6. Kukrit dedicates the first three sub-stages which spread from Sentence 1 to Sentence 93 in order to introduce every step of Mom’s life to the readers in a number of descriptive paragraphs. These three sub-stages are crucial to the readers’ comprehension as they provide the background information stating why Mom loved the master and the master’s family so much that he could die for them all. Without these three sub-stages, it would not be possible for the readers to understand both the great sorrow Mom would experience when the master left and the great grief Mom would confront when the mistress and Noo died as narrated in the following part of the text, the Prepeak Episodes.
The fourth sub-stage is also significant in that it tells the readers about the very close relationship between Mom and the master. These two participants loved each other. For Mom, the master was more than just a master. He was Mom’s everything. Therefore, it can be clearly seen that Mom was willing to protect the master and obey his commands. For the master, Mom was not just a pet dog that he could play with. Rather, Mom was like his child whom he fed and took good care of. And, importantly, Mom was his friend upon whom he could rely in times of trouble.

The four sub-stages and their unique grammatical characteristics are summarized in the following table.
### Table 6: The Four Sub-stages Identified in the Stage Slot of “Mom” and their Grammatical Characteristics

<table>
<thead>
<tr>
<th>Stage</th>
<th>Sub-stages</th>
<th>Grammatical Characteristics</th>
</tr>
</thead>
</table>
|       | Mom’s infancy (Sentences 1-20) | • Existential clauses  
• Equative clauses  
• Customary clauses  
• Cognitive state clauses |
|       | Mom’s childhood (Sentences 21-44) | • Existential clauses  
• Equative clauses  
• Customary clauses  
• Cognitive state clauses  
• Increasing number of adverbs of frequency |
|       | Mom’s teen years (Sentences 45-93) | • Existential clauses  
• Equative clauses  
• Customary clauses  
• Cognitive state clauses  
• Adverbs of frequency  
• Frequent use of repeated information in the same clause |
|       | Mom and the master’s usual afternoon (Sentences 94-118) | • Existential clauses  
• Equative clauses  
• Customary clauses  
• Cognitive state clauses  
• Adverbs of frequency  
• Marking of Mom and the master either overtly or covertly in every single sentence |

### 4.3 Prepeak Episodes

#### 4.3.1 Episodic boundary features of the Prepeak Episodes

In terms of the episode division of the text, the Prepeak Episodes consist of fifteen episodes of which the breaks between episodes are signaled by 1) changes in time, 2) changes in location, 3) changes in participants, and 4) changes in theme.
Out of the total of fifteen episodes included in the Prepeak slot, thirteen episodes (86.67%) are marked by three boundary markers, another one (6.67%) by two boundary markers (namely change in time and change in theme), and the remaining one (6.67%) by all four boundary markers. Therefore, it can be concluded that two boundary features is the minimum number of markers which is sufficient to indicate a new episode, as employed in the eighth episode (Sentences 214-221) of the Prepeak slot. Table 7 on the following page gives a summary of the boundary features marking the beginning of new episodes in the Prepeak slot.
<table>
<thead>
<tr>
<th>Episode (Sentence #)</th>
<th>Change in time</th>
<th>Change in location</th>
<th>Change in participants</th>
<th>Change in theme</th>
<th>Total boundary markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (119-129)</td>
<td>t{	extcircled{c}}o{	extcircled{a}}n b{	extcircled{a}}ām wan n{	extcircled{a}}n ‘until one day’</td>
<td>n{	extcircled{a}}b’ bām ‘out of the house’</td>
<td>Mom, pedestrians</td>
<td>Mom’s wandering out of the house</td>
<td>4</td>
</tr>
<tr>
<td>2 (130-149)</td>
<td>p{	extcircled{h}}: s{	extcircled{a}}j k{	extcircled{a}}āw n{	extcircled{a}}j ‘in the late morning’</td>
<td>(unchanged)</td>
<td>Mom, people on the trucks</td>
<td>Mom’s experiencing something unusual</td>
<td>3</td>
</tr>
<tr>
<td>3 (150-157)</td>
<td>(unmarked)</td>
<td>bām ‘house’</td>
<td>Mom, the master, the mistress, Noo</td>
<td>Mom’s returning home</td>
<td>3</td>
</tr>
<tr>
<td>4 (158-165)</td>
<td>t{	extcircled{c}}o{	extcircled{a}}n k{	extcircled{h}}ām ‘until night time’</td>
<td>(unchanged)</td>
<td>Mom, the master</td>
<td>Mom’s staying home</td>
<td>3</td>
</tr>
<tr>
<td>5 (166-174)</td>
<td>r{	extcircled{h}}ūn t{	extcircled{c}}āw k{	extcircled{h}}ām t{	extcircled{c}}ōn s{	extcircled{a}}j s{	extcircled{a}}j ‘in the late morning on the next day’</td>
<td>(unchanged)</td>
<td>Mom, the master, the mistress</td>
<td>The master’s receiving a notice of mobilization</td>
<td>3</td>
</tr>
<tr>
<td>6 (175-200)</td>
<td>tāngtēnːnːmaː ‘ever since’</td>
<td>(unchanged)</td>
<td>Mom, the master, the mistress, Noo</td>
<td>The master alternately leaves and returns home</td>
<td>3</td>
</tr>
<tr>
<td>7 (201-213)</td>
<td>wan n{	extcircled{a}}n ‘one day’</td>
<td>(unchanged)</td>
<td>Mom, the master, the mistress</td>
<td>The master’s final return home</td>
<td>3</td>
</tr>
<tr>
<td>8 (214-221)</td>
<td>t{	extcircled{c}}ōn jen wan k{	extcircled{a}}n t{	extcircled{c}}āːh n{	extcircled{a}}j t{	extcircled{c}}ōːk t{	extcircled{a}}ːk bām p{	extcircled{a}}j ‘in the last evening before the master’s departure from home’</td>
<td>(unchanged)</td>
<td>(unchanged)</td>
<td>The last evening before the master’s permanent leave</td>
<td>2</td>
</tr>
<tr>
<td>9 (222-240)</td>
<td>rūŋ k{	extcircircled{h}}ām ‘next morning’</td>
<td>(unchanged)</td>
<td>Mom, the master</td>
<td>Mom’s seeing the master off</td>
<td>3</td>
</tr>
<tr>
<td>10 (241-247)</td>
<td>p{	extcircled{h}}: n{	extcircled{a}}nj p{	extcircled{a}}ːj p{	extcircled{h}}ːnː p{	extcircled{a}}j ‘a year later’</td>
<td>(unchanged)</td>
<td>Mom, the mistress, a postman</td>
<td>The master’s year-long absence</td>
<td>3</td>
</tr>
<tr>
<td>11 (248-300)</td>
<td>p{	extcircled{h}}: n{	extcircled{a}}nj p{	extcircled{a}}ːj k{	extcircled{a}}āw k{	extcircled{a}}ː ‘after the master had left (home) for more than a year’</td>
<td>(unchanged)</td>
<td>Mom, the mistress, Noo, a Chinese merchant</td>
<td>The decline within the family</td>
<td>3</td>
</tr>
<tr>
<td>12 (301-345)</td>
<td>?ēːk s{	extcircled{a}}nː p{	extcircled{h}}ːnː p{	extcircled{a}}j ‘another two years passed’</td>
<td>(unchanged)</td>
<td>Mom, the mistress, Noo, neighbors</td>
<td>The very first threat of the Second World War</td>
<td>3</td>
</tr>
<tr>
<td>13 (346-373)</td>
<td>tāng t{	extcircled{c}}ēːk k{	extcircled{a}}ːn ‘after that’</td>
<td>(unchanged)</td>
<td>Mom, the mistress, Noo, an old man, villagers</td>
<td>The approach of the Second World War towards the family</td>
<td>3</td>
</tr>
<tr>
<td>14 (374-425)</td>
<td>k{	extcircled{h}}ām wan n{	extcircircled{a}}n ‘one night’</td>
<td>(unchanged)</td>
<td>Mom, the mistress, Noo</td>
<td>The mistress and Noo’s death</td>
<td>3</td>
</tr>
<tr>
<td>15 (426-433)</td>
<td>p{	extcircled{h}}: ʁungsān ‘at dawn’</td>
<td>(unchanged)</td>
<td>Mom, people</td>
<td>The digging for the mistress and Noo’s bodies</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 7: Episodic Boundary Features of the Prepeak Episodes of “Mom”
4.3.2 Syntactic features of the Prepeak Episodes

Longacre (1996:36) identifies four different possible features that characterize prepeak episodes. These features are listed below:

a. Time horizons in succession

A story progresses in chronological order. In other words, the events of the story successively occur.

b. Back-reference

Back-reference occurs when the onset clause of a succeeding sentence refers in some way to the preceding sentence.

c. Conjunctions

They are words that join words, phrases, or sentences.

d. Juxtaposition

According to Longacre (1996:36), juxtaposition is “clear transition to another paragraph or embedded discourse.” Therefore, there is no need to use any conjunctions as cohesive devices.

The features above are employed as the criteria to identify the boundary of the Prepeak Episodes, which spread from Sentence 119 to Sentence 433. These sentences form fifteen episodes within the Prepeak Episodes. After thorough consideration and analysis, it can be said that Sentence 119 marks the beginning of the Prepeak Episodes because it contains a temporal phrase *t'כתנה taw nitàm* ‘until one day’ as expressed in example (31). This temporal phrase is significant in that it obviously states the change in time which, then, marks the beginning of a new chunk.
in the text. Moreover, the routine activities that Mom always did in the Stage slot are initially broken at this point. It is also the beginning point of the tension that would completely change Mom’s life in the later part of the text.

(31) Mom 119

\[
\text{tכזונת \, \text{wan} \, \text{nun} \, \text{sūn} \, \text{pen} \, \text{wan} \, \text{sāmk} \, \text{an} \, \text{tʰi:sūt’}}
\]

\[
\text{conj \, \text{num} \, \text{COMP} \, \text{v} \, \text{n} \, \text{v} \, \text{mod}}
\]

\[
\text{naj \, \text{tɛ:hɪ:wít’} \, \text{kʰɔn} \, \text{mɔm}}
\]

\[
\text{prep \, \text{n} \, \text{prep \, \text{n}}}
\]

Then came the most important day in Mom's life.

The analysis reveals that the events in the Prepeak Episodes are linked to one another by two devices – temporal succession of events (indicated by temporal utterances, a completive marker \(\text{tɛ:r \, w} \) ‘already/then,’ and an auxiliary, as classified by Somsonge (1991:108), \(\text{kɔr} \) ‘afterwards’), and two types of back reference (summary-head linkage and tail-head linkage). Both devices will be described in the following sections.

### 4.3.2.1 Temporal succession of events

#### 4.3.2.1.1 Temporal utterances

In terms of the temporal utterances, the author employs temporal phrases and clauses which help signal the temporal succession of the events in this part. These temporal sequence markers also function as connectives that link the preceding event to the following one. The following examples illustrate the temporal phrases and clauses which, accompanied with their verbs, successively move the story forward until the Peak slot is reached.
In example (32), below, the temporal phrase *tāŋtē: teʰáwtrū* ‘since the early morning’ identifies the very first period of time that Mom performed his activities in the Prepeak Episodes. According to this example, that Mom went through the fence in order to wander out of the house is regarded as the first event on the top of the succession line in time running throughout the Prepeak Episodes. After that, Mom spent a few hours smelling things.

(32) Mom 121

Mom was extraordinarily energetic, therefore, (Mom) went through the fence to wander out of the house in the early morning.

The text gets something going when the events change. That is, Mom then started to notice that there was something unusual in the late morning as demonstrated in example (33). The temporal phrase *pʰɔ: sāj kʰāw nòj* ‘in the late morning’ specifies that the event in this sentence occurred after the event in example (32). Next, the author describes what Mom saw on that day in several descriptive sentences.

(33) Mom 130

Mom was extraordinarily energetic, therefore, (Mom) went through the fence to wander out of the house in the early morning.
Later, in the late morning, Mom began to notice something unusual because there were trucks, which were bigger than any that Mom had ever seen, traveling in a very long line on a wide road.

After that, succession in time is employed again as demonstrated in example (34). The temporal phrase *tçon kʰâm* ‘until nightfall’ states that the master, who is referred to by zero anaphora in this example, repeatedly did the event, i.e. walking back and forth between the gate and the house, until night time.

(34) Mom 163

(The master) did this several times until nightfall.

Then, in the late morning on the next day, there was someone coming to the house to see the master as shown in example (35). The temporal phrase *rûg-teʰâw kʰûn txn sâj sâj* ‘in the late morning on the next day’ moves the story ahead to the new period of time which follows the point of time mentioned in example (34).
In the late morning of the next day, a person came to open the gate.

That there was someone coming to the house to give the master a conscription notice is regarded as the starting point of the events happening in the following sentence, Sentence 167, as shown in example (36). The temporal phrase t感到nà:ma: ‘from that time forward/since then’ refers to the period of time from the moment that someone came to the house to see the master, as stated in example (35), to the moment that is indicated in example (36).

From that time forward, the master would leave the house for several days and then return.

Many activities and behaviors, namely the master’s style of dressing, the master’s presence at the house, the mistress’ pleasant appearance, and Mom’s sneaking out of the house, changed after this. The text emphasizes on the unusual circumstances and changes Mom experienced. The author narrates all of these changes in a number of descriptive sentences after Sentence 175, as shown in example (36).
content of the text, as a result, is occupied with the changes within the family until another temporal phrase *wan nüŋ* ‘one day’ is reached as demonstrated in example (37). This temporal phrase is used in order to emphasize that it was the final day the master returned home before his permanent departure.

(37) Mom 201

```
wan nüŋ na:j kláp’ ma: bän lé? ma: jù: dâj
day one master return come house and come live able
n num n v v n conj v v mod
```

One day, the master returned home and stayed for a few days.

The atmosphere in the family was getting gloomier and gloomier after the period of time described in example (37). Since the mistress was well aware of the master’s upcoming long leave, it was, then, impossible for her to hide her great unhappiness and suffering. Like the mistress, the master apparently showed similar expressions. It can be said that both the master and the mistress were in the midst of great depression. Then, the text is pushed forward to another period of time by the temporal phrase *tón jen wan kôm t’hí: na:j tçà? ?ɔ:k’ tçàk’ bän paji ‘in the last evening before the master’s departure from home’ as shown in example (38). This temporal phrase is included in the line of succession in time of the text as well.

(38) Mom 214

```
tôn jen wan kôm t’hí: na:j tçà? ?ɔ:k’
period of time evening day previous that master FUTURE exit
n n n n mod COMP n aux v```
In the evening before the master's departure from home, Mom saw the mistress pack small stuff, such as (a tube of) toothpaste, (a bar of) soap, cans of dried food, and some clothes, in a container.

Later, the mistress does not do anything, except to cry. The temporal phrase rùına‘next morning’ is then used to introduce a new event as shown in example (39). It was the last morning that the master would spend with his family before his final departure.

(39) Mom 222

rùına
next morning
master get up early

The next morning, the master got up early.

After realizing that the master was leaving at that moment, Mom then saw him off at the gate. The master’s departure really hurt Mom. The master was also hurting. However, Mom was still hopeful that the master might return home some time in the future. Time passed from weeks to months and from months to a year. The rest of the family had to struggle without the master. The succession in time is marked again by the temporal phrase tçonkrà?tàn pì: nùm dâj pàm pàj ‘a year later’ as
shown in example (40). At this point, the master had been gone from his family for a year.

(40) Mom 244

tçonkrà?hàn pì: nùn dâj pʰà:n paj naj kɔ: jaŋ máj kláp’
until year one get pass go master still yet not return
conj n num v v v n aux aux neg v

A year later, the master had not returned yet.

The time horizon of the text is still involved with the period of time during the master’s leave as shown in example (41). The temporal clause *pʰɔ: naj paj dâj sák’ pi: kwà: kwà:* ‘after the master had left (home) for more than a year’ is proof.

(41) Mom 248

pʰɔ: naj pâj dâj sák’ pi: kwà: kwà: mɔm
just when master go get around year more than more than Mom
mod n v v mod n mod n

man kɔ: rɔ:m hɛn kʰwamrùuŋroj pʰajnaj bân mà:k’
it afterward begin see decline inside house increase
pro aux v v n prep n v

kʰùn tʰúk’ tʰúk’ wan
increasingly every every day
mod mod mod n

After the master had been gone from (home) for more than a year, Mom began to notice more and more decline in the house each day.

Without the master, everything in the family got worse. Both the mistress and Noo were emaciated. In addition, the house became untidy and messy because it was not paid any attention. All of the members in the family, including Mom, had to suffer from both starvation and privation. The author keeps describing their hard life in a
Another two years passed with still no clue whatsoever as to the master’s return.

The Second World War eventually reached the mistress, Noo, and Mom after the master had been away from them for three years. The battle was so severe that the mistress had to dig a pit to use as an air-raid shelter. During the nights, an air-raid siren was heard more and more often. Then, another temporal phrase *kʰwn wan nùŋ* ‘one night’ is employed as shown in example (43) in order to imply to the readers that it was not a usual night for the family. An important event would happen very soon. Mom himself seemed to sense this as well because he felt uncomfortable and anxious that night.

(42) Mom 301

```
=rh=k’sǒŋ pɨ: pʰàm paj‘another two years passed’ is employed as demonstrated in example (42).

