ASPECTS OF DISCOURSE PROMINENCE IN
SELECTED MANDARIN CHINESE
CHILDREN’S STORIES

BRITTE-CATHERINE GORTON

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Researcher: Britte-Catherine Gorton

Degree: Master of Arts in Linguistics

Advisor: Assistant Professor Thomas M. Tehan, Ph.D.

Approval Date: 2 March 2012

Institution: Payap University, Chiang Mai, Thailand

The members of the thesis examination committee:

1. ________________________________ Committee Chair
   (Professor Somsonge Burusphat, Ph.D)

2. ________________________________ Committee Member
   (Assistant Professor Thomas M. Tehan, Ph.D)

3. ________________________________ Committee Member
   (Prang Thiengburanathum, Ph.D.)
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Britte-Catherine Gorton
ABSTRACT

This thesis examines three areas of discourse prominence applied to four selected Mandarin Chinese children’s narratives. The purpose of this research is 1) to identify which stages occur in the surface and notional structures of the texts, what their attributes are and how they correlate with each other, 2) to identify which salience bands occur in the selected texts and what their characteristics are, and 3) to construct a reasonable macrostructure of each discourse.

It was found that the narratives followed Longacre’s surface and notional structure scheme, though did not contain the stages of Final Suspense or Finis. Two stages not described by Longacre were found: an Aside to the Reader, occurring between Pre-Peak Episode in the Developing Conflict, and Pre-Denouement Episodes occurring between the Climax and Denouement.


The macrostructure of one text was constructed by recursively applying van Dijk and Kintsch’s (1983) five macrorules to Storyline and supporting material to generate
three successively abstract levels of macrostructures. The application of these rules
created a reasonable summary of the text.

Suggested areas where further study would be profitable are 1. Peak marking: For example, what is the role of verb density in the Peak? Are there other markers of Peak found in Mandarin narrative besides the ones described here? 2. Salience scheme: How are Pivotal Storyline, Secondary Storyline, and Flashback clauses marked in Mandarin narrative? Where do they occur in relation to the surface structure? 3. Macrostructure construction: How do structures based on Storyline-only clauses compare to all-clause constructions? In terms of the surface and notional structure, with the study of more texts would a general pattern become visible as to how the surface and notional structure correlate with each other?
ชื่อเรื่อง: ลักษณะความเด่นทางสัมพันธ์สารของเรื่องเล่าสำหรับเด็กที่เลือกมาในภาษาจีนกลาง

ผู้วิจัย: บริตเทา-แคทเธอรีน กอร์ทัน

ปริญญา: ศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาศาสตร์

อาจารย์ที่ปรึกษา: รองศาสตราจารย์ ดร.โธมัส เอม. เทน

วันที่อนุมัติผลงาน: 2 มีนาคม 2555

สถาบันการศึกษา: มหาวิทยาลัยพยาบาล จังหวัดเชียงใหม่ ประเทศไทย

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คำสำคัญ: Mandarin, narrative, surface structure, notional structure, salience scheme, macrostructure

บทคัดย่อ

วิทยานิพนธ์ฉบับนี้ศึกษาลักษณะเด่นสามด้านจากเรื่องเล่าสำหรับเด็กในภาษาจีนกลางสี่เรื่อง วัตถุประสงค์ของงานวิจัยนี้คือ
1) เพื่อระบุว่าโครงสร้างพื้นฐานและโครงสร้างลึกของเรื่องมีกี่ฉากทั้งหมด ประกอบด้วยความสัมพันธ์ของฉากอย่างไร 2) เพื่อระบุลักษณะเด่นที่เป็นลักษณะเด่นในเรื่องและมีลักษณะอย่างไรจากเรื่องที่เลือกมา 3) เพื่อทำโครงสร้าง macrostructure ในสัมพันธ์สารจากโครงเรื่องหลัก

วิธีของ Longacre (1996) ได้นำมาใช้ในการหาจากต่างๆของโครงสร้างพื้นฐานและโครงสร้างระดับลึก แม้ว่าจะไม่ปรากฏว่ามีฉาก Final Suspense หรือ Finis นอกจากนี้ยังมีฉากที่ Longacre ไม่ได้อธิบายไว้ คือ จากฉากกับผู้อ่าน (Aside to the Reader) ซึ่งปรากฏระหว่างฉากก่อนจุดสูงสุดในช่วงที่ความขัดแย้งกำลังเพิ่มขึ้น และฉากก่อนฉากสุดท้าย (Pre-Denouement) ซึ่งเกิดขึ้นระหว่างจุดสูงสุดและฉากสุดท้าย