(43) Mom 374
```
One night, Mom felt anxious and excited as if there was something telling him that a disaster was approaching.

After that, another temporal phrase \( p^b\omega \ tõk' \ dûk' \) ‘late at night’ suddenly appears as shown in example (44) to emphasize that this night was not a usual night for the family at all.

(44) Mom 376

\[
\begin{align*}
\text{Mom} & \quad \text{376} \\
p^b\omega & \quad tõk' \quad dûk' \\
\text{just when} & \quad \text{fall} \quad \text{late at night} \\
\text{mod} & \quad v \quad \text{mod} \\
\text{aux} & \quad v \quad n \quad n \quad v \quad v
\end{align*}
\]

Late at night, there were the sounds of howling dogs and approaching airplanes.

This is absolutely the worst night for Mom. Afterwards, the house was completely destroyed by a bomb and fire. Moreover, both the mistress and Noo were killed and buried in the bomb shelter. Even though Mom was still alive, he was seriously injured on his left hind leg. Mom had lost everything valuable in his life, namely the master, the mistress, Noo, and the house. Finally, the last temporal phrase \( p^b\omega \ rûngsâng \) ‘at dawn’ is then employed as shown in example (45). This temporal phrase marks the end of the succession in time identified in the Prepeak Episodes.
At dawn, Mom heard the sound of noisy people outside of the house.

It can be said that the temporal clauses and phrases found in the Prepeak Episodes always occur either at the beginning of the sentences or at the end of the sentences. All of these temporal utterances that realize the Prepeak Episodes are listed again in chronological order as shown in example (46) so that the succession in time can be clearly seen. The author gradually leads the readers along the line of successive events he employs in the Prepeak Episodes. As a result, the development of the tension in the Prepeak Episodes can be comprehended. Due to the existence of the temporal sequence markers, the Prepeak Episodes are well organized and narrated.

The tension in the Prepeak Episodes is gradually built up until the Peak slot is reached.

(46)

- tɔɔn⁹tuŋ wan núŋ ‘until one day’
- tɔ̃ɛ̂ tɔ̃hawtrù: ‘in the early morning’
- pʰɔ: săŋ kʰaw nɔj ‘in the late morning’
- tɔɔn kʰəm ‘until nightfall’
- rʊŋtɔ̃haw kʰun tɔn săŋ săŋ ‘in the late morning of the next day’
- tɔ̃ɛ̂mánma: ‘since then’
- wan núŋ ‘one day’
- tɔɔn jɛŋ wan kɔm tʰi: naij tɔɔ̂ k’hik’ tɔɔ̂k’ bǎm pɔj ‘in the last evening before the master’s departure from home’
- rʊŋkʰun ‘the next morning’
• tçonkrąʔtʰâŋ pi: nûŋ dâj pʰâːn paj ‘a year later’
• pʰːǝ: naj paj dâj sák’ pi: kwàː kwàː ‘after the master had left (home) for more than a year’
• ?ük’ sǒŋ pi: pʰâːn paj ‘another two years passed’
• kʰuːn wan nûŋ ‘one night’
• pʰːǝ: tòk’ dûk’ ‘late at night’
• pʰːǝ: rûŋsâːŋ ‘at dawn’

4.3.2.1.2 Completive marker lé:w ‘already/then’ and/or an auxiliary

kɔː ‘afterwards’

The events in the Prepeak Episodes are also pushed forward by means of either a completive marker lé:w ‘already/then’ or an auxiliary, kɔː ‘afterwards.’ Both of them function as the sequential markers which mark the completion of the previous event and signal the beginning of a new event to the readers, respectively. Therefore, the succession of events still successively occurs in chronological order. Examples (47), (48), and (49) express these two sequential markers employed in the Prepeak Episodes. The first two examples shows the utilization of the completive marker lé:w ‘already/then,’ and the auxiliary kɔː ‘afterwards’ in isolation, respectively, while the last example contains the combination of both sequential markers.

(47) Mom 428

tɔnnán fâj máj bàːn tçon mɔːt’ loŋ lé:w
at that time fire burn house until die out (fire) decrease already
mod n v n conj v v mod

By that time, the house fire had died out.
When (the group of people) saw Mom standing barking at the pit, they then went straight to him.

Many other people ran to the pit and (the people) began to shovel the soil immediately.

4.3.2.2 Back reference

The second device, besides temporal succession of events, that characterizes the Prepeak Episodes is back reference. There are two kinds of back reference employed in the Prepeak Episodes as described in the following sections.

4.3.2.2.1 Summary-head linkage

One kind of back reference is a summary-head linkage which occurs, as defined by Leaders (2002:10), when “the first part of the first sentence of a paragraph summarizes the preceding paragraph.” Examples (50) and (51) contain summary-
head linkage. According to example (50), the clause \texttt{m\textsuperscript{b}m\textsuperscript{m} m\textsuperscript{n}\textsuperscript{m} r\textsuperscript{u}: w\textsuperscript{\texttt{m}}: m\textsuperscript{i}: p\textsuperscript{\texttt{t}}p\textsuperscript{\texttt{m}}p\textsuperscript{\texttt{t}}p\textsuperscript{\texttt{m}}k\textsuperscript{\texttt{m}}\textsuperscript{t}t\textsuperscript{\texttt{m}}t\textsuperscript{\texttt{m}} ‘when Mom realized that there was something unusual,’ which is the very first part of the following paragraph, sums up the main event of the preceding paragraph. The two paragraphs, as a result, are linked to each other by summary-head linkage, the kind of back reference.

(50) Mom 130 – 141 (The preceding paragraph)

Later, in the late morning, Mom began to notice something unusual because there were trucks, which were bigger than any that Mom had ever seen, traveling in a very long line on a wide road. The ground all around that area was shaking. The trucks were full of people. They were dressed in a way that Mom had never seen before. They talked to one another in a language that Mom had never heard before. These people were different from the Thai people whom Mom had known in that they were shorter and stouter. Mom stood still and stiff at the roadside. The hair on his neck stood up. His ears were erect. He felt as if there was a thief breaking into the house. He deeply inhaled these people’s smell. Their smell was certainly different because of its being stale and putrid in a way that Mom had never known before.

Mom 142 (The initial sentence of the following paragraph)

\texttt{m\textsuperscript{b}m\textsuperscript{m} m\textsuperscript{n}\textsuperscript{m} r\textsuperscript{u}: w\textsuperscript{\texttt{m}}: m\textsuperscript{i}: p\textsuperscript{\texttt{t}}p\textsuperscript{\texttt{m}}p\textsuperscript{\texttt{t}}p\textsuperscript{\texttt{m}}k\textsuperscript{\texttt{m}}\textsuperscript{t}t\textsuperscript{\texttt{m}}t\textsuperscript{\texttt{m}} ‘just when Mom it know that something be unusual’}
\texttt{m\textsuperscript{i}: p\textsuperscript{\texttt{t}}p\textsuperscript{\texttt{m}}p\textsuperscript{\texttt{t}}p\textsuperscript{\texttt{m}}k\textsuperscript{\texttt{m}}\textsuperscript{t}t\textsuperscript{\texttt{m}}t\textsuperscript{\texttt{m}} ‘Mom immediately’}

When Mom realized that there was something unusual, he then thought of the master immediately.
Example (51), below, also demonstrates how two paragraphs are linked to each other by means of summary-head linkage which, in fact, occurs four times out of fifteen episodes in the Prepeak Episodes. The initial sentence of the following paragraph

*mom man māj kʰɑwːtʃaj wāː kʰʰén tʰiː kʰeːj mīː nān hɛɛtʰaj tɕʰ chewing mōtʰ pʰaj* 'Mom did not understand why the things that used to be in (the house) were gone’ is a summary of the previous paragraph. There were a few events in the preceding paragraph that Mom did not fully understand, namely the disappearance of the stuff in the house and the insufficient meals and food for Mom, the mistress, and Noo.

(51)  Mom 254 – 281 (The preceding paragraph)

Mom had to learn a new lesson of his life. The Chinese merchant whom the master used to incite Mom to bark and bite whenever he came into the house now became close to the mistress because Mom was absolutely prohibited by the mistress from biting or even barking at him again. In other words, the Chinese merchant had a right to walk to the stairs of the house. Sometimes, he was brave enough to sit on the porch in front of the kitchen. Mom saw the mistress talk to the Chinese merchant for a long time. Whenever the merchant came, the mistress had to take some stuff in the house, such as pottery, silverware, and other things that Mom had never known about, to show to the merchant. After that, the merchant handed the mistress a few pieces of small paper. Mom saw her take them and count. Then, the merchant put the stuff in a shoulder-basket and walked out of the house. The mistress kept doing like this so long that Mom noticed that the amount of stuff in the house which he was accustomed to seeing decreased a lot. Noo sometimes ran around nearby while the mistress was talking to the merchant. After the merchant had already left, the mistress always hugged Noo and cried. Mom felt that the thing that had changed the most was the food situation. During the master’s stay, Mom never was worried or anxious
about it at all. However, Mom had to endure hunger all the time now. During the master’s stay, he used to feed Mom three times a day. Now, Mom had to suffer from privation. Whatever meals he did get did not help decrease Mom’s hunger. He looked at the mistress’ eyes suspiciously because the mistress just poured rice gruel for him, instead of a hearty breakfast. Mom was not used to eating it, but the hunger forced him to swallow it. After the gruel was gone, he then looked up at the mistress who was standing and looking at him worriedly. When she saw Mom looking at her as if he would have begged for another bowl of the gruel, the mistress then hurriedly turned her back and walked away. Mom realized that there was no hope of getting any lunch because he saw the mistress preparing a little food, most of which was leftovers from breakfast, for Noo. The mistress herself did not have anything either – she ate dinner only occasionally. Sometimes, when Mom very hungry, he looked at the mistress while she was eating. If the mistress turned to look at Mom, he then licked his mouth to let the mistress know that he was very hungry as well. The mistress’ tears then welled up in her eyes. She hurriedly finished the meal and then fed him the remains immediately.

Mom 282 (The initial sentence of the following paragraph)

Mom did not understand why the things that used to be in (the house) were gone.
4.3.2.2.2 Tail-head linkage

The other kind of back reference used in the Prepeak Episodes is tail-head linkage. Tail-head linkage occurs when the last sentence of one paragraph cross-references to the first sentence of the following paragraph (Leaders 2002:10). Example (52) contains tail-head linkage. The sentence wan nùng naj kláp’ ma: bằn ‘One day, the master returned home’ which is the initial sentence of the paragraph is a repetition of the last part of the previous paragraph (in boldface).

(52) Mom 200 (The last sentence of the preceding paragraph)

tchʰi:wít’ sṳŋ tɛ:kɔ:n pɛn pàʔkàʔtìʔ pʁàʔtʃamwan nán dìnawiː
life that previously be be usual daily that now
n COMP mod v v mod det mod

klajpɛn kʰʃəŋ tʰiː miː pʰiaŋ tɕʰuakʰ ráŋtɕʰuakʰraːw ráʔwàŋtʰiː:
become thing that have only occasionally during
v n COMP v mod mod prep

naj kláp’ bàn
master return house
n v n

The usual life which used to happen every day now occurred only occasionally, when the master returned home.

Mom 201 (The initial sentence of the following paragraph)

wan nùng naj kláp’ ma: băn lěʔ maː jùː dâːj sɔŋ day one master return come house and come live able two
n num n v v n conj v v mod num

sɔːm wan
three day
num n

One day, the master returned home and stayed for a few days.
4.4 Peak

4.4.1 Episodic boundary features of the Peak

In terms of episode divisions, the Peak slot contains thirteen episodes. The four boundary features previously employed are also used as the criteria to divide the Peak slot into various episodes. Table 8 gives a summary of the boundary features marking the beginning of the Peak slot. According to this table, the Peak slot is set apart from the Prepeak Episodes by three changes, which are change in time, change in participants, and change in theme.

<table>
<thead>
<tr>
<th>Sentence #</th>
<th>Change in time</th>
<th>Change in location</th>
<th>Change in participants</th>
<th>Change in theme</th>
<th>Total Boundary markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>434-474</td>
<td>najtɛsɔtɛ́ ‘at last (after the dig)’</td>
<td>(unchanged)</td>
<td>Mom</td>
<td>Mom realized that the mistress and Noo had been dead.</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 8: Episodic Boundary Features of the Peak Slot of “Mom”

4.4.2 Peak marking devices in the Peak

Peak is defined by Longacre (1996:38) as “a zone of turbulence in regard to the general flow of a discourse.” Even though it is often the case that peak is basically marked by “something new (that) has been added to and something taken away” (Longacre 1985:85), there are a number of other surface structure disruptions which are appropriate to the “zone of turbulence.” These peak marking devices are categorized by Longacre (1996:39-47) as described previously in Chapter 2.

From the text analyzed, it can be deduced that there are two major peak marking devices and a supplementary peak marking device that Kukrit chooses from his bag of tricks in order to signal the Peak slot, which covers Sentence 434 to Sentence 474.
Sentence 434 is considered the initial sentence of the Peak slot because of three major changes – change in time, change in participants, and change in theme, as shown in Table 8. At the Peak slot, the author aims to focus on how miserable Mom suffered from his terrible life. Mom realized that the mistress and Noo had been killed. The house was also completely destroyed by the bomb and the fire. Mom lost everything in his life. At first, he was determined to wait for the master in the ruins of the house. Nonetheless, hunger finally forced Mom to wander around in search of food. When he became weaker and weaker, he then lay in front of the gate of a big house on the road. These terrible events are all narrated at the Peak slot, which is syntactically signaled by three peak marking devices as listed in the following sections.

4.4.2.1 Rhetorical underlining

Kukrit does not want his readers to miss the important point of the text so he employs rhetorical underlining by means of parallelism (saying different things in similar patterns of grammar), paraphrase (saying one thing in different ways), and tautology (abundant repetition of words or close synonyms) in the Peak slot. There are a number of repetitions and paraphrases identified in the Peak slot in order to slow the events by giving more detailed descriptions. Rhetorical underlining is not found elsewhere in the text. It is initially employed at the Peak slot. Therefore, it can be said that the rhetorical underlining device employed at the Peak slot functions to add vividness to the events and, as a result, to make the Peak feature more noticeable and outstanding.

In regard to parallelism, there are three grammatical devices that are repeatedly employed in the Peak slot. The first grammatical device is a cause-effect clause which contains a phrase *mom man...prbr*... ‘Mom...because....’ This type of clause is utilized four times in Sentences 450, 464, 469, and 474 as demonstrated in
example (53). The author intentionally employs these parallel clauses in order to express Mom’s worst condition, both physically and mentally, to the readers.

(53)  Mom 450

məm man wîŋ ta:m kʰàʔjɔ̀x:kʰàʔjè:kʰàʔ pəj pʰrəʔ kʰɑː man
Mom it run follow hobble go because leg it
n pro v v v v conj n pro

tçèp’
hurt
v

Mom awkwardly hobbled after (the truck) because his leg was hurt.

Mom 464

məm man nɔn tɛʰɛnɔːn jù: lāj wan dojtʰɛmâjmi: kʰraj
Mom it lie like that live several day without anyone
n pro v mod v mod n prep n

rù: māj mi: kʰraj ?awtçajsəj pʰrəʔ man pen tɛ: pʰiaŋ
know not have anyone pay attention because it be only only
v neg v n v conj pro v mod mod

mā: tua nûŋ
dog animal one
n class num

Mom lay like that for several days without anyone’s awareness or attention because he was just a dog.

Mom 469

məm man kâ: māj sů: kʰɔj lɔıp’ lì:kʰ pʰrəʔ man māj mi:
Mom it also not fight wait dodge avoid because it not have
n pro aux neg v v v v conj pro neg v
Mom did not fight but tried to avoid (the dogs) because he did not have either the will power or the physical strength to fight with any dog ever again.

Mom slept for a long time because he was downhearted.

Another grammatical device which is regarded as a parallelism is a relative clause with a head 'house that….’ This clause is repeated four times in Sentence 452 as demonstrated in example (54). The author loads this clause, on purpose, in the same sentence in order to strongly indicate that there was nothing left at the house for Mom. At the Peak slot, home was not home any more.

(54) Mom 452

must gradually gradually crawl return house that not have aux mod mod v v n n COMP neg v

house that fence destroy until all remain only ruin of
n n COMP n v conj mod v mod n prep

gate not have master not have a mistress of a house
n n COMP neg v n neg v n
mâñ mi: nũ: bān tʰi: wâñplâ:w mâñ mi: ʔārraj lũa
not have Noo house that be empty not have anything remain
neg v n n COMP v neg v n v

ʔi:k’ tɔxpaj
another henceforth
mod mod

(Mom) had to gradually crawl back home, where there was no house, no fence except for the gate, no master, no mistress, no Noo, a house that had nothing left any more.

The last grammatical device used repeatedly in the Peak slot is a possessive phrase … kʰɔŋ man ‘its…,’ which is successively employed four times in Sentences 455, 456, 457, and 458, as shown in example (55). All of the possessive phrases in these sentences describe Mom’s poor physical appearance after experiencing his great loss. In this possessive construction, Mom is marked by the pronoun man ‘it’ as possessor because the author aims to highlight Mom as the thematic participant.

(55) Mom 455

kʰǎ: kʰɔŋ man rɔ:m tɛp’ mâ:k’ kʰûn ma: ʔi:k’
leg of it begin hurt a lot of increase come again
n prep pro v v mod v v mod

His leg began to hurt again.

Mom 456

tɔa’mû:k’ kʰɔŋ man hẽ:ŋ pʰà:k’
nose of it be dry parched
n prep pro v mod

His nose was dry and parched.
His tongue dangled and flared.

His eyes were completely bloodshot.

In regard to paraphrase, there is only one incident of paraphrase found in the Peak slot as shown in example (56). The content stating that there was nothing left for Mom at the house in Sentence 452 is narrated two times in the same sentence. According to this sentence, the house that was empty is similar to the house in which nothing was left.

(56) Mom 452

máj mi: nū: bán tʰiː: wâŋpʰl̥ː:w máj mi: ?əraj lūa
not have Noo house that be empty not have anything remain
neg v n n COMP v neg v n v

máj mi: nū: bán tʰiː: rúa pʰaŋ tçon mòt’ lūa tè: sâk’ kʰɔŋ
not have Noo house that fence destroy until all remain only ruin of
neg v n n COMP n v conj mod v mod n prep

ruan bán tʰiː: rúa pʰaŋ tçon mòt’ lūa tè: sâk’ kʰɔŋ
house house that fence destroy until all remain only ruin of
n n COMP n v conj mod v mod n prep

prâʔtu: bán tʰiː: máj mi: naj máj mi: najpʰʊjìŋ
gate house that not have master not have a mistress of a house
n n COMP neg v n neg v n

tɔŋ kʰɔŋ kʰɔŋ taʔka:ŋ kl̥ːp’ bán bán tʰiː: máj mi:
must gradually gradually crawl return house house that not have
aux mod mod v v n n COMP neg v

In regard to paraphrase, there is only one incident of paraphrase found in the Peak slot as shown in example (56). The content stating that there was nothing left for Mom at the house in Sentence 452 is narrated two times in the same sentence. According to this sentence, the house that was empty is similar to the house in which nothing was left.

(56) Mom 452

máj mi: nū: bán tʰiː: wâŋpʰl̥ː:w máj mi: ?əraj lūa
not have Noo house that be empty not have anything remain
neg v n n COMP v neg v n v
The last type of rhetorical underlining employed in the Peak slot is tautology. There are three phrases that are repeatedly narrated in this part. The first one is an adverbial phrase *najtʰsūtʰ* ‘at last’ which is utilized three times throughout the Peak slot as shown in example (57). Actually, a scattering of this adverbial phrase can be identified throughout the whole text, but, in the Peak slot, three of them flock together in a single slot. That these phrases come in rapid succession makes the Peak slot more outstanding. In the Peak slot, these adverbial phrases always occur at the beginning of their sentences. Not only is the phrase *najtʰsūtʰ* ‘at last’ considered a tautology, but it also functions as a dividing marker that sets the Prepeak Episodes and the Peak slot apart from each other. The very first appearance of this phrase in Sentence 434 is, consequently, regarded as the very beginning point of the Peak slot as well.

(57) Mom 434

\[
\begin{align*}
\text{najtʰsūtʰ} & \quad \text{mɔm kɔː} \quad \text{dâj hɛn naijʰwɔjɛŋ} \quad \text{nɔn jiat’} \\
\text{at last} & \quad \text{Mom afterwards able see a mistress of a house lie stretch} \\
\text{mod} & \quad \text{n aux mod v n v v} \\
\text{jaːw mʊuandaŋ ləp’ jù: tâj kɔŋ din} & \\
\text{long as if sleep live under pile soil} & \\
\text{mod conj v v prep n n} & \\
\end{align*}
\]

At last, Mom was able to see the mistress lying (in the pit) as if (the mistress) had been sleeping under the pile of soil.
At last, they worked together to carry the mistress and Noo’s dead bodies onto the truck, which then disappeared from view.

At last, the hunger and thirst forced him to stagger out in order to find something to eat.

Another phrase that is considered a tautology is the nominal phrase *kˈon ləwːək* ‘these people,’ which is placed at the beginning of a sentence, like the adverbial phrase demonstrated in example (57). This nominal phrase is successively employed in a row of three sentences in the Peak slot as shown in example (58), below. For Mom, these people were certainly his enemies because Mom understood that they had taken all of his entire beloved people away from his life.
These people made the master leave.

These people caused the house where he had spent his life to be completely destroyed by fire.

These people were going to touch the mistress and Noo's bodies.

The last phrase that is used repeatedly in the Peak slot is a verbal phrase *mâj mi*: ‘not have.’ This phrase occurs five times in the same sentence, Sentence 452, as shown in example (59). The author repeatedly employs this phrase to emphasize that Mom completely lost everything in his life. In other words, Mom did not have anything left in this world.
4.4.2.2 The existence of an unusual element, head-head linkage

According to Streett (2001:34), “at peak, anything that can change may change.” Usual rules do not work here. In other words, routine features may undergo distortion, and unusual elements may be introduced. This is also the case in the Peak slot because there is the existence of an unusual element, head-head linkage, which has never been employed in either the Prepeak Episodes or the Postpeak Episodes. Therefore, the use of head-head linkage in the midst of the other types of back-reference shows that the author employs it on purpose. The employment of head-head linkage gives this surface structure feature extra prominence, which is appropriate for the Peak of the text.
Unlike the other slots, the Peak slot contains a new type of linkage, head-head linkage. This type of linkage occurs when the first sentence of one paragraph cross-references to the first sentence of the following paragraph (Longacre 1983:9). Example (60) contains head-head linkage. According to this example, the very first main clause of the preceding paragraph cross-references to the first main clause of the following paragraph. Both clauses contain similar content in that Mom slept in front of a big building for a long period of time.

(60)  Mom 464 (The initial clause of the preceding paragraph)

Mom lay like that for several days without anyone’s awareness or attention because he was just a dog.

(60)  Mom 474 (The initial clause of the following paragraph)

Mom slept for a long time because he was downhearted.

There is only one example of head-head linkage in the Peak slot, perhaps because there are only a few paragraphs in this part.
4.4.2.3 Change of pace

According to Longacre (1996:43-45), variation in the size of constructions can mark the peak of a text. This is also the case in regard to the Peak slot of the analyzed text. However, change of pace is regarded as a supplementary peak marking device due to the fact that the sentence boundaries in Thai are hard to be determined, i.e., they are rather fuzzy. There has been considerable difficulty in identifying the exact boundary of the Thai sentences, but basically, at the Peak slot, change of pace is considered practical to be counted as one of the peak marking devices. When the average number of words per sentences are counted for all of the first four slots of the text, namely Stage, Prepeak Episodes, Peak, and Postpeak Episodes, it becomes evident that shorter sentences tend to be employed at the Peak slot, as shown in Figure 4.
According to Figure 4, it can be seen that the average sentence length counted in the Stage, Prepeak Episodes, Peak, and Postpeak Episodes is 13.76, 12.71, 11.12, and 13.64, respectively. The level of the average sentence length decreases gradually from the Stage slot until it reaches its lowest at the Peak slot. Then, it abruptly rises at the Postpeak Episodes.
4.5 Postpeak Episodes

4.5.1 Episodic boundary features of the Postpeak Episodes

In terms of episode divisions, the Postpeak slot contains four episodes. The four boundary features previously employed are also used as the criteria to set these four episodes apart from one another. Table 9, below, gives a summary of the boundary features marking the beginning of new episodes in the Postpeak slot. According to this table, out of a total of four episodes, the last three episodes (75%) are marked by two boundary features and the remaining one (25%), the first episode, by all four features, namely change in time, change in location, change in participants, and change in theme.

<table>
<thead>
<tr>
<th>Episode (Sentence #)</th>
<th>Change in time</th>
<th>Change in location</th>
<th>Change in participants</th>
<th>Change in theme</th>
<th>Total boundary markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (475-488)</td>
<td>(unmarked, Mom’s waking up)</td>
<td></td>
<td>Mom, people (Taew and Taew’s father)</td>
<td>Mom’s first encounter with the new mistress, Taew</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>nà: prà?tu bàm jà́j</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 (489-494)</td>
<td>(unmarked)</td>
<td>bàm</td>
<td>(unchanged)</td>
<td>Mom’s entering into a new house</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘in a house’</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 (495-502)</td>
<td>(unmarked)</td>
<td>(unchanged)</td>
<td>Mom, Taew, Taew’s father, people</td>
<td>Mom’s being fed and given medicine</td>
<td>2</td>
</tr>
<tr>
<td>4 (503-592)</td>
<td>(unmarked)</td>
<td>(unchanged)</td>
<td>Mom, Taew</td>
<td>Mom’s living with Taew</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 9: Episodic Boundary Features of the Postpeak Episodes of “Mom”
4.5.2 Syntactic features of Postpeak Episodes 1-3

Somsonge (1991:50) states that “postpeak episodes are realized by a paragraph articulated by the same means as prepeak episodes.” According to the text analyzed, the Prepeak Episodes are characterized by temporal succession and back reference, namely summary-head linkage and tail-head linkage, as described in Section 4.3.2. Most of these grammatical items are also identified in Postpeak Episodes 1-3, which begin at Sentence 475 and end at Sentence 502.

Sentence 475 is considered the initial sentence of the Postpeak Episodes because of the addition of new participants, namely *k'o`n* ‘people (in general),’ into this part of the text as shown in example (61). Unlike the second half of the Peak slot that contains only Mom, there are more new participants who have never been introduced in the previous slots added into the Postpeak Episodes. Moreover, there is a change in time expressed in Sentence 475. Even though the author does not employ any temporal marker to explicitly signal a change in time in this sentence, the readers are still able to perceive the change in time via two absolutely distinctive events, namely sleeping and waking up, which cannot be performed at the same time. The period of time stating Mom’s long sleep, as narrated in Sentence 474 in the Peak slot, is suddenly changed to the point of time stating Mom’s waking up, as narrated in Sentence 475, in Postpeak Episode 1. Therefore, it can be said that both the change in participants and the change in time employed in Sentence 475 obviously mark the beginning of a new episode, the Postpeak Episodes. These characteristics are considered the dividing markers that set the Peak slot apart from Postpeak Episodes 1-3.

(61) Mom 475

<table>
<thead>
<tr>
<th>ma:</th>
<th>t<code>ok</code>t`ej</th>
<th>t`um</th>
<th>ñ`i:k’</th>
<th>t`i:</th>
<th>t`on</th>
<th>t`i:</th>
<th>d`ajjin</th>
</tr>
</thead>
<tbody>
<tr>
<td>come</td>
<td>be frightened</td>
<td>get up</td>
<td>again</td>
<td>time</td>
<td>period of time</td>
<td>that</td>
<td>hear</td>
</tr>
</tbody>
</table>

v | v | v | v | mod | class | n | COMP | v
(Mom) woke up with a start when (Mom) heard the sound of people talking to each other nearby.

The content of Postpeak Episodes 1-3 is linked to one another by means of the temporal succession of events, which is indicated by the temporal utterances and the sequential markers that move the text forward, and two types of back-reference – summary-head linkage and tail-head linkage. Like the events in the Prepeak Episodes, the sequential arrangement of the events in Postpeak Episodes 1-3 is achieved by similar markers. As a result, the succession of events in both slots can occur successively in chronological order. Example (62) expresses the temporal succession of events in Postpeak Episodes 1-3. The events in this example, which contains four sentences, occur successively in chronological order by the employment of: 1) the temporal phrase ʔik’ sák’h-rû: ‘after a while’ and the sequential marker kɔ: ‘afterwards,’ 2) the sequential marker léw ‘then,’ which signals the beginning of a new event, the fat man’s asking his daughter, 3) the sequential marker léw ‘then,’ which signals the beginning of another event, Mom’s staggering after the girl into her house, and 4) the temporal phrase ʔik’ prà?diaw diaw ‘in a short moment’ and the sequential marker kɔ: ‘afterwards,’ as shown in Sentences 482, 483, 489, and 500, respectively.

(62)  Mom 482
After a while, he then saw a fat man walking toward (Mom) to open the gate.

Mom 483

(The fat man’s) face peered out and then (the fat man) asked "What is happening, daughter?"

Mom 489

Mom got up and then staggered after the girl into the house.

Mom 500

Another short moment one it afterwards get eat rice mix with minced pork curry plate big and have water clear clean put
In a short moment, he then got a big plate of rice mixed with minced pork curry and a basin of clear clean water placed beside him.

Like the Prepeak Episodes, Postpeak Episodes 1-3 also contain tail-head linkage. Perhaps because Postpeak Episodes 1-3 are short, there is only one example of tail-head linkage in this part. Example (63) contains tail-head linkage. According to this example, the final part of the last sentence in the preceding paragraph which introduces a building, Mom’s new house, cross-references to the initial sentence in the following paragraph, which is the beginning point describing the girl’s building in which Mom had just began to live. It can be seen that these two cross-referencing parts contain a similar subject, which is the building. Without the existence of the noun tük’ ‘building’ in Sentence 492, it might have been difficult for the readers to comprehend that the building belonged to Mom’s new family, Taew’s family, and became Mom’s new place.

(63) Mom 492 (The final sentence of the preceding paragraph)

(The man) left the gate open for his daughter and, then, walked across the lawn and ascended the stairs of the building.
The house in which Mom had now come to live in was a very big building, which made it very different from his old house.

4.5.3 Syntactic features of Postpeak Episode 4

Postpeak Episode 4 contains an embedded narrative which then consists of four sub-slots. These sub-slots are the stage, prepeak episodes, peak, and postpeak episode. The embedded narrative spreads from Sentence 503 to Sentence 592 which are inserted between Postpeak Episodes 1-3 and the Conclusion of the main narrative. It is considered the embedded narrative because its four sub-slots share some syntactic features with the first four slots of the main narrative. The syntactic features of these four sub-slots are discussed as listed in the following parts.

4.5.3.1 The stage sub-slot

The stage sub-slot follows Postpeak Episodes 1-3 immediately due to the fact that the author describes what Mom’s life was like while living with his new mistress ‘Taew’ as soon as the readers realize that Mom had been pulled out of his poor fate.

2 The sub-slots of the embedded narrative are written with small letters to distinguish them from non-embedded (capitalized) slots.
Like the Stage slot described in Section 4.2, the stage sub-slot also contains existential clauses, customary clauses, and cognitive state clauses.

The stage sub-slot spreads from Sentence 503 to Sentence 515. These sentences express Mom’s physically comfortable life during his stay with his new mistress. Mom’s physical health turned fit again, but Mom’s mental health was still terrible and torn due to both the master’s long disappearance and the great loss Mom had previously experienced. Sentence 503 is regarded as the beginning of the stage sub-slot because of the reintroduction of the existential verb ־ букв ‘live’ which is accompanied by the durative modifier ־ נーム ‘for a long time’ as shown in example (64).

(64) Mom 503

Mom lived with Taew for a long time.

Apart from the existential clauses, the cognitive state clauses are also identified in the stage sub-slot as demonstrated in example (65). This example contains a cognitive state verb ־ ח bölge ‘know’ which states Mom’s acceptance to his new name, ־ דניק ‘Dig,’ which is called by his new mistress.

(65) Mom 504

He knew that his name was now Dig.
Customary clauses are also found in the stage sub-slot, but they do not contain a very great variety of customary modifiers. Only the modifier *banjhi*: ‘sometimes’ is employed in this sub-slot as shown in example (66). According to this example, the customary modifier *banjhi*: ‘sometimes’ functions as an adverb to modify a serial verb *kâw ma*: ‘come into.’ This customary sentence demonstrates Mom’s usual habit when there was a stranger coming into his new house.

(66) Mom 515

\[
\begin{array}{ccccccccccc}
\text{banjhi:} & \text{kônplè:k’nâ:} & \text{kâw ma:} & \text{naj bân man kô:} \\
\text{sometimes} & \text{stranger} & \text{enter come} & \text{in house it afterwards} \\
\text{mod} & \text{n} & \text{v} & \text{v} & \text{prep n pro aux} \\
\text{tôŋ wîŋ paj du:} & \text{phùatçà: pen naj ma: tám hâ: man} \\
\text{must} & \text{run go look in case be master come follow find it} \\
\text{aux} & \text{v} & \text{v} & \text{v} & \text{conj v n v v v pro} \\
\end{array}
\]

When a stranger sometimes came into the house, Mom had to rush to see (the stranger) in case he might be the master looking for him.

Unlike the Stage slot (as described in Section 4.2), the stage sub-slot does not contain any sub-stage. The stage sub-slot covers only one paragraph which consists of thirteen sentences. Since the stage sub-slot is short, it does not contain any sub-stages.

### 4.5.3.2 The prepeak sub-slot

In terms of the episode divisions, the prepeak sub-slot contains four episodes. The last three episodes (75%) are marked by two boundary features while the first episode (25%) is marked by all of the four boundary features, namely change in time, change in location, change in participants, and change in theme. Table 10, on the following page, gives a summary of the boundary features marking the beginning of new episodes in the prepeak sub-slot.
Table 10: Episodic Boundary Features of the Prepeak Sub-slot in the Embedded Narrative of “Mom”

Sentences 516 - 533 are classified as the prepeak sub-slot. The grammatical features of the prepeak sub-slot are still similar to those of the Prepeak Episodes of the main narrative described in Section 4.3.2. The prepeak sub-slot are set off from the stage sub-slot by virtue of temporal succession. Temporal succession still plays an important role in the development of the events narrated in the prepeak sub-slot. Example (67) contains a set of temporal sequence markers, in boldface, which hold the events in this part together as the prepeak sub-slot. The content of the prepeak sub-slot, therefore, is well-narrated and pushed forward in chronological order describing the situation right before Mom at last had the chance to see the master again. In the prepeak sub-slot, these temporal sequence markers always occur at the beginning of a sentence.
Two years later during a summer night, Mom was lying behind the building where a cool breeze was blowing.

It was very late at night, but Mom was not asleep yet.

A short while later, that sound was heard again.

Unlike the Prepeak Episodes of the main narrative (see Section 4.3), back reference is not found in the prepeak sub-slot, perhaps because there are not many sentences in this part. The length of the prepeak sub-slot does not reach even a paragraph. As a result, there is no summary-head linkage or tail-head linkage in this part.

### 4.5.3.3 The peak sub-slot

The peak sub-slot spreads from Sentence 534 to Sentence 578. Sentence 534 is regarded as the initial sentence of the peak sub-slot because it contains the punctiliar
modifier *t’andajén* ‘suddenly,’ which gives a hint to the readers that something significant and extraordinary will happen momentarily.

The peak sub-slot is marked by all of the four boundary features, namely change in time, change in location, change in participants, and change in theme. These boundary features set the peak sub-slot apart from the prepeak sub-slot. Table 11 gives a summary of the boundary features marking the beginning of the peak sub-slot.

<table>
<thead>
<tr>
<th>Sentence #</th>
<th>Change in time</th>
<th>Change in location</th>
<th>Change in participants</th>
<th>Change in theme</th>
<th>Total boundary markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>534-542</td>
<td><em>t’andajén</em> ‘suddenly’</td>
<td>(unmarked, the side of the building)</td>
<td>Mom, the master</td>
<td>Mom recognized the master’s smell</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 11: Episodic Boundary Features of the Peak Sub-slot in the Embedded Narrative of “Mom”

There are three grammatical devices that make the peak sub-slot more noticeable and outstanding. However, some of these devices are different from those employed in the Peak slot, as described in Section 4.4. The peak marking devices identified in the peak sub-slot possess three syntactic features as described below.

**a. Rhetorical underlining by means of paraphrase**

Example (68) demonstrates two sentences in the peak sub-slot that paraphrase each other. According to this example, the final part of Sentence 540 is paraphrased in Sentence 541. These two paraphrasing parts convey to the readers that this smell was a familiar smell that Mom had known very well. It was not a strange smell at all. Therefore, it can be said that these two parts contain a similar meaning even though they are narrated in grammatically different forms.
He licked the man from head to toe because the smell blown by the wind to his nose did not belong to anyone else.

Rather, it was the smell that he had known very well.

b. The existence of the longest monologue

In fact, there are a number of short monologues spoken by various participants scattered throughout the text. However, at the peak sub-slot, there is the existence of the longest monologue spoken by the master. This monologue is considered the longest one because it contains ten sentences, from Sentence 559 to Sentence 568. It is the monologue that the master spoke to Mom after he had felt ashamed of what he had planned to do, i.e. breaking into Taew’s house. The master’s depressing life is the subject of this monologue. In addition, by means of expressing his thoughts via this monologue, the master tried to convince Mom that he had decided to break into
someone’s house because he did not have any other way out. In order to survive, it was necessary that he commit his first burglary.

c. Change of pace

Like the average sentence length of the Peak slot in the main narrative, the average sentence length in the peak sub-slot is lower when compared to the other slots which are in the embedded narrative and the Closure. However, change of pace is still considered a supplementary peak marking device. Figure 5 demonstrates the average sentence length for the surface structure features of the sub-slots in the embedded narrative and the Closure. As seen from this figure, the average sentence lengths of the stage sub-slot, the prepeak sub-slot, the peak sub-slot, the postpeak sub-slot, and the Closure slot are 14.31, 10.83, 10.47, 11, and 31, respectively.
4.5.3.4 The postpeak sub-slot

In terms of episode divisions, there is only one episode identified in the postpeak sub-slot. The time, location, participants, and theme are kept unchanged throughout the postpeak sub-slot as shown in Table 12.
The postpeak sub-slot spreads from Sentence 579 to Sentence 592. The postpeak sub-slot and the prepeak sub-slot are similar in that they both contain temporal succession of events. However, in regard to temporal sequence markers, there is only one temporal marker in the postpeak sub-slot as shown in example (69). The temporal marker *duěk*’*mâk*’*lêw* ‘very late at night’ in Sentence 579 functions as a dividing line which sets the peak sub-slot apart from the postpeak sub-slot. This temporal marker clearly specifies a change of time, which signals the beginning of a new chunk to the readers.

(69) Mom 579