จากการศึกษาพบว่าเรื่องเล่าสำหรับเด็กมีลักษณะของเรื่องทั้งหมดระดับจากก้าวกระโดดตามหลักของ Longacre คือ 1. โครงเรื่องหลัก 2. พื้นหลังของเรื่อง 3. องค์ประกอบจาก 4. จากผสมผสาน 5. การประเมินผล และ 6. การเชื่อมต่อของเรื่อง โครงเรื่องหลักที่แสดงถึงบทบาทสำคัญของโครงเรื่องหลักที่แสดงถึงบทบาทสำคัญและการเล่าเรื่องย่ออนุดิตไม่มีปรากฏให้เห็น
วิธีของ van Dijk และ Kintsch (1983) ได้นำมาใช้ในการหาใจความสำคัญจากประโยคต่างๆ จากเรื่องเล่าหนึ่งเรื่อง โดยกฏทั้งหมดประกอบได้นำมาใช้เพื่อหาใจความสำคัญตามระดับจากโครงเรื่องหลักและเนื้อหาสนับสนุน การนำกฏเหล่านี้มาใช้ทำให้สามารถหาบทสรุปของแต่ละเรื่องได้

ข้อเสนอแนะเพื่อประโยชน์สำหรับการวิจัยในอนาคตคือ 1. สิ่งที่ระบุจุดสูงสุด: เช่น บทบาทของความหนาแน่นของคำบริยายในจุดสูงสุดเป็นอย่างไร มีสิ่งที่ระบุจุดสูงสุดในเรื่องเล่าภาษาจีนกลางอีกนอกจากที่อภิปรายไปแล้วบ้างหรือไม่ 2. เรื่องลักษณะเด่นของเรื่อง: โครงเรื่องหลักที่แสดงถึงบทบาทสำคัญ โครงเรื่องหลักที่แสดงถึงบทบาท และการเล่าเรื่องย่อตนเองมีการปรากฏถูกต้องใดในเรื่องเล่าของจีน และปรากฏที่ไหนเมื่อเทียบจากโครงสร้างพื้นฐาน 3. โครงสร้างพื้นฐานที่เกี่ยวข้องกับใจความสำคัญ: ลักษณะของโครงสร้างพื้นฐานที่มาจากประโยคต่างๆ ในโครงเรื่องหลักอัจฉริยะแต่งต่างจากเมื่อศึกษาทุกประโยคในเรื่องมาวิเคราะห์อย่างไรบ้าง ส่วนเรื่องของโครงสร้างพื้นฐานและโครงสร้างระดับลึกนั้น หากมีการศึกษาเรื่องล่าสุดนี้ รูปแบบทั่วไปที่ถูกต้องการเรียนประโยคในโครงสร้างพื้นฐานและโครงสร้างระดับลึกจะเห็นได้ชัดเจนมากขึ้นอย่างไรบ้าง
# TABLE OF CONTENTS

Acknowledgements .................................................................................................................. ii  
Abstract ..................................................................................................................................... iii  
บทคัดย่อ .................................................................................................................................. v  
List of Tables ............................................................................................................................... xi  
List of Figures .............................................................................................................................. xii  
List of Abbreviations and Symbols ............................................................................................. xiii  
Chapter 1 Introduction ................................................................................................................ 1  
1.1 Introduction ......................................................................................................................... 1  
1.2 Objectives and Research Questions ...................................................................................... 1  
1.3 Hypotheses .......................................................................................................................... 2  
1.4 Text Selection Criteria .......................................................................................................... 2  
1.5 Scope and Limitations ............................................................................................................ 5  
1.6 Overview of the Thesis .......................................................................................................... 6  
1.7 The Mandarin Language ....................................................................................................... 6  
1.8 Phonology Sketch ................................................................................................................. 8  
1.9 Grammar Sketch ................................................................................................................... 11  
1.9.1 Clause Structure .............................................................................................................. 11  
1.9.2 The Noun Phrase ............................................................................................................. 17  
1.9.3 The Prepositional Phrase ................................................................................................. 19  
1.9.4 The Verb Phrase .............................................................................................................. 21  
1.9.5 Aspect Markers ............................................................................................................... 23  
1.9.5.1 Perfective Aspect ....................................................................................................... 23  
1.9.5.2 Durative Aspect ......................................................................................................... 24  
1.9.5.3 Experiential Aspect .................................................................................................... 25  
1.9.5.4 Delimitative Aspect ................................................................................................... 26  
1.9.6 Clause-Final Particles ..................................................................................................... 26  
1.9.6.1 Clause-Final le ......................................................................................................... 27  
1.9.6.2 Other Clause-Final Particles .................................................................................... 29  
1.10 Summary ............................................................................................................................. 30  
Chapter 2 Lenses for Analyzing Discourse ................................................................................ 31  
2.1 Introduction ......................................................................................................................... 31
2.2 Foundational Issues in the Study of Discourse ...........................................31
  2.2.1 Definition of text and discourse .........................................................31
  2.2.2 What is Discourse Analysis? .................................................................32
2.3 Lenses for Analyzing Discourse .................................................................32
  2.3.1 Typology and Genre ..............................................................................33
  2.3.2 Segmentation of the Text .......................................................................36
  2.3.3 Surface and Notional Structure ...............................................................39
  2.3.4 Storyline and Supportive Material .........................................................44
  2.3.5 Macrostructure .......................................................................................48
2.4 Literature Review .........................................................................................50
2.5 Summary .......................................................................................................53