```
duěk’
be late at night
v

mâk’
a lot of
mod

lêw
already
mod

pʰráʔtcən
moon
n

kʰâŋrəm
waning (moon)
mod

rəm
v

It was very late at night, and the waning moon began to rise and shine brightly all over (the area).
```

Even though there is only one temporal marker in the postpeak sub-slot, the events in this part are still able to be comprehended in chronological order. The events are
narrated in chronological sequence until the Closure of the text is reached. However, this part can not be regarded as the Closure because it does not contain any final conclusion.

4.6 Closure

The text finally ends with the Closure, which covers the last paragraph of the printed text, Sentences 593-594. It contains the conclusion of the text without a moral. It is clearly seen that Mom finally has a chance to spend his life with the master once again. Mom’s desire was finally fulfilled. For Mom, the master was still his master, to whom Mom always remained loyal no matter how poor or ragged the master had become.

It can be said that the Closure slot provides a conclusion of suspense: the master and Mom were walking side by side on a road very late at night. The author does not make any resolution of the situation narrated in the Closure. The readers are not notified whether the master and Mom went on to have a pleasant life or a tough life together. Their next move is not considered to be of any importance to the readers – or rather their future is left unspecified at the Closure.

The Closure slot is indicated by Sentence 593, which also functions as a marker setting the Closure slot apart from the postpeak sub-slot. That Sentence 593 is considered the first sentence in the Closure slot lies with the fact that there is a change of vantage point identified in this sentence. In the postpeak sub-slot, the text is narrated through Mom’s eyes. On the other hand, in the Closure, the text is narrated through a third person’s eyes. The third person *khrāj dēm mā: tām tā?nōn rāt’lčā?wi?tē’ tōm duǒk’ pā?mām sāk’ tisōŋ khrūŋ* ‘someone walking along Ratchawithi Road at around 2.30 a.m.’ in Sentence 593 is not directly involved in the development of the text. This third person does not perform a role as a participant in the text. The author narrates this part as if he himself were the person who was
walking along the road that night. Example (70) contains the third person who has become the new narrator of the text.

(70) Mom 593

On that summer night, if someone walking along Ratchawithi Road at around 2.30 a.m., they would have seen a tall thin man wearing torn and ragged clothes walking slowly and weakly along the side of the road.

At the Closure, the author tells the story through the eyes of someone walking on the street. Therefore, the reference to Mom, the main participant, is dependent on their viewpoint. They refer to Mom as مار: تعا په: ناام تعا نعر ‘a good-looking male dog’ which is an indefinite noun phrase as shown in example (71). According to their viewpoint, Mom is just an ordinary dog that they have seen for the first time.
Beside (the man) was a good-looking male dog, holding a stick with his neck erect and his tail held high running joyfully after the man.

In addition, at the Closure slot, it can be seen that the original state in the stage sub-slot is restored for both Mom and the master as shown below.

<table>
<thead>
<tr>
<th>Stage</th>
<th>Mom’s life</th>
<th>The master’s friend</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peak sub-slot</td>
<td>The thief</td>
<td>Taew’s pet dog</td>
</tr>
<tr>
<td>Closure</td>
<td>Mom’s life</td>
<td>The master’s friend</td>
</tr>
</tbody>
</table>

4.7 Summary

With regard to the surface structure of the text, there are six major features in the profile of the text. Except for the Aperture and the Finis, all of the surface structure features suggested by Longacre (1996: 36) are present. The six surface structure features and their syntactic characteristics are summarized in Table 13.
<table>
<thead>
<tr>
<th>Title</th>
<th>Stage</th>
<th>Prepeak Episodes</th>
<th>Peak</th>
<th>Postpeak Episodes</th>
<th>Closure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Existential clauses</td>
<td>Temporal succession of events marked by: 1) temporal utterances, and 2) completive marker <em>lēw</em> ‘already/then’ and/or an auxiliary <em>kāː</em> ‘afterwards’</td>
<td>Rhetorical underlining by means of: 1) parallelism, 2) paraphrase, and 3) tautology</td>
<td>Temporal succession of events marked by: 1) temporal utterances, and 2) completive marker <em>lēw</em> ‘already/then’ and/or an auxiliary <em>kāː</em> ‘afterwards’</td>
<td>Existential clauses</td>
<td>A change of vantage point</td>
</tr>
<tr>
<td>Equative clauses</td>
<td>Two types of back reference, namely summary-head linkage and tail-head linkage</td>
<td>The existence of an unusual element, head-head linkage</td>
<td>A type of back reference, tail-head linkage</td>
<td>Customary clauses</td>
<td>The existence of the longest monologue</td>
</tr>
<tr>
<td>Customary clauses</td>
<td>Change of pace, the lowest average sentence length in the first half of the text</td>
<td>Cognitive state clauses</td>
<td>Change of pace, the lowest average sentence length in the second half of the text</td>
<td>Cognitive state clauses</td>
<td>The apparent chronological order of the events</td>
</tr>
<tr>
<td>Cognitive state clauses</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 13: Linguistic Features Prominent in the Surface Structure Components of “Mom”
In terms of average sentence length, which is considered a supplementary device marking the Peaks of the text, the overall average sentence length of every slot is shown in Figure 6, below, in order to emphasize that, at both the Peak slot and the peak sub-slot, the author chooses shorter average sentence length from his bag of tricks as one of the devices to mark the Peaks.

![Figure 6: Overall Average Sentence Length Corresponding to Surface Structure Features of “Mom”](image-url)
CHAPTER 5

CORRELATION OF NOTIONAL AND SURFACE STRUCTURE FEATURES

5.0 Introduction

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

The correlation of the notional and surface structure features of the text will be demonstrated in this chapter. The analysis of the overall plot structure in Chapter 3 and the analysis of the overall surface structure in Chapter 4 are brought together and compared in order to see how the surface structure features of Stage and other Episodes function in the plot structure features as Exposition, Inciting Moment, Climax, etc.
5.1 The mapping between the notional and surface structure features from the very beginning to Sentence 502 of “Mom”

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

<table>
<thead>
<tr>
<th>Sentence #</th>
<th>1-118</th>
<th>119-433</th>
<th>434-474</th>
<th>475-502</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Surface Structure Slots</strong></td>
<td>Title</td>
<td>Stage</td>
<td>Prepeak Episodes</td>
<td>Peak</td>
</tr>
<tr>
<td><strong>Notional structure slots</strong></td>
<td>(Surface feature only)</td>
<td>Exposition</td>
<td>Inciting Moment</td>
<td>Developing Conflict</td>
</tr>
</tbody>
</table>

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

According to Figure 7, the Title of the surface structure of the text does not correspond to any other slot in the plot structure due to the fact that it is considered to be primarily a feature of the surface structure (Longacre 1996:34).
Unlike the surface structure Title, the other four surface structure features correspond to, at least, one plot structure feature. As demonstrated in Figure 7, it can be seen that there are five straight arrows which represent five pairs of the notional and surface structure features, each of which is in one-to-one correspondence. These five pairs are described below.

5.1.1 Stage and Exposition

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

5.1.2 Prepeak Episodes and Inciting Moment

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

### 5.1.3 Prepeak Episodes and Developing Conflict

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

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

### 5.1.4 Peak and Climax

The entire surface structure Peak corresponds to the entire notional structure Climax, Sentences 434-474. In the Climax slot, Mom suffered immensely from both physical and mental torment which reached its maximum degree in this slot. It was
impossible for Mom to recover from the mistress and Noo’s death, the master’s disappearance, and his state of being desperate. In order to strongly emphasize to the readers that the moment happening in the Climax slot is the most painful experience in Mom’s life, it is essential for Kukrit to reduce the speed of the content in this slot by means of rhetorical underlining – parallelism, paraphrase, and tautology. The use of rhetorical underlining to repeatedly narrate Mom’s worst situation, consequently, appears in the surface structure Peak. As a result, the redundancy of the surface structure is used. Without the addition of rhetorical underlining in the Peak slot, the readers would have missed the most prominent part of the text, which could also be regarded as a crucial turning point in Mom’s life.

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

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

The entire notional structure Denouement corresponds to the surface structure Postpeak Episodes 1-3, Sentences 475-502. In the Denouement slot, there is the beginning of a possible solution to Mom’s poor fate. Therefore, it is the right time to progress the content of the text in faster manner, after a slowdown in the progression of the content as narrated in the Climax slot. In order to serve this purpose, the author also employs the same markers of temporal succession of events as those used in the Prepeak Episodes to express the succession of events in Postpeak Episodes 1-3.
Like the Prepeak Episodes, tail-head linkage is utilized in Postpeak Episodes 1-3 to serve a similar purpose, which is a slowdown in the development of the content, so that the readers would not have been loaded down with all the new information presented here.

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

Figure 8 demonstrates the correlation of the plot slots and the surface structure slots from Sentences 503-594 of the text. The surface structure on the upper part of this figure contains two major parts, namely Postpeak Episode 4, the embedded narrative, and the Closure. According to Figure 8, all of the surface structure features correlate with the notional structure features, namely, the Final Suspense and the Conclusion, in one-to-one correspondence.
As demonstrated in Figure 8, there are six pairs of notional and surface structure features which are in one-to-one correspondence. The six straight arrows in the table represent these corresponding features. Every notional structure feature has its own surface structure counterpart. There is no surface structure feature that does not correspond to any notional structure feature here. The notional and surface structure features which correlate with each other in one-to-one correspondence are described in the following parts.

### 5.2.1 The stage and the exposition

The entire surface structure stage sub-slot corresponds to the entire notional structure exposition sub-slot. The content narrated in the exposition sub-slot is not pushed forward rapidly because the author would like to describe Mom’s life while living
with its new mistress, Taew. In order to serve this purpose, like the Stage slot, the existential, customary, and cognitive state clauses are also required in the stage sub-slot to report who lived in Taew’s house, what Mom usually did at Taew’s house, and how Mom learned his new name. It would have been impossible for the readers to learn what Mom’s new life was like in the exposition sub-slot if the author had decided to employ different grammatical components in the Stage slot.

5.2.2 The prepeak episodes and the inciting moment

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

5.2.3 The prepeak episodes and the developing conflict

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

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

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

At the climax sub-slot, it can be seen that the number of conflicts reaches its maximum. First, the actions of the two participants in this scene, Mom and the master, were initially in opposition to each other. Mom tried to prevent the thief, i.e. the master, from getting into the building, while the master tried to break into the house. Second, the roles of these two participants were also in opposition to each other. Mom performed the role of a guard dog protecting the belongings in Taew’s house, but the master was a thief who had planned to steal something valuable in the house. Third, these two participants’ desires after having recognized each other are also totally different. Mom was entirely willing to accompany the master again, but the master really wanted Mom to go back to his new house where Mom could have a comfortable life. Finally, these two participants’ appearances were absolutely
distinctive. Mom looked physically healthy with shiny hair, but the master was dirty and ragged with old and torn clothes. These four underlying conflicts have to be syntactically clarified and transferred to the readers. Therefore, it is necessary for the author to suddenly insert the longest monologue, with the greatest number of sentences, spoken by the master into the peak sub-slot to narrate the actual causes that: 1) forced him to break into Mom’s new house, 2) forced him to be a thief, 3) made him refuse Mom’s intention to live with him at first, and 4) altered his appearance. Without this long monologue, it would have been extremely difficult for the readers to comprehend the master’s urge to survive, which actually drove him to be a thief. In addition, without the existence of the longest monologue in the peak sub-slot, the readers would not have comprehended the real motivation that led the master to have the conflicts with Mom in the climax sub-slot.

5.2.5 The postpeak episode and the denouement

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

5.2.6 Closure and Conclusion

The entire surface structure Closure corresponds to the entire notional structure Conclusion. In the Conclusion slot, the readers are left doubtful because the road ahead is uncertain for both Mom and the master. Even Mom and the master themselves did not know what will happen to them. Therefore, the author decides to change the vantage point, which then affects the syntactic structure of the Closure
slot. Previously, the text is narrated through Mom and the master’s eyes. At the Closure slot, however, the events are narrated through a third person’s eyes. This third person is involved in the text only in the Closure slot in order to allow the readers to see Mom and the master in the distance until they both disappear from view.

5.3 Summary

The mapping between the surface and notional structure features of the whole text is demonstrated in Figure 9. According to this figure, it can be seen that these two structure features correlate with each other in one-to-one correspondence.
Figure 9: Overall Mapping between the Notional and Surface Structure Features of “Mom”
Besides the demonstration of the overall mapping as displayed in Figure 9, the overall mapping of the notional and surface structure features of the text can be demonstrated in terms of a metaphorical expression, as shown in Figure 10.

In Figure 10, the different shapes of the river banks represents the various slots in the surface structure of the text. At the very beginning of the river, the shape of the river banks at the Stage slot is straight and wide, therefore, the flow of the water, which represents Mom’s tension narrated in the notional structure features, is very smooth without any obstructions. The smooth flow of the water in this area represents the lack of any tension narrated in the Exposition slot. After that, when the water reaches the bottle-necked river banks at the Prepeak Episodes, the water is forced to flow through the narrower tube. The increasing strength of the flowing water at the banks of the Prepeak Episodes is like the increasing tension narrated in the Inciting Moment slot and the Developing Conflict slot. Then, at the end of the bottle neck, the water reaches a big whirlpool, the Peak slot. It is very difficult to find a way out of this whirlpool. At the whirlpool, the content of the Climax slot is narrated repeatedly. Due to being trapped in the worst area of the river, Mom’s tension also reaches its maximum here. Later, the water eventually finds its way out of the whirlpool into another bottle-necked river bank of the Postpeak Episodes, which becomes progressively wider and wider. The strength of the flowing water in this area is not as fierce as that in the previous whirlpool. The tension that Mom has experienced previously is lessened little by little as well in the Denouement slot. Then, a similar progression of tension happens again in the following slots.
Figure 10: Metaphorical Expression of Overall Mapping between the Notional and Surface Structure Features of “Mom”
CHAPTER 6

CONCLUSION

6.0 Introduction

This study has fulfilled the three objectives set out in the introduction of this research, namely that: 1) the notional structure of the text “Mom” has been analyzed and described, 2) the surface structure of the text has also been analyzed and described, and 3) the way that the notional and surface structure features correspond to each other has been examined.

This research contains six chapters which will be summarized in the following sections.

6.1 Summary

Chapter 1 is the introduction, describing the scope of this study. General information about the Thai language is presented here, including some notable features of Thai. The phonetic transcription of Thai used in this study is also presented. Next, the methodology employed in this research is introduced. The last part of this chapter contains notes on Kukrit’s life and his style of writing.

Chapter 2 is the literature review. A typology of narrative discourse is defined here. The model proposed by Longacre (1996, 1983) is introduced and briefly explained because it was adopted and applied in the analytical process of this research. Other discourse analyses done on other Asian languages are also reviewed.

Chapter 3 discusses the notional structure features of the text which exercise a certain control on the syntactic construction of the text. The text analyzed for this research contains all the plot structure features suggested by Longacre (1996:34-35). There
are seven notional structure slots in the text. These slots are Exposition, Inciting Moment, Developing Conflict, Climax, Denouement, Final Suspense, and Conclusion.

Chapter 4 analyzes overall surface structure features of “Mom.” In terms of slot division, the whole text contains seven surface structure slots, namely Title, Stage, Prepeak Episodes, Peak, Postpeak Episodes, and Closure. Each slot is marked by various syntactic components, as listed below:

1. The Title is encoded by a noun phrase containing only a single noun.

2. The Stage is signaled by four types of clauses: existential, equative, customary, and cognitive state clauses.

3. The Prepeak Episodes are marked by two linguistic features. The first one is temporal succession of events expressed by temporal utterances and two sequential markers – a completive marker 旅程 ‘already/then’ and/or an auxiliary 后来 ‘afterwards.’ The second one is two types of back-reference, namely summary-head linkage and tail-head linkage.

4. The Peak is encoded by three peak marking devices. The first device is rhetorical underlining by means of parallelism, paraphrase, or tautology. The next device is the existence of an unusual element, head-head linkage. The last one, which is considered a supplementary peak marking device, is change of pace. The Peak slot tends to be occupied with the lowest average sentence length.

5. Postpeak Episodes 1-4 are marked by various aspects. In Postpeak Episodes 1-3, there are two features employed. The first one, which is similar to that used in the Prepeak Episodes, is temporal succession of events marked by temporal utterances and two sequential markers. The second feature is a type of back-reference, tail-head linkage. On the contrary, Postpeak Episode
4. The embedded narrative, contains the following syntactic aspects: 1) the stage sub-slot is signaled by clauses similar to those employed in the Stage slot of the main narrative, except for the equative clauses, 2) the prepeak sub-slot is denoted by only one feature, temporal succession of events marked by temporal phrases, 3) the peak sub-slot is made prominent by three peak marking devices, namely rhetorical underlining by means of paraphrase, the existence of the longest monologue in the text, and change of pace, and 4) the postpeak sub-slot is signaled by the temporal succession of events which are marked by a temporal phrase and the apparent chronological order of the events.

6. The Closure is marked by a change of vantage point, and also contains a conclusion without a moral.

Chapter 5 describes the correlation of the notional and surface structure features. The content directed by the notional structure is expounded by certain grammatical constructions, i.e., the surface structure features. According to the analysis gained from this chapter, it can be concluded that the notional and surface structure features of “Mom” correlate to each other in one-to-one correspondence.

A complete transcription of the text is provided in the Appendix.

6.2 Suggestions for further research

This thesis analysis is based on only one short story, leaving some additional potential analytical questions unaddressed. In addition, its primary objectives involved analyses of notional and surface structures. As a result, this thesis scope is limited. Future research on other discourse features of “Mom,” such as relative importance of information, storyline and nonstoryline, participant reference, and participant rank, would be very helpful in that the results of such future research would broaden the linguistic knowledge of Thai and thus help solve other linguistic problems. Such
problems include determining the exact functions of the multi-purpose word คำ both on the sentence and the discourse levels and developing a formal criterion for determining sentence boundaries in Thai. In addition, a lot of work with more Thai narratives of various length and other kinds of Thai discourse genres would be desirable so that more notable features of Thai discourse which are not present in this research could be examined.

The research findings of this analysis of the notional and surface structures of the text “Mom” are just the beginning. Even though all of the possible topics of study within discourse analysis could not be conducted in this research, the discourse analysis of the plot and profile of Kukrit’s short story “Mom” conducted here does present some components of a Thai discourse narrative which are universal to those of other narratives in other languages. The writer hopes that this research will be valuable to the ongoing linguistic investigation of the Thai language. The writer also hopes that this research will be useful both to those who are interested in studying the discourse features of this particular language and to other linguists who are studying related Tai-Kadai languages.
APPENDIX

MOM
There were a man and a mother in this world since Mom first opened his eyes to see the world.

Mom was an only puppy born in the space under a small, two-storey, wooden house located in Makkasan.

Mom knew that his father was an Alsatian living in a big building on Phetburi Road.

The owner (of Mom's father) brought (Mom's father) up with great care.
But, his mother was a Thai dog living at Pratunam market.

That Mom had been born was due to a mishap.

His father's owner was remiss so (Mom's father) got loose and got out of the house for a while.

Mom was not interested in all of this.
What he only knew was that there was a mother, from whom (Mom) could suck milk when he was hungry and could snuggle close to in order to get warmth when he felt cold in the space under the house.

Mom 010

When Mom grew up enough to remember things, he then knew that there was another person who often came into the space under the house.

Mom 011

He felt that the person’s hands always cherished him and petted him playfully.

Mom 012

Mom was teething.

Mom 013

Accordingly, he sometimes playfully bit and licked that hand.

Mom 014
The owner of that hand sometimes raised Mom close to his face as well.

**Mom 015**

Mom it wag tail be-glad so_that body tremble lick face lick mouth

Mom wagged his tail so gladly that he trembled and licked (the man's) face and mouth.

**Mom 016**

The man did not scold (Mom).

**Mom 017**

(The man) let Mom (lick him).

**Mom 018**

Mom could recognize his smell.

**Mom 019**

(Mom) made a promise (to himself) that the man was his master.
**Mom 020**

lé:w man kʰː; rā́k`

then it afterwards love

mod pro aux v

And, he then loved (the man).

**Mom 021**

pʰː: mɔːm man rɔːm dɔːm dā:j man kʰː kʰlām tɕʰək’ tājʰǔn

when Mom it begin walk able it afterwards crawl from space-under-a-Thai-house

mod n pro v v mod pro aux v prep n

ʔōk’ sǔ: lān bān

exit toward yard house

v prep n n

When Mom began to walk, he then crawled out of the space under the house to the yard.

**Mom 022**

lōːk’ kʰɔŋ man kwɑːŋ kʰǔn ʔiːk’ lēk’nɔːj

world of it be-wide increasingly another a-little-bit

n prep pro v mod mod mod

His world was a little bit wider.

**Mom 023**

man rúː wâː naːj jùː bām sɔŋ tɕʰǔn lēk’ lēk’ kʰnɔŋ kʰnɔŋ tɕʰɔːʔ kâw

it know that master live house two storey be-small be-small rather be-old

pro v COMP n v n num class v v mod v

lēʔ māj dā:j tʰ:aː sľː:

and not get paint paint

conj neg v v n

He knew that the master lived in a rather old, small, two-storey house which had not been painted.

**Mom 024**

nɔːktsɔːk’ naːj lě:w kʰː miː kʰɔŋ ʔiːm jùː dūːaj ʔiːk’ sɔŋ kʰɔŋ

besides master already also have people other live together another two person

conj n mod aux v n mod v mod det num class

Besides the master, there were two people (in the house) as well.
Mom 025

Mom could assume that (Noo) was the master's child because (the master and Noo) had a similar smell.
When Mom began to crawl out of the space where (Mom) slept, his mother began to be distant from (Mom).

**Mom 031**

 beforehand  begin  be-distant  go
aux       v     v        v

Mom 031

Previously, whenever Mom felt hungry, (Mom) always felt that his mother was always nearby to feed (Mom) her milk.

**Mom 032**

Previously, whenever Mom felt hungry, (Mom) always felt that his mother was always nearby to feed (Mom) her milk.

**Mom 033**

But now, his mother visited (Mom) once in a long while, and (Mom) felt that the amount of his mother’s milk also decreased.

Mom 033

Mom was not troubled because the master laid a perforated bowl in the backyard between the kitchen and the house.
(The master) mixed rice and his leftovers for Mom three times every day.

The master himself fed (Mom) in the mornings and in the evenings.

The mistress fed (Mom) at lunch time.

That Mom grew faster than general dogs was mainly due to his father's breed.

The more he grew, the more (Mom) ate day by day.
However, the master was so glad that (the master) fed him more and more.

Moreover, when the mistress cooked, Mom then sneaked into (the kitchen).

Sometimes, he also interrupted (the mistress' cooking).

Accordingly, the mistress sometimes either hit or chased (Mom) out.

But later, he returned into (the kitchen) again.
Mom realized that, in the end, he always got something to eat, although the mistress scolded and hit (Mom).

Mom grew each day and night until (Mom) became a big teen.

His mother disappeared from his world, where now only the master remained.

Mom did not merely love the master as much as (he loved his own) life; the master was his life.

When the master disappeared from the house in the mornings, he felt that his life was empty.
But, Mom knew that (the master) had to return (home) in the afternoons.

Accordingly, he usually did not feel very troubled.

Mom spent time while the master was away either finding something to eat or playing with Noo.

Noo sometimes pulled his ears and tail and violently played with him.
Mom, however, could stand (playing with Noo violently) because the master's smell stuck on Noo as if (the master and Noo) had been the same person, except that Noo was smaller than (the master).

**Mom 054**

baŋgb’i: mɔm man kɔ: ?ɔ:k’ paj tʰaw nɔ:k’ bən
sometimes Mom it also exit go wander outside house
mod n pro aux v v v prep n

Mom sometimes went out of the house as well.

**Mom 055**

dɔn paj kɔ: dom klin ?ɔ:rajṭɔ:?ɔ:raj paj klin kʰon plè:k’ plè:k’ tʰi: tít’
walk go also smell smell thing go smell people be-strange be-strange that stick
v v aux v n n n v v COMP v

jù: tam tʰɑŋdɔn klin nū: tʰi: ?ɔ:k’hāk’ in tam tʰáŋkʰáŋjā? naj weła:
live along path smell rat that go-hunting along rubbish-bin in time
v prep n n n COMP v prep n prep n

klaŋkʰǔn klin mä: bən klāj ruan kʰiɑŋ lɛʔ māklaŋkʰāŋnɔn tʰáŋ tua pʰǔ:
night smell dog house be near house near and stray-dog all animal male
n n n n v n mod conj n mod class mod

tua mia
animal female
class mod

While walking, (Mom) also smelled various smells, such as the strange smell of people that was stuck to the path, the smell of rats hunting at night, the smell of the dogs living near the path, and the smell of stray dogs both male and female.

**Mom 056**

mùn mɔm tua jañ lēk’ jù: man màjˀhɔj klā: ?ɔ:k’ tɕɔk’ bən pʰrɔʔ?
when Mom body still be-small still it hardly be-brave exit from house because
mod n n mod v mod pro mod v v prep n conj

mä: ?ùːn ?ùːn man rum kan hāw man rum kan kāt’
dog other other they throng together bark they throng together bite
n mod mod pro v mod v pro v mod v

When Mom was still small, he hardly dared to go out of the house because he was barked at and bitten by a throng of other dogs.
But now, Mom was bigger than the other dogs.

Though the other dogs barked at (Mom) while (Mom) was wandering outside of the house, all of them then ran away from Mom.

Mom used to show his skill among the other male dogs in the neighborhood.

Mom had also subdued a dog that had formerly been the leader of the pack.

Mom had according to tradition dog that if IRR exit from house go anywhere IRR must
According to the tradition of dogs, (dogs) had to urinate along the way while being outside of their houses so that (they) themselves could trace the smell of their urine back home correctly.

**Mom 062**

Accordingly, the urinated areas, such as electricity posts or trees near their paths, had to be easily noticeable and as high as the nose level so that (dogs) did not have to waste time to bend down and smell them.

**Mom 063**

While walking outside of the houses, the important act (of dogs) was raising their legs in order to urinate.

**Mom 064**

but if have dog animal other come urinate overlie completely smell that then deviate
If other dogs; however, urinated on the area which had already been urinated on, it was possible that (the former dogs) might not be able to return home correctly, or be able to return home only with great difficulty as the smell of their urine was corrupted.

Mom 065

That the other dogs urinated on the area which had already been urinated upon was considered an action which could not be forgiven among dogs.

Mom 066

And, if (this action) was done before one's very eyes, it was considered a direct challenge.

Mom 067

(This action) was regarded as the destruction of honor among male dogs.
This action showed that (the dogs committing this action) were not considerate and did not have any respect left towards one another.

(The dogs) had to fight until one was defeated.

Mom used to be challenged by this action quite frequently, but he could then fight and defeat every challenger.

He sometimes returned home with severe wounds on his face, eyes, and legs.

The mistress had to clean him up and apply medicine to the wounds.
After that, he was tied or caged for a few days.

Then, he could sneak out of the house to wander around again.

Mom left the master only once in his life, when he had become fully pubescent.

The weather was getting cold.

Canals overflowed.
Some day also be-flooded over river-bank increase come
(The canals) sometimes overflowed their banks.

Mom then was in love with Nuan, who was becoming pubescent and lived a few blocks from Mom.

(Mom) did not even eat anything.

Under the bright moon late at night, Mom looked at the moon and howled in disconsolation.
At the beginning, he only stepped out to see Nuan for a short time and then returned home.

Later, when his love increased immensely, he did not return home at all.

(Mom) hung around that area.

(Mom) chased and bit a herd of male dogs, both young and old, that had swarmed around Nuan.
The people living nearby sometimes hit (Mom) and threw bricks at (Mom) because they were annoyed at the loud noise.

**Mom 088**

mə:n kɔː tɔŋ tʰən pʰrɔʔ kʰwaːmrăk’ kamlæŋ kʰúːn náː:
Mom but must endure because love progressive increase face
n conj aux v conj n aux v n

Mom, however, had to endure because his love was increasing.

**Mom 089**

mə:n hält tɔːk’ bān paj sìː hāː wan
Mom disappear from house go four five day
n v prep n v num num n

Mom disappeared from the house for four or five days.

**Mom 090**

hǐw nák’ kʰáw kɔː tɔŋ sɔː klăp’ bān
be-hungry increase enter afterwards must stagger return house
v v v aux aux v v n

Then, (Mom) had to stagger home because of his increasing hunger.

**Mom 091**

tʰɛmtʰiː nadj tɛ̀ʔ wɔːklæ:w klăp’ respère hāː kʰáw hāj man kín
instead master IRR reproach opposite hurry find rice give eat
mod n aux v mod v v n v pro v

Instead of reproaching (Mom), (the master) hurriedly fed him.

**Mom 092**

mə:n miːʔakən pʰit’ pràʔlæ:t’ súp’ pʰjɛm paj sàk’ sìp’hāː wan
Mom have symptom be-different be-strange be-emaciated be-thin go just fifteen day
n v n v v v v v v mod num n

lɛ:w man kɔː klăp’ pen pàʔkàʔtűʔ mùːn kâw
already it afterwards return be be-usual be-similar old
mod pro aux v v v v mod

Mom was emaciated for about fifteen days, and then he returned to normal.
Surprisingly, (Mom's) love towards Nuan then disappeared, but the love towards the master still remained.

In the afternoons, Mom always crouched at the head of the stairs in order to wait for the master.

His eyes stared at the gate, and all of his nerves were ready in order to receive the master.

Mom's ears shot up when (Mom) heard the footsteps of the master walking back home.
When the doorknob of the house gate clicked (open), he swooped from his place with all of his power and rushed towards the master.

(Mom) was extremely glad that the master had returned home.

Mom ran towards (the master) to coil around his legs, hold the master’s wrist in his mouth, and lick (the master) downwards from face to toe.

Mom’s gladness did not fade away until the master took off his clothes and disappeared into the bathroom.
And now, his duty was to follow every footstep of the master.

No matter what the master did, whether he sat or slept, wherever the master went, Mom had to be near (the master).

The master sometimes took Mom out of the house for a walk.

Whenever (Mom) went out with the master, Mom was extremely glad.

When (Mom) was able to get outside, (Mom) ran in front of (the master).
Mom 106

sometimes run exceed go so that master must call

(Mom) sometimes ran so far ahead that the master had to call (Mom) back.

Mom 107

Sometimes, a really interesting smell along the roadside caused (Mom) to dawdle along so long that the master had to call (Mom) back again, as well.

Mom 108

Mom was a dog who was all heart, and his heart was given solely to the master.

Mom 109

Accordingly, no matter what the master taught, Mom hardly paid attention on because he was so glad and happy in the master's company that (Mom) did not have any brain left to remember (what the master taught).
However, he still attempted to learn one of the lessons that the master taught.

When (the master and Mom) walked along the edge of a canal or a pond, the master would throw a dry stick into the water.

Mom then jumped into the water and swam in order to take the stick back to the master.

That Mom could learn (this lesson) fast was due to the fact that he regarded (this lesson) as a kind of game.
The master sometimes did not want to play (with Mom) because (Mom) shook himself dry and got the master wet.

However, Mom still wandered around to find a dry stick and hold (the stick) in his mouth and persuaded the master to play wherever there was either a pond or a canal nearby.

Mom lived happily with the master as usual for more than two years until he fully grew up.

Whoever saw (Mom) always complimented that he was a very good-looking dog.
When the master told other people that Mom was the dog born in the space under his house, they hardly believed it.

Then came the most important day in Mom's life.

It was a day in winter.

Mom was extraordinarily energetic, therefore, (Mom) went through the fence to wander out of the house in the early morning.

The more (Mom) wandered around, the more he enjoyed being distant from the house.
If Mom were a human, he would notice that the people walking on the roads this morning looked unusual.

Some people looked sullen.

Some people looked panic-stricken.

Most of them gathered in little groups and stood talking to one another.
Mom also had his own errand of smelling things around, such as the smell of strange animals either coming out of clumps of grass or creeping up from canals and then hurriedly descending (to the canals) at the crack of dawn.

Mom ran wading through the dew that was white on the leaves of grass.

The extremely cold air, which blew against his face, ears, and tongue, made (Mom) more cheerful than normal.

Later, in the late morning, Mom began to notice something unusual because there were trucks, which were bigger than any that Mom had ever seen, traveling in a very long line on a wide road.
The ground all around that area was shaking.

The trucks were full of people.

(The people on the trucks) were dressed in a way that Mom had never seen before.

(The people on the trucks) talked to one another in a language that Mom had never heard before.

These people were different from the Thai people whom Mom had known in that they were shorter and stouter.
Mom stood still and stiff at the roadside.

The hair on (Mom's) neck stood up.

(Mom's) ears were erect.

(Mom) felt as if there was a thief breaking into the house.

He deeply inhaled the smell.
The smell of the people on the trucks was certainly different because of its being stale and putrid in a way that Mom had never known before.

Mom 142

When Mom realized that there was something unusual, he then thought of the master immediately.

Mom 143

Where was the master?

Mom 144

How was (the master) doing?

Mom 145

Would the mistress call him and wander around to find him?

Mom 146
Would anyone come (harm) Noo? The master had ordered Mom to protect her.

Mom 147

le? pànní: kʰonplē:k’ná: pʰɪt’ kln tčá? kʰáw paj naj bǎn kʰáŋ
and so-far stranger be-different smell IRR enter go in house of
conj mod n v n aux v v prep n prep
man bǎŋ le:w krǎ?maŋ
it some already IRR-(perhaps)
pro mod mod aux

Perhaps, some of the strangers who had that different smell might have already entered into his house.

Mom 148

pʰːx: húatčaj mɔ:m man hǔan klāp’ paj bǎn tua man kǔ: hǔn klāp’
just-when heart Mom it return return go house body it afterwards turn return
mod n n pro v v v n n pro aux v v

When Mom thought of home, he turned around.

Mom 149

le? kʰá: tʰáŋ sǐ: kʰáŋ man kǔ: pʰːa: tua man klāp’ bǎn tʰantʰːi:
and leg all four of it also take body it return house suddenly
conj n mod num prep pro aux v n pro v n mod

His four legs immediately carried him home.

Mom 150

Mom return go reach house not see have something be-unnusual
n v v v n neg v v n v

When Mom reached home, (Mom) did not see anything unusual.

Mom 151

hěn tě: naj le? najpʰútʃːŋ nán pʰǔt’ kan baw baw dúaj
see only master and a-mistress-of-a-house sit talk each-other softly softly with
v mod n conj n v v mod mod prep
(Mom) only saw the master and the mistress sitting and talking to each other quietly with an unpleasant expression.

**Mom 152**

Mom licked the master's hand, but the master just patted his head softly a few times.

**Mom 153**

Then, (the master) was not interested in him any more.

**Mom 154**

The mistress did not greet or chase him like usual either.

**Mom 155**

Mom repeatedly wagged and spun his tail for a while.

**Mom 156**
When (Mom) saw nothing happen, he then went to play with Noo, who was very glad for his company.

Mom 

Mom descend lie turn-face-up give Noo scratch stomach already afterwards pull ear n v v v v n v n mod aux v n

dunŋ hǎŋ man paj tamrûŋ
pull tail it go as-the-case-may-be v n pro v mod

Mom lay on his back so that Noo could scratch his stomach and pull his ears and tail, as the case might be.

Mom 

Mom noticed that the master did not go out that day.

Mom 

If (the master) heard either the sound of running cars or the boisterous sound of walking people, (the master) then walked to the gate to take a look.

Mom 

similar because Mom it want give master understand that it know mod conj n pro v v n v COMP pro v
Afterwards, Mom took this chance to run after the master and bark at the gate because Mom wanted him to understand that Mom also realized that there was something unusual.

**Mom 161**

**Mom 162**

Instead, the master signaled for him to be still and then walked back into the house.

**Mom 163**

(The master) did this several times until nightfall.

**Mom 164**

After the master finished eating, (the master) then ascended into the house.
(The master) let him sleep and guard at the head of the stairs as usual.

In the late morning of the next day, a person came to open the gate.

Being suspicious, Mom barked and threatened (the person at the gate) in a serious manner.

The mistress had to rush (to Mom) in order to pull his neck while the master was talking to the stranger at the front of the house.

A short while later, the stranger left.
Mom 170

The master walked back slowly, his pale face and discontented.

Mom 171

(The master) held a piece of white paper in his hand.

Mom 172

Mom heard the master calling the mistress to follow (the master) upstairs.

Mom 173

(Mom) saw (the master and the mistress) talking to each other for a while.

Mom 174

The mistress took a look at the paper and then buried her face in her hands, crying.

Mom 175

The mistress took a look at the paper and then buried her face in her hands, crying.
From that time forward, the master would leave the house for several days and then return.

Mom 176

Mom noticed that the master dressed differently from his previous manner.

Mom 177

The master dressed in a blend of brownish-yellow and green and put on a hat of the same colors.

Mom 178

There was something golden stuck on the front of the hat.

Mom 179

(The master's) usual trousers were replaced with ones that were tight around his shins.

Mom 180

Also, sneaking, taking, going, biting playfully now afterwards not putting become going put shoes.
The usual thin leather shoes which Mom used to lick and playfully bite were ignored and replaced by a pair of rough and thick shoes.

Mom 181

kʰráŋ rěck’ tʰiː: mɔɔm hên naj têŋtua jâŋnî: klâp’ bán man kûap’ tɕam time first that Mom see master dress like-this return house it nearly remember class mod COMP n v n v mod v n pro mod v

mâj dâj
not able
neg mod

When Mom saw the master dressing like this and walking back home the first time, he hardly recognized (the master).

Mom 182

tèː pʰɔː: naj ðən kʰâw ma: klâj dâj kûin man tɕuŋ rûː but just-when master walk enter come be-near get smell it therefore know conj mod n v v v v v n pro conj v

It was only when the master came near that Mom was able to recognize him by his smell.

Mom 183

râʔwàŋtʰiː: naj hâj nâː paj kʰráŋ làʔ làj wan mɔɔm hên while master disappear face go time each several day Mom see conj n v n v class mod mod n n v

naj pʰûŋjîŋ sâw kwâː tʰúk’ kʰráŋ tʰiː kʰɛj hên ma: a-mistress-of-a-house be-sad comparative-marker every time that used-to see come n v mod mod class COMP aux v v

During the master's disappearances for several days each time, Mom noticed that the mistress was sadder than (Mom) had ever seen.

Mom 184

ŋâŋkântʰaŋbân tʰiː: ?awtɕaj sâj kóː duː nuaj nuaj lɔŋ paj housework that pay-attention also look be-sluggish be-sluggish decrease go n COMP v aux v v v v v v

(The mistress) also looked sluggish in doing the housework that she had once done so diligently.
The mistress often carried Noo in her arms and sat at the head of the stairs for a long time.

Mom (tried to) amuse and persuade (the mistress) to play, but the mistress would not play (with Mom).

Sometimes, he laid his head on the mistress' lap.

She then petted his head softly, but (the mistress) absent-mindedly looked into the distance.

Mostly, the mistress sat (at the head of the stairs) until dusk and then went back into the house.

Mostly, she usually took Noo come hug completely during dusk.
While the dusk was drawing near, she usually hugged Noo tightly and then cried.

**Mom 191**

Mom had never seen the mistress behaving like this before.

**Mom 192**

Accordingly, his disposition was as gloomy (as that of the mistress).

**Mom 193**

He also played less and less.

**Mom 194**

(Mom) sneaked out (of the house) less and less as well.

**Mom 195**
When the master disappeared for a long time, Mom followed the mistress around instead.

Mom 196

Moreover, he felt that he had to protect the house, the mistress, and Noo from anyone who might have harmed them during the master's absence until the master returned (home).

Mom 197

The atmosphere in the house changed totally on the day that the master returned home.

Mom 198

The mistress energetically cooked special dishes.

Mom 199

Mom jumped around gladly as well.
The usual life which used to happen every day now occurred only occasionally, when the master returned home.

One day, the master returned home and stayed for a few days.

Mom, however, noticed that the master and the mistress were not glad and cheerful as usual.

(Mom) only saw (the master and the mistress) quietly talking to each other for a long time each time.
The mistress sometimes cried while the master expressed great suffering that Mom could see from (the master's) facial expression and behaviors.

**Mom 205**

Mom tried to get to the master.

**Mom 206**

(Mom) tried to persuade the master to play and go for a walk.

**Mom 207**

(Mom) tried every way that a dog, whose heart was full of love, would be able to do so that his beloved man could recover from the suffering.

**Mom 208**

But it was all in vain.
The master absent-mindedly lay on the bench at the terrace and said nothing.

Once in a while, (the master) gave a long sigh.

Accordingly, Mom could only crouch at the master's feet.

(Mom's) eyes were fixed on the master's face.

(Mom) waited for the time when the master's eye expressions would show a sign of his recovering from the suffering.
In the evening before the master’s departure from home, Mom saw the mistress pack small stuff, such as (a tube of) toothpaste, (a bar of) soap, cans of dried food, and some clothes, in a container.

Mom 215

The mistress alternately packed and cried while the master kept following her no matter which room (the mistress) went into or whatever (the mistress did).

Mom 216

(The master) sometimes helped (the mistress) pack the stuff.

Mom 217

(The master) sometimes comforted the mistress.
Mom 218

But, Mom did not see the mistress stop crying.

Mom 219

The more (the mistress) saw the master nearby, the more (the mistress) cried.

Mom 220

The mistress once grasped the master's hand tightly, raised the hand to (the mistress') face, and then sobbed more.

Mom 221

Mom saw the master embrace the mistress and silently sit still for a long time.
The next morning, the master got up early.

After the master had finished dressing himself, he held the bulky pack and left the house.

Mom ran after the master.

When (the master) reached the gate, he then suddenly sat down and hugged Mom tightly.

"Mom!  Mom!"  The master whispered in (Mom's) ear.
Mom 227

kʰāːː tɕəʔ tʂɨŋ tɕəʔ kʰaːː paj nɐːn
I-(vulgarism) must leave go for-a-long-time
pro aux v v mod

"I have to leave for a long time.

Mom 228

tɕəʔ dāj klapʰ mǔəɾəŋ kʰaj jəŋ máj rǔː
IRR able return when but still not know
aux mod v mod conj mod neg v

I don't know when I will be able to return.

Mom 229

ŋəŋ jüː tʰaŋ lɐŋ tɕʰʊaj fawi bɐn tɕʰʊaj duː naːjpuʰ joŋjəŋ
you-(vulgarism) live way behind help guard house help look a-mistress-of-a-house
pro v n mod v v n v v n

tɕʰʊaj duː nǔː
help look Noo
v v n

You will stay behind; you have to help guard the house and look after the mistress and Noo.

Mom 230

ŋəŋ rákʰ kʰaː mǎkʰ kʰaːː rǔː
you-(vulgarism) love I-(vulgarism) have-large-amount I-(vulgarism) know
pro v pro v pro v

I know that you love me a lot.

Mom 231

ŋəŋ tʂɨŋ tʰəm təm tʰiː kʰaːː sǎŋ lęːw kʰəj kʰaːː jʊː tʰɪɲiː
you-(vulgarism) must do follow that I-(vulgarism) order then wait I-(vulgarism) live here
pro aux v v COMP pro v mod v pro v mod

You must do what I have ordered you to, and then wait for me here.
Mom 232

mâj taj kʰâ: tcaʔ klāp
not die I-(vulgarism) IRR return
neg v pro aux v

If (I) don’t die, I will return.”

Mom 233

mɔm man ?aw nǎ: man paj nɛ:pʔ tʰʰː nǎ: naj tam bajnǎ: kʰɔnaj
Mom it take face it go be-close-to at face master along face of master
n pro v n pro v v prep n n prep n prep n

nǎn ?apʔ paj dūaj nǎmta:
that soak go with tear
det v v prep n

Mom moved his face close to the master’s face, which was now soaked with tears.

Mom 234

pen kʰrán rē:kʔ tʰː: man dāj kʰej hēn
be time first that it able used-to see
v class mod COMP pro mod aux v

(This) was the first time that he had ever seen such a thing.

Mom 235

mɔm man sǒŋ naŋ pʰian prǎʔtu: bǎn lē:w man kâ: dɔn
Mom it see-someone-off master only door house already it afterwards walk
n pro v n mod n n mod pro aux v

klāpʔ ruan hâŋ tōkʔ hūa tōkʔ
return house tail fall head fall
v n n v n v

Mom saw the master off as far as the gate, and then he walked back to the house with his tail and head dropping.

Mom 236

man dɔn teʰʔa: teʰʔa: paj tʰː: hūa krâʔdaj tʰː: man kʰej nɔn
it walk be-slow be-slow go at head stairs that it used-to sleep
pro v v v v prep n n COMP pro aux v

Mom slowly walked to the head of the stairs where he usually slept.
Mom 237

lóm tua lôń jìá́ t’ jàw
collapse body descend stretch be-long
v n v v v

(Mom) collapsed and stretched himself.

Mom 238

tā: tèá́ p’ jù: t’híc pràʔtu: nà: bān
eye catch still at door in-front-of house
n v mod prep n prep n

(Mom’s) eyes fixed at the gate.

Mom 239

mxm kʰràʔ jì: ma: baw baw mûáŋkàp’ tèá? ñùʔtʰâːm kʰwàʔmájtɕàj kʰhɕàːŋ
Mom mourn exit come softly softly as-if IRR exclaim thought of
n v v v mod mod conj aux v n prep

man háj kʰoŋ rú: wâː tèhɕi:wiʔ t’hɕàŋ mxm nán sînsùʔ lôń náp’tánjëː:
it let people know that life of Mom that end decrease since
pro v n v COMP n prep n det v v prep

wàrrâʔ t’híc nàj jì: kʰ tèák’ bān paj
a-period-of-time that master exit from house go
n COMP n v prep n v

Mom softly mourned as if (Mom had wanted to exclaim) his thoughts to let other people know that his life had ended at the moment the master had left home.

Mom 240

lèʔ tèáʔ pen jù: tèhënnán tɕ’onkwâː nàj tèáʔ klàp’ ma: ?t’hík’
and FUTURE be still like-this until master FUTURE return come again
conj aux v mod mod conj n aux v v mod

And, (Mom's life) would be like this until the master returned again.

Mom 241

nàj hâj tèák’ bān kʰraːw ní: màj klàp’ ma: ?t’hík’ lej
master disappear leave house time this not return come again at-all
n v v n n n det neg v v mod mod

The master was gone; this time, he did not return.
(Time passed) from weeks to months.

(And), months became a year.

A year later, the master had not returned yet.

Once in a while, a postman delivered the mistress a letter.

Mom saw the mistress read (the letter) again and again.
And afterwards, (the mistress) always cried.

After the master had been gone from (home) for more than a year, Mom began to notice more and more decline in the house each day.

The mistress was emaciated, thinner than usual.

(The mistress) also dressed more shabbily and carelessly than before.

Noo was so grown-up that (Noo) was able to run.
Mom 252

However, (Noo) was thin, not as fat and lovely as before.

Mom 253

The house that used to be neat and clean became untidy, messy, and full of spiders’ webs because the mistress did not pay any attention to cleaning (the house) as she once had done.

Mom 254

Mom had to learn a new lesson of his life.

Mom 255

Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell a-mistress-of-a-house because a-mistress-of-a-house prohibit Mom absolutely not bite or even bark a-Chinese-man sell
The Chinese merchant (whose business dealt with recyclable waste) whom the master used to incite Mom to bark and bite whenever (the Chinese merchant) came into the house now became close to the mistress because Mom was absolutely prohibited by the mistress from biting or even barking at him again.

Mom 256

Mom saw the mistress talk to the Chinese merchant for a long time.

Mom 257

Sometimes, (the Chinese merchant) was brave enough to sit on the porch in front of the kitchen.

Mom 258

Mom saw the mistress talk to the Chinese merchant for a long time.
Whenever (the Chinese merchant came, the mistress) had to take some stuff in the house, such as pottery, silverware, and other things that Mom had never known about, to show to the Chinese merchant.

Mom 260

Mom not know n neg v

Mom 261

Mom see a-mistress-of-a-house take paper that come count n v n n det v v

Mom 262

Mom saw the mistress take the paper and count.

Mom 263

Mom noticed a-mistress-of-a-house do still like-that so-that for-a-long-time enter Mom notice n v mod mod conj mod v n v

Mom 264

After that, the Chinese merchant put the stuff in a shoulder-basket and then walked out of the house.
The mistress kept doing like this so long that Mom noticed that the amount of stuff in the house which he was accustomed to seeing decreased a lot.

Mom 264

have-large-amount
v

Noo sometimes ran around nearby while the mistress was talking to the Chinese merchant.

Mom 265

After the Chinese merchant had already left, the mistress always hugged Noo and cried.

Mom 266

Mom felt that the thing that had changed the most was the food situation.

Mom 267

During the master's stay, he never was worried or anxious (about food) at all.
However, Mom had to endure hunger all the time now.

During the master's stay, he used to feed Mom three times a day.

Now, Mom had to suffer from privation.

Whatever meals he did get did not help decrease Mom's hunger.

He looked at the mistress' eyes suspiciously because the mistress just poured rice gruel for him, instead of a hearty breakfast.
Mom was not used to eating (rice gruel), but the hunger forced him to swallow (the rice gruel).

(After the gruel) was gone, he then looked up at the mistress who was standing and looking at him worriedly.

When (the mistress) saw Mom looking at (the mistress) as if (Mom) would have begged for another (bowl of the gruel), the mistress then hurriedly turned her back and walked away.

Mom realized that there was no hope of getting any lunch because he saw the mistress preparing a little food, most of which was leftovers from breakfast, for Noo.
The mistress herself did not have anything either – she ate dinner only occasionally.

Sometimes, when Mom was very hungry, he looked at the mistress while she was eating.

If the mistress turned to look at (Mom), he then licked his mouth to let (the mistress) know that he was very hungry as well.

The mistress’ tears then welled up in (the mistress’) eyes.
Mom 281

(The mistress) hurriedly finished the meal and then fed him the remains immediately.

Mom 282

Mom did not understand why the things that used to be in (the house) were gone.

Mom 283

Mom only knew that the master had left home for a long time, but that (the master) would return one day.

Mom 284

Accordingly, the only thing he could do during this time was to wait for the master.

Mom 285

He did not know that the master had been conscripted as a soldier.
(The master) had to live far away, not knowing the date of his return.

Therefore, the mistress, who did not have any income at all, had to sell their belongings piece by piece during this hard life.

Sometimes, the mistress was willing to go without food so that her child could eat instead.

Or perhaps, she ate only a little so that Mom, whom her husband had entrusted to her care, could have enough to eat.
Mom had been absolutely prohibited by the master from eating any stuff outside the house since Mom was still small.

Mom always obeyed (the master's order) because there was no need for him to find things to eat at other places when he had a full stomach.

However, Mom had to break the master's order now because of his intolerable hunger.

Therefore, (Mom) had to rely on rubbish bins like other stray dogs.
Because of the starvation and grief over the master's disappearance, Mom changed from what he had been like previously.

(Mom's) body also became thinner and thinner.

(Mom's) hair, which used to be shiny, became dull.

(Mom's) nose became dry.

(Mom's) eyes were depressed.
Mom 299

(action) symptom that used to jump-around be-cheerful afterwards become be-slow

(Mom's) behavior, which used to be cheerful, became sluggish.

Mom 300

He spent most of his time lying at the head of the stairs in order to wait for the master as the master had commanded.

Mom 301

Another two years passed with still no clue whatsoever as to the master's return.

Mom 302

One night, Mom was at the head of the stairs, which was his usual place.

Mom 303

The mistress and Noo were sleeping upstairs.

Mom 304

Mom it sleep be-sound-asleep go moment one but come be-frightened wake-up

Mom it sleep be-sound-asleep go moment one but come be-frightened wake-up
Mom was sound asleep for a moment, but both the mistress' cough and Noo's squeaking cry caused (Mom) to wake up late at night.

Mom 305

When the sounds upstairs were quiet, he then went on sleeping.

Mom 306

However, (Mom) was still listening for any unusual sounds.

Mom 307

After a while, he heard the whirring of a distant engine.

Mom 308

Mom it know that be sound airplane because when it still be puppy

Mom knew that (the whirring sound) was the sound of an airplane because he had always run and barked at (the airplanes) flying over the roof of the house when he was a puppy.

Mom 309

And, the master used to laugh with pleasure when Mom tried to chase and bite the airplanes.

Mom 310

He lay and listened to that distant sound for a while, and then (Mom) realized that the airplane was approaching.

Mom 311

Suddenly, Mom was so frightened that (Mom) was almost unconscious.

Mom 312

(Mom's) hair bristled all over his body and (Mom) stood up quickly.

Mom 313
In the midst of the darkness and silence, there was a sound that he had never heard before resounded all over (the area).

Mom thought that it was the sound of a howling dog.

But that howling dog had to be extremely big and frightening.

The howl was loud at frequent intervals.

Mom trembled with excitement.
What dog could howl so loudly that (his howl) was able to be heard all over the town?

Mom 319

Mom suddenly howled back.

Mom 320

However, his howl was so soft that he hardly heard (his own howl).

Mom 321

Suddenly, he noticed that all of the street lights went out.

Mom 322

The mistress screamed from upstairs.
Noo cried in fright.

Outside of the house, there were the sounds of people running, calling, and shouting to one another, the sounds of windows and door panes being opened and closed, and the sounds of crying children all over (the area).

Mom rushed down to the front yard.

A brief moment later, the mistress carried Noo, who hugged (the mistress) tightly, in her arms coming down (out of the house) to sit with (Mom).
When (Mom) saw the mistress, Mom’s thrill and fright were gone.

Mom 328

He suddenly calmed down because he realized that he had a duty to do.

Mom 329

He scooted himself up until (Mom) was close to the mistress’ body.

Mom 330

He licked the mistress’ hand and Noo's arm.

Mom 331

(Licking the mistress and Noo) was the only way for him to tell both of them not to be frightened (because) Mom still was with them.
Mom did not know how long he sat with the mistress.

At that time, he was able to see several things that he had never experienced.

He was able to see long beams of flashlights ascending to the sky.

(Mom) saw white airplanes swooping over.

(Mom) heard the sound of flack which was so loud that (it) hurt his eardrums.
The sound of the bombs plummeting through the air made a loud, splashing sound.

Instinct suddenly told him to crouch on the ground.

Not only did Mom feel a sudden pang along the backbone, but the hair on his neck and back also stood up.

Meanwhile, from the shaking of the earth, he could feel that there were several successive explosions in the distance.
Mom still guarded the mistress until (Mom) heard the gigantic dog howling resonantly and successively again.

Mom 342

The mistress got up from where she had been sitting.

Mom 343

Mom noticed that the people began lighting a fire and using flashlights in various places again.

Mom 344

The sounds of people talking to one another and laughing were heard from the places around the house.

Mom 345
The mistress petted his head softly as if (the mistress) was thanking him for his company, and then (the mistress) carried Noo in her arms and went back upstairs.

**Mom 346**

lāŋtêq̤' k'án màjwà: mɔ:m těอะ? pàj tʰaŋ daj hěn tè: kʰon kʰut’ lūm
after that no-matter Mom FUTURE go way which see only people dig pit
prep det mod n aux v n comp v mod n v n

kan tʰūapaj jàj bāŋ têk’ bāŋ
together all-over be-big some be-small some
mod mod v mod v mod

After that, no matter where Mom went, (Mom) saw people digging either big or small pits all over (the area).

**Mom 347**

mɔ:m mán tʰiaw dom tàm kɔŋ din tʰi: kʰɑw kʰut’ kʰūm mə: kə: màj hěn
Mom it wander smell along pile soil that they dig be-up come but not see
n pro v v prep n n comp pro v v v conj neg v

mi: kлин ?àʔraj kɔn pàj kwà: kлин tʰammaʔda:
have smell something be-excessive go comparative-marker smell normal
v n n v v mod n mod

Mom wandered around smelling the piles of soil that they had dug, but (Mom) did not smell anything unusual.

**Mom 348**

mē: nàjıpʰūjīŋ kɔ: kʰut’ lūm tʰi: rim rūa kʰâŋ bān
even a-mistress-of-a-house also dig pit at at-the-edge-of fence near house
mod n aux v n prep prep n prep n

Even the mistress dug a pit near the fence of the house.

**Mom 349**

takè: tʰi: jū: bāŋ tít’ kan ke: mə: tᵉʔuaj kʰut’ hāj
old-man that live house be-close-to each-other third-personal come help dig give
n comp v n v mod pro v v v v

The old man living next door helped (the mistress) dig (the pit).
Mom 350

Mom assumed that the mistress was probably digging in search of a rat or an old bone that had been buried.

Mom 351

He then dug and scraped the soil using his front two paws while pressing his nose downwards on the soil.

Mom 352

(Mom) sniffed with all his might in order to locate the buried rat, bone, or whatever (stuff) that the mistress wanted.

Mom 353

Mom dug until he had piled up a huge mound of soil.
Mom 354

The mistress and the old man laid down their hoe and spade, sat down looking at him, and laughed.

Mom 355

The old man complimented the mistress: "This dog is awfully clever."

Mom 356

Still, Mom did not know what the mistress was digging for.

Mom 357

After that, whenever the sounds of airplanes and howling dogs were heard, Mom always saw the mistress carrying Noo in her arms and descending into the pit.
At last, Mom learned (why the mistress had to descend into the pit after hearing the sounds of the airplanes and howling dogs.)

If he heard the sound of the airplanes in the distance during the night, he howled and loudly scratched at the door of the house in order to wake the mistress up.

When (Mom) knew that the mistress had gotten up, he then rushed into the pit to wait for her there.

The nighttime excitement happened more and more often, and the sound of explosions came closer and closer to the house every time.
The villagers in the neighborhood began to leave their houses.

Mom saw that a number of houses were closed up and abandoned.

That once busy and crowded lane became quiet and lonely.

Only this mistress stayed, living in the house with Noo.

Mom did not know (why the mistress stayed).
He assumed that the mistress probably was staying (at the house) in order to wait with Mom for the master's return.

**Mom 368**

məm man pen màːn
Mom it be dog
n pro v n

Mom was a dog.

**Mom 369**

man təaʔ rūː dāŋ jəŋraj wāː naːjpʰǔːjih nán kluə səːn
it IRR know able how that a-mistress-of-a-house that be-frightened extremely
pro aux v mod INTER COMP n det v mod

kluə
be-frightened
v

How could he know that the mistress was extremely frightened?

**Mom 370**

məmpenʔan làpʰəxm təon kūɾapᵗ təaʔ lómtʃepʔ loŋ
cannot sleep so nearly IRR be-ill be-down
aux v conj mod aux v v

(The mistress) could not sleep well, so (the mistress) was on the verge of falling ill.

**Mom 371**

məm man màj miː hōntʰaːŋ təaʔ rūː dāŋ lej wāː naːjpʰǔːjih kʰsəŋ
Mom it not have way IRR know able at-all that a-mistress-of-a-house of
n pro neg v n aux v mod mod COMP n prep

man ʔopʰəʔjopʔ lópʔ pʰaj təʔaːwrbən kʰəw paj màj dāj kʰː
it migrate avoid disaster follow villager they go not able accordingly
pro v v n v n pro v neg mod conj
There was no way for Mom to know that his mistress could not migrate to avoid the disaster, unlike other villagers, because she was alone.

**Mom 372**

mâj mi: pʰuakʰɔ̀ŋŋ woŋsákʰa?najájtʰ ʰtʰmâj ʰtʰtɔáʔ? pajʔasâj dâj
not have companion relatives anywhere in-order to go live able
neg v n n mod conj v v mod

(The mistress) had no companions or relatives whom (the mistress) could go live with.

**Mom 373**

lêʔ kʰwaṃtʃɔn nân kâ: baŋkʰapʰ hâj najpʰû́jíŋ tɔŋ jû: ðe̠paj
and poverty that also force cause a-mistress-of-a-house must live henceforth
conj n det aux v v n aux v mod

tʰântʰi: sên tɔáʔ hûŋ kʰwaṃplɔntʰaj kʰɔj ʰlûk’ læʔ
although extremely completely be-worried safety of child and
conj mod PAR v n prep n conj

kʰwaṃrûʃûk’ plàiwpɔw tʰi: kûap/tɔáʔ tʰon mâj dâj
feeling loneliness that nearly IRR endure not able
n n COMP mod aux v neg mod

Poverty also forced the mistress to live (at the house) in spite of (the mistress’) extreme worry about her child’s safety and the loneliness that (the mistress) almost could not endure.

**Mom 374**

kʰuṃ wan núŋ )$/m$ mûm rûŞûk’ rûmron lêʔ tûmṭen mûâŋkâp’ wâ: mi:
night day one Mom feel be-anxious and be-excited as-if that have
n n num n v v conj v conj COMP v

siŋdaj bòk’ man wâ: pʰaj kâmləŋ klâj kʰâ˘w ma:
something tell it that disaster progressive be-near enter come
n v pro COMP n aux v v v

One night, Mom felt anxious and excited as if there was something telling him that a disaster was approaching.
Afterwards, (what Mom felt previously) came true.

Late at night, there were the sounds of howling dogs and approaching airplanes.

The mistress carried Noo in her arms and ran down into the pit.

Mom also ran down (into the pit) in order to sit near (the mistress and Noo) as usual.

The sound of the airplanes was louder than that which Mom had ever heard.
The loud sound of explosions was heard approaching the house.

Mom licked the mistress' hand.

(Mom) felt that the hand was very cold due to fright.

Mom heard the sound of bombs parting through the air and falling straight towards the roof of the house.

He crouched, still, waiting for the shake of the explosions.
But instead of the normal boom, Mom heard a loud crash followed by an explosion.

Mom 386

Another short while one it afterwards get smell stink burn extremely

After a short while, he smelled strong burning smell.

Mom 387

The house was certainly on fire.

Mom 388

Mom jumped upwards out of the pit.

Mom 389

(Mom) ran to the kitchen.

Mom 390

(Mom) saw that patches of the roof were on fire, and (the fire) was spreading.
Mom was very frightened, but all (Mom) could do was bark.

Afterwards, he ran back to bark at the pit in order to tell the mistress that the house was now on fire.

However, the mistress did not come out of the pit.

Mom could only bark and run back and forth because of being worried about the house, the mistress, and Noo.
Mom could not decide what to do.

Suddenly, he again heard the sound of bombs screaming down through the air.

(This sound) made (Mom’s) back suddenly turn cold.

Before Mom could be able to do anything, he felt like there was a heavy object striking against (Mom) so strongly that his body was hurtled far away.

There was a buzzing in (Mom's) ears.
Mom was unconscious for a while because of the power of the bomb that had been dropped right in the middle of the yard.

When Mom recovered (his consciousness), the first thing he saw was the house that was on fire so brightly that (the burning house) illuminated the whole area.

What first popped in his mind was the mistress and Noo.

How were (the mistress and Noo) doing?
He tried really hard to stand up, but he suddenly felt a sharp pang in his hind leg.

Mom 405

Mom turned to see that there was a long wound on his left hind leg.

Mom 406

Either shrapnel or a scrap of wood had come flying through the air and struck his leg.

Mom 407

His thick, bright red blood was flowing out.

Mom 408

He collapsed to lie down because (Mom) was still not capable of walking.

Mom 409

Mom lay still and licked the wound for a long time until the wounded leg gradually recovered from being numb and regained feeling.
Then, he awkwardly walked to the pit where the mistress had been.

The pit was completely quiet without any sound.

The bomb that had fallen in the middle of the yard hurtled the soil, covering about half of the pit.

Mom saw the mistress' feet protruding from the pile of soil.

He bent down to lick (the mistress’ feet).
The feet were very cold without any sign of life.

Mom felt burning hot all over his body.

The master had put the mistress and Noo into his care.

Now, the mistress and Noo were under the pile of soil.

Mom immediately decided to use both forelegs to dig (for the mistress and Noo).

He dug with all his strength.
His heart beat as if (Mom's heart) would have exploded out of the chest.

He had to get the mistress and Noo out of the pit.

However, the soil that was covering (the mistress and Noo) was too thick for Mom to dig by himself, even with all of his strength.

At his wit's end, he began barking and howling at the mouth of the pit.

His howl made the villagers in the neighborhood disconsolate because it was the mourning of a cross-bred dog whose heart had been utterly broken.
At dawn, Mom heard the sound of noisy people outside of the house.

There was a big truck parked in front of the gate.

By that time, the house fire had died out.

There was nothing left but ashes and pale smoke.

A group of people holding shovels and spades ran into the house.
When the group of people saw Mom standing barking at the pit, they then went straight to him.

When (the group of people) saw the mistress' foot protruding from the pile of soil, Mom heard them calling and shouting to one another noisily.

Many other people ran to the pit and (the people) began to shovel the soil immediately.

At last, Mom was saw the mistress lying (in the pit) as if (the mistress) had been sleeping under the pile of soil.

In the pit, Noo lay still in her mother's embrace.
Mom jumped into the pit to straddle the mistress.

(Mom) did not let anyone get near (the mistress and Noo).

He bared his white fangs and growled threateningly.

His eyes turned an intense shade of green.

All people in the world were (Mom’s) enemies.

These people made the master leave.
These people caused the house where he had spent his life to be completely destroyed by fire.

These people were going to touch the mistress and Noo's bodies.

(These people) would do other harmful things in the future.

One man was approaching the mistress’ body.

Mom snapped at (the man's) arm.
(The man) called loudly for other people to help (the man).

However, Mom could fight off all of the people by himself.

At last, they worked together to carry the mistress and Noo’s dead bodies onto the truck, which then disappeared from view.

Mom awkwardly hobbled after (the truck) because his leg was hurt.

But he ran out of strength.
Mom 453

məxm man ñən wonian rōp’ bān
Mom it walk move-around around house
n pro v v prep n

Mom walked around the house.

Mom 454

tā?wan sāj kʰūn ma: man rū:sūk’tʰāŋ hīw lē? jāk’nām
sun late rise come it feel all be-hungry and be-thirsty
n mod v v pro v mod v conj v

Later in the late morning, he felt hungry and thirsty.

Mom 455

kʰā: kʰāŋ man rōm tēp’ māk’ kʰūn ma: ʔík’
leg of it begin hurt a-lot-of increase come again
n prep pro v v mod v v mod

His leg began to hurt again.

Mom 456

tcā?mūk’ kʰāŋ man hēŋ pʰāk’
nose of it be-dry parched
n prep pro v mod

His nose was dry and parched.
Mom 457

líªn kʰáŋ⁵ man hâj lë? pʰɛ: ban
tongue of it dangle and spread-out flare
n prep pro v conj v v

His tongue dangled and flared.

Mom 458

tə: kʰáŋ⁵ man sàc’ deŋ dúaj sǎaj lûat’
eye of it douse red with long-line blood
n prep pro v mod prep class n

His red eyes were completely bloodshot.

Mom 459

mxml lágm tua loŋ nəŋ klāj klāj pàck’ lūm tʰi: kʰāw kʰût’ ?aw
Mom collapse body descend lie near near mouth pit that they dig take
n v n v v mod mod n n COMP pro v v

najpʰújiŋθ pəj
a-mistress-of-a-house go
n v

Mom collapsed near the mouth of the pit, where they had dug to take the mistress away.

Mom 460

man kʰraŋ⁵ baw baw ?ak’ kʰráŋ nûŋ
it mourn softly softly another time one
pro v mod mod mod class num

Again, he mourned softly.

Mom 461

lé:w kʰ: tâŋtcai tčaʔ nəŋ jù: tʰi: nân tɕonkwā: naj tčaʔ klāp’ ma:
already afterwards intend FUTURE lie live place that until master FUTURE return come
mod aux v aux v v n det conj n aux v v

Then, he intended to lie there until the master came back.

Mom 462

tčaʔ dûʔ tčaʔ tî: wâ: man mâj tʰam tám tʰi: naj sâŋ man kʰ:
FUTURE scold FUTURE hit scold it not do follow that master order it also
aux v aux v v pro neg v v COMP n v pro aux
He was willing to be scolded and hit because he did not do what the master had told him to.

**Mom 463**

kʰːsāmːkʰən kʰːšː hāj naij kləpʰ maː tʰːwənən

*important-issue beg-for give master return come only*

n v v n v v mod

The only important issue (for Mom) was the master's return.

**Mom 464**

mxn man nɔn təːhɛnnən jːuː lāːj wan dɔjtʰiməjmiː kʰːraj rː məj miː kʰːraj

Mom it lie like-that live several day without anyone know not have anyone

n pro v mod v mod n prep n v neg v n

ʔawtɛajsə́  pʰːɾəʔ  mən pen tː  pʰːbiəŋ məː tua nʊnŋ

*pay-attention because it be only only dog animal one*

v conj pro v mod mod n class num

Mom lay like that for several days without anyone's awareness or attention because he was just a dog.

**Mom 465**

najtʰisutʰ kʰːwəmxwkrəʔhāj kəː bəŋkʰːapʰ hāj man tən səːsəː; ʔəːkʰːhəkin

at-last hunger thirst afterwards force cause it must stagger go-hunting

mod n n aux v v pro aux v v v

At last, the hunger and thirst forced him to stagger out in order to find something to eat.

**Mom 466**

man dɔn paj təm tʰːʔənən

it walk go along road

pro v v prep n

He walked along the road.

**Mom 467**

jəʔ ʔəʔraj tʰːiː  pʰːɔtcaʔ  kin prəʔkʰːaj təʔːwɨtʰ dəj kəː kin məj lʊəkʰ;

*encounter something that enough eat sustain life able afterwards eat not choose*

v n COMP mod v v n mod aux v neg v

(Mom) ate everything he could find in order to sustain his life.
The dogs that used to be frightened of him, then, thronged to bark and bite (Mom).

Mom did not fight but tried to avoid (the dogs) because he did not have either the will power or the physical strength to fight with any dog ever again.

Mom wandered around without any specific destination.

The more (Mom) walked, the farther he was from his old house.
When night fell, he sometimes lay either under a row house or by a clump of grass near the road.

Mom 473

When he became weaker and weaker, he then lay under the shade in front of the gate of a big house on the road.

Mom 474

Mom slept for a long time because he was downhearted.

Mom 475

(Mom) woke up with a start when (Mom) heard the sound of people talking to each other nearby.

Mom 476

A girl loudly called "Daddy! Daddy!" several times.
Mom saw a girl, who was about ten years old, kneeling beside him. Mom felt that the hand was not an enemy's hand but a friend's hand. He answered by wagging his tail.
After a while, he saw a fat man walking toward (Mom) to open the gate.

Mom 483

(The fat man’s) face peered out and then (the fat man) asked "What is happening, daughter?"

Mom 484

"Daddy! Look at this extremely good-looking dog. It is such a pitiful sight because his leg is hurt. I will keep him," the girl shouted.

Mom 485

"Don't do that, daughter," said the man.

Mom 486
"(We) don't know where he is from. He might be a rabid dog because he looks quite odd."

Mom 487

mǎj bā: r̥̄k’ pʰᵅː mǔuataʔkī: man jān
not be-a-rabid-dog a-particle-used-with-statement-of-contradiction father recently it still
neg v PAR n mod pro aux

kr̥̄ʔdík’ hāŋ kāp’ nūː lej dēk’jīŋ pʰůt’ pʰl̥aŋ wag tail with first-personal-pronoun-used-by-females certainly girl talk while
v n prep pro PAR n v conj

pʰăʔjūŋ man háŋ lūk’ kʰūm jūrn support it give get-up ascend stand
v pro v v v v

"(He) is not a rabid dog, Daddy. He just wagged his tail to me," the girl said while helping Mom to get up.

Mom 488

nūː t̥äʔ t̥āŋtɕʰūː: man wā: ?ājʔ dīk’ maː first-personal-pronoun-used-by-females FUTURE name it that derogatory Dig come
pro aux v pro COMP TITLE n v

nūː ?ājʔ dīk’ maː nūː máʔ ?ājʔ dīk’ here derogatory Dig come here a-particle-used-to-persuade derogatory Dig
mod TITLE n mod PAR TITLE n

"I will name him Dig. Come here, Dig! Come here, Dig!"

Mom 489

mxml lūk’ kʰūm jūrn léːw dān sōse; tām dēk’jīŋ kʰāw paj naj bān Mom get-up ascend stand then walk stagger follow girl enter go in house
n v v v mod v v v n v v prep n

Mom got up and staggered after the girl into the house.

Mom 490

kʰāʔnāʔtʰiː: man t̥āŋ sīa tʰúk’jāŋ paj léːw hāŋ mi: kʰraj tʰiː: sāʔdeŋ wāː while it must lose everything go already if have anyone that show that
conj pro aux v n v mod conj v n COMP v COMP
During this time of his total loss, if someone was friendly (to Mom), he also wanted to make friends with them.

**Mom 491**

The man at the gate did not say anything.

**Mom 492**

(The man) left the gate open for his daughter and then walked across the lawn and ascended the stairs of the building.

**Mom 493**

The house in which Mom had now come to live was a very big building, which made it very different from his old house.

**Mom 494**
In front of the building were chairs, flower pots placed beautifully, and big trees giving cool shade.

Mom 495

There were many people in the house.

Mom 496

Everyone called his friend Taew.

Mom 497

Most of them also tried to please Taew.

Mom 498

Taew's father told a woman to feed him.

Mom 499
Mom 500

In a short moment, a big plate of rice mixed with minced pork curry and a basin of clear, clean water were placed beside him.

Mom 501

After he finished the meal, Taew ordered an old man to bathe him with soap.

Mom 502

When Mom’s body was dry, Taew applied medicine to his wounds.

Mom 503

Mom lived with Taew for a long time.

Mom 504

He knew that his name was now Dig.
If Taew called him by this name, he then came to (Taew).

However, Mom would never forget that his real name given to him by the master was "Mom."

While living with Taew, (Mom) was fed plentifully and taken good care of until he became healthy again.

(Mom’s) fur shone.

Anyone see anyone afterwards compliment that second-person Taew be-good-at go find
Whoever saw (Mom) always complimented Taew for her aptitude for raising such a (good-looking) dog.

Mom 510

despite his physical comfort, Mom was not as energetic and cheerful as he used to be.

Mom 511

Mom would never forget the master whom he always waited for.

Mom 512

Mom loved Taew because it was her hand that fed him.

Mom 513

However, Taew was not Mom's life.
Mom sometimes sat in front of the house to look at the people walking by in case one of them might be the master.

When a stranger sometimes came into the house, Mom had to rush to see (the stranger) in case he might be the master looking for him.

Two years later during a summer night, Mom was lying behind the building where a cool breeze was blowing.
There were not many people in the house that night because Mom had seen several of them holding suitcases and getting into a car with Taew that morning.

**Mom 518**

sound talk one-another that FUTURE go have-a-holiday
n v mod COMP aux v v

(The people) were saying that they would have a holiday.

**Mom 519**

be-late-at-night a-lot-of already but Mom it still not sleep
v mod mod conj n pro aux neg v

It was very late at night, but Mom was not asleep yet.

**Mom 520**

it lie live still still
pro v v mod mod

He lay still.

**Mom 521**

ear also wait listen sound various various as-usual
n aux v v n mod mod mod

He listened to various sounds as usual.

**Mom 522**

it hear sound like someone use iron-bar lever window near building downstairs
pro v n conj n v n v n prep n n

He heard a sound like there was someone prying open a downstairs window at the side of the building with an iron bar.
Mom 523

mə:m man kʰamram kʰúŋ kʰráŋ nún sľaŋ nán kʰ: njap’ paj
Mom it growl occur time one sound that afterwards be-quiet go
n pro v v class num n det aux v v

Mom growled once, and that sound then became quiet.

Mom 524

ʔí:k’ kʰrúmtuŋ sľaŋ nán daŋ kʰúŋ ʔí:k’
another short-moment sound that be-loud occur again
mod n n det v v mod

A short while later, that sound was heard again.

Mom 525

mə:m kʰjá j kʰjá lúk’ kʰúŋ dən ʔizm paj tʰaŋ tʰíma kʰžaŋ sľaŋ
Mom quiet quiet get-up ascend walk detour go path source of sound
n mod mod v v v v v n n prep n

Mom quietly got up and walked around to the source of the sound.

Mom 526

kʰōn kʰːx kʰžaŋ man tǎŋ tʰan pen preŋ
hair neck of it erect stand be brush
n n prep pro v v v n

His neck hair was as erect as (the bristles in) a brush.

Mom 527

kʰaʔmoj nɛː lé:w mĩʔtʰáŋ kʰraj ʔũm
thief be-certain already not anyone other
n v mod neg n mod

It could only be a thief.

Mom 528

kʰur ní: mə:m man tčáʔ tɕap’ kʰaʔmoj hâj kʰun tɛ:w lěʔ kʰon tʰáŋ
night this Mom it FUTURE catch thief give second-person Taew and people all
n det n pro aux v n v pro n conj n mod
Tonight, Mom would catch the thief so that Taew and all the people in this big house could recognize his skill.

**Mom 529**

Mom it walk in-the-manner-of be-quiet extremely
n pro v mod v mod

Mom walked extremely quietly.

**Mom 530**

(Mom) kept (himself) from barking.

**Mom 531**

When he walked past the corner of the building, he saw a man standing on a small stool and prying the window.

**Mom 532**

Mom gradually crept closer (to the man).
Mom 533

Mom expected to handle this unpleasant situation in a short moment.

Mom 534

Suddenly, the wind blew the man’s smell to his nose.

Mom 535

(Mom’s) heart almost stopped beating – from joy.

Mom 536

He rushed to the man with all of his strength.

Mom 537

(Mom) knocked the man to the ground, leaving him confused and dazed.
Mom 538

Mom was trembling all over.

Mom 539

(Mom) wagged his tail fast and wildly.

Mom 540

He licked the man from head to toe because the smell blown by the wind to his nose did not belong to anyone else.

Mom 541

Rather, it was the smell that he had known very well.

Mom 542

The smell belonged to the master whom Mom had been waiting for several years since the day that the master left.
The master was confused for a long time, but then he recognized (Mom).

He raised his arm and hugged Mom’s neck tightly.

"Mom," the master whispered in Mom’s ear.

"Mom," the master called Mom once again with a sob as if there had been a lump in the master’s throat.

Mom had not been called by that name for a long time.
When (Mom) heard the master call him (by this name), he howled with delight.

Mom 549

The master stood up, looked right and left, and quietly signalled Mom to be still and silent.

Mom 550

However, Mom was not still or silent because of his excessive gladness.

Mom 551

His happiness and youth were completely renewed.

Mom 552

The master ran across the lawn quietly.
When (the master) reached the hibiscus fence, he then leaped out of the house.

Mom fled on his four paws after (the master) and leaped the fence to go out of the house with the master.

The master quickly sat down.

(The master) petted his head and neck and, then, whispered in his ears "Mom! I never expected that I would be able to see you.

I thought that I didn’t have anything left in this world."
The master stopped talking for a while.

*They (Army authorities) sent me far away.*

I never heard any news from anybody.

When (I) returned home, I was told that the house had been entirely burned down.

(My) child and wife had died in the explosion.
They gave my job to someone else.

Mom 564

màj  mi:  kʰraj  kʰāw  tʃàʔ  ma:  kʰoxj
not  have  anyone  they  IRR  come  wait
neg  v  n  pro  aux  v  v

No one would wait for me.

Mom 565

kʰāː:  mòt’  hōntʰaːŋ  tɕiŋ  tɕiŋ  mzm
I-(vulgarism)  run-out-of  way  be-true  be-true  Mom
pro  v  n  v  v  n

?éj
a-particle-after-a-vocative-denoting-familiarity-or-affection
PAR

I am really at the end of my rope, Mom.

Mom 566

tiː  ?eŋ  jàː  nuːk’  wàː  kʰäː:  kʰeːj  lák’kʰàʔmoj
but  you-(vulgarism)  forbid  think  that  I-(vulgarism)  used-to  steal
conj  pro  v  v  COMP  pro  aux  v

But, don't think that I have ever stolen before.

Mom 567

kʰrán  niː  pen  kʰrán  rẽːk’
time  this  be  time  first
class  det  v  class  mod

This is (my) first time.

Mom 568

pʰxɗiː:  pʰóp’  ?eŋ  ?eŋ  kɔːː  tʰamhâj  kʰâː:  tɔŋ
exactly  meet  you-(vulgarism)  you-(vulgarism)  afterwards  make  I-(vulgarism)  must
mod  v  pro  pro  aux  v  pro  aux
Seeing you makes me too embarrassed to commit (the burglary)."

Mom 569

Mom 569

Mom 570

"I cannot afford to keep you."

Mom 571

The master pointed to the fence while chasing Mom.

Mom 572

"Go, get into the house, Mom!"

Mom 573
Mom answered by wagging his tail faster and running around the master.

**Mom 574**

náj lâj mañ jùk lâj kʰráŋ tè: mañm mañ kò: máj faŋ

master chase it still several time but Mom it still not listen

The master chased Mom away several times, but Mom did not obey (the master's command).

**Mom 575**

náj klâp’ maː lěːw

master return come already

The master had returned.

**Mom 576**

mà:xm teǎ? máj hâj náj pʰòŋ sâjtə: ŋiːk’ tɔːpaj

Mom FUTURE not let master out-of sight again henceforth

Mom would not let the master get out of his sight ever again.

**Mom 577**

kʰwaːmtɕiŋ náj pliaŋ pâj mà:k’ pʰrʔ? pʰʃm loŋ pʰʃmpʰʷəw ruŋraŋ

truth master change go a-lot-of because be-thin decrease human-hair be-messy

sûap’hä: kʰânt’wín

clothes ragged-and-frayed

Actually, the master had changed a lot; he was thinner with messy hair and ragged clothes.

**Mom 578**

tèː jàŋraj kʃʃəŋ pen náj kʰʃŋ mə:m náj tʰiː: mañ tʰiŋ maŋ dâj

but how still be master of Mom master that it leave not able

However, (the master) was still Mom's master whom Mom could not leave.
It was very late at night, and the waning moon began to rise and shine brightly all over (the area).

The master walked weakly and tiredly to sit at the edge of the ditch near the road.

(The master) looked into the distance.

Mom sat close to the master for a short while.

(Mom) noticed that the master was completely still, so an idea popped into his head.
Mom ran to find a dry stick, held it in his mouth, and placed it on the master's lap as usual.

Mom 585

<table>
<thead>
<tr>
<th>word</th>
<th>gloss</th>
<th>lemma</th>
<th>pos</th>
<th>sense</th>
</tr>
</thead>
<tbody>
<tr>
<td>naj</td>
<td>master</td>
<td>kā:</td>
<td>v</td>
<td></td>
</tr>
<tr>
<td>?aw</td>
<td>take</td>
<td>krāʔdōk’t</td>
<td>n</td>
<td></td>
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<tr>
<td>kʰwâŋ</td>
<td>stick</td>
<td>kʰrō:m</td>
<td>n</td>
<td></td>
</tr>
<tr>
<td>loŋ</td>
<td>throw</td>
<td>tam</td>
<td>v</td>
<td></td>
</tr>
<tr>
<td>paj</td>
<td>down</td>
<td>loŋ</td>
<td>n</td>
<td></td>
</tr>
<tr>
<td>naj</td>
<td>go</td>
<td>paj</td>
<td>n</td>
<td></td>
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<tr>
<td>kʰu:</td>
<td>in</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ditch</td>
<td>prep</td>
<td></td>
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</tr>
</tbody>
</table>

The master threw the stick into the ditch.

Mom 586

<table>
<thead>
<tr>
<th>word</th>
<th>gloss</th>
<th>lemma</th>
<th>pos</th>
<th>sense</th>
</tr>
</thead>
<tbody>
<tr>
<td>mzm</td>
<td>man</td>
<td>kā:</td>
<td>v</td>
<td></td>
</tr>
<tr>
<td>man</td>
<td></td>
<td>krāʔdōk’t</td>
<td>n</td>
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<tr>
<td>kʰrō:m</td>
<td>tam</td>
<td>loŋ</td>
<td>v</td>
<td></td>
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<td>loŋ</td>
<td>go</td>
<td>paj</td>
<td>n</td>
<td></td>
</tr>
<tr>
<td>it</td>
<td>afterwards</td>
<td>jump</td>
<td>v</td>
<td></td>
</tr>
<tr>
<td>a-sound-when-something-falling</td>
<td>follow</td>
<td>descend</td>
<td>go</td>
<td></td>
</tr>
<tr>
<td>n</td>
<td>pro</td>
<td>aux</td>
<td>v</td>
<td>ONOMATOPOEIA</td>
</tr>
<tr>
<td>v</td>
<td>v</td>
<td>v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>kʰāp’</td>
<td>hold-in-a-mouth</td>
<td>stick</td>
<td>v</td>
<td></td>
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<tr>
<td>kʰej</td>
<td>come</td>
<td>master</td>
<td>in-the-way</td>
<td>that</td>
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<td>tʰam</td>
<td>give</td>
<td></td>
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<td>hold-in-a-mouth</td>
<td>stick</td>
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<td>v</td>
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<td>v</td>
<td>v</td>
<td>v</td>
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<tr>
<td>v</td>
<td>aux</td>
<td>v</td>
<td></td>
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</tbody>
</table>

With a splash, Mom jumped (into the ditch) to fetch the stick for the master in the way that Mom used to do.

Mom 587

<table>
<thead>
<tr>
<th>word</th>
<th>gloss</th>
<th>lemma</th>
<th>pos</th>
<th>sense</th>
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<tbody>
<tr>
<td>naj</td>
<td>master</td>
<td>sōp’</td>
<td>n</td>
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<tr>
<td>nā:</td>
<td>bury-(face)</td>
<td>face</td>
<td>descend</td>
<td>on</td>
</tr>
<tr>
<td>loŋ</td>
<td>n</td>
<td>bon</td>
<td>v</td>
<td>hūa</td>
</tr>
<tr>
<td>n</td>
<td>v</td>
<td>n</td>
<td>prep</td>
<td>pro</td>
</tr>
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</table>

The master buried his face in Mom’s head.

Mom 588

<table>
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<th>word</th>
<th>gloss</th>
<th>lemma</th>
<th>pos</th>
<th>sense</th>
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<td>n</td>
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<td>master</td>
<td>rīak’t</td>
<td>tʃek’</td>
<td>man</td>
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<tr>
<td>it</td>
<td>several</td>
<td>time</td>
<td>not</td>
<td>talk</td>
</tr>
</tbody>
</table>

The master whispered Mom’s name several times, and (the master) did not say anything again.

Mom 589

<table>
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<th>word</th>
<th>gloss</th>
<th>lemma</th>
<th>pos</th>
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</thead>
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<tr>
<td>námta:</td>
<td>tear</td>
<td>rōm</td>
<td>v</td>
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</tr>
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<td>pʰāw</td>
<td>be-hot</td>
<td>rūŋəj</td>
<td>loŋ</td>
<td>bon</td>
</tr>
<tr>
<td>loŋ</td>
<td>burning-(hot)</td>
<td>drop</td>
<td>down</td>
<td>on</td>
</tr>
</tbody>
</table>

Warm tears dropped on Mom's face and nose.
The master sat like that for a long time.

At last, the master stood up slowly, absent-mindedly fumbled Mom’s ears, and said, “Mom, you win. Let’s go together. Come! Follow me!”

Then, the master walked, and Mom followed (the master) closely.
On that summer night, if someone walking along Ratcawithi Road at around 2.30 a.m., they would have seen a tall thin man wearing torn and ragged clothes walking slowly and weakly along the side of the road.

Beside (the man) was a good-looking male dog, holding a stick with his neck erect and his tail held high, running joyfully after the man.
BIBLIOGRAPHY