Chapter 3 Segmentation and Surface and Notional Structure .........................54
  3.1 Introduction .................................................................................................54
  3.2 The Stories and Their Segments .................................................................54
    3.2.1 Hua Pond .............................................................................................55
    3.2.2 Texts 2-4 .............................................................................................61
    3.2.3 Summary of Boundary Markers ............................................................67
  3.3 Surface and Notional Structures .................................................................69
    3.3.1 Title, Aperture, Finis ..........................................................................70
    3.3.2 Stage and Exposition .........................................................................71
      3.3.2.1 Stage .............................................................................................71
      3.3.2.2 Exposition .....................................................................................74
    3.3.3 Pre-Peak Episodes, Inciting Moment, Aside to the Reader and Developing Conflict ........................................................................75
      3.3.3.1 Pre-Peak Episodes and Aside to the Reader ..................................75
      3.3.3.2 Inciting Moment ..........................................................................80
      3.3.3.3 Developing Conflict .....................................................................80
    3.3.4 Peak and Climax .................................................................................81
      3.3.4.1 Peak .............................................................................................82
      3.3.4.2 Climax ..........................................................................................84
    3.3.5 Post-Peak Episodes, Pre-Denouement Episodes and Denouement .......85
      3.3.5.1 Post-Peak Episodes ......................................................................85
      3.3.5.2 Pre-Denouement Episodes .............................................................87
      3.3.5.3 Denouement ................................................................................88
    3.3.6 Closure and Conclusion ......................................................................88
      3.3.6.1 Closure .........................................................................................88
<table>
<thead>
<tr>
<th>Table</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Statistics of the four selected texts</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Chart of Mandarin phonemes with pinyin counterparts (adapted from Li and Thompson 1981: 5)</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>Mandarin vowels (adapted from Yip 2007: 23)</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>Mandarin diphthongs and triphthongs (adapted from Yip 2007: 23-24)</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>Chart of Mandarin tones (adapted from Li and Thompson 1981: 8)</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>Clause-final particles found in the selected texts (adapted from Li and Thompson 1981: 238)</td>
<td>27</td>
</tr>
<tr>
<td>7</td>
<td>States in which clause-final le expresses CRS (adapted from Li and Thompson 1981: 244)</td>
<td>28</td>
</tr>
<tr>
<td>8</td>
<td>Notional types (adapted from Longacre 1996: 10)</td>
<td>35</td>
</tr>
<tr>
<td>9</td>
<td>Van Dijk and Kintsch’s thematic grouping markers (1983: 204)</td>
<td>36</td>
</tr>
<tr>
<td>10</td>
<td>Barnwell’s boundary markers (1980: 236-240)</td>
<td>37</td>
</tr>
<tr>
<td>11</td>
<td>Dimensions of thematic continuity/discontinuity in narrative</td>
<td>38</td>
</tr>
<tr>
<td>12</td>
<td>Markers of text segmentation used in this thesis</td>
<td>38</td>
</tr>
<tr>
<td>13</td>
<td>A comparison of Longacre (1996) and Todorov’s (Lacey 2000) notional structure</td>
<td>41</td>
</tr>
<tr>
<td>14</td>
<td>Etic surface and notional structure of narrative (adapted from Longacre 1996: 36)</td>
<td>43</td>
</tr>
<tr>
<td>15</td>
<td>Etic salience scheme for narrative (Longacre 1996: 28)</td>
<td>45</td>
</tr>
<tr>
<td>16</td>
<td>Emic salience scheme for Thai (Somsonge 1991: 113)</td>
<td>47</td>
</tr>
<tr>
<td>17</td>
<td>Segments and markers of unity in Text 1 “Hua Pond”</td>
<td>58</td>
</tr>
<tr>
<td>18</td>
<td>Segments and markers of unity in Text 2 “King Qian Shoots the Tide”</td>
<td>61</td>
</tr>
<tr>
<td>19</td>
<td>Segments and markers of unity in Text 3 “Liu He Fills in the River”</td>
<td>63</td>
</tr>
<tr>
<td>20</td>
<td>Segments and markers of unity in Text 4 &quot;Invisible Grass&quot;</td>
<td>65</td>
</tr>
<tr>
<td>21</td>
<td>Percentages of boundary markers found in Texts 1-4</td>
<td>69</td>
</tr>
<tr>
<td>22</td>
<td>“Hua Pond” surface and notional structure</td>
<td>93</td>
</tr>
<tr>
<td>23</td>
<td>“King Qian Shoots the Tide” surface and notional structure</td>
<td>94</td>
</tr>
<tr>
<td>24</td>
<td>“Liu He Fills in the River” surface and notional structure</td>
<td>94</td>
</tr>
<tr>
<td>25</td>
<td>“Invisible Grass” surface and notional structure</td>
<td>95</td>
</tr>
<tr>
<td>26</td>
<td>Percentage of clauses per segment</td>
<td>97</td>
</tr>
<tr>
<td>27</td>
<td>Mandarin emic salience scheme</td>
<td>124</td>
</tr>
<tr>
<td>28</td>
<td>Level 2 macropropositions</td>
<td>138</td>
</tr>
<tr>
<td>29</td>
<td>Level 3 Macroproposition for “Liu He Fills in the River”</td>
<td>143</td>
</tr>
</tbody>
</table>
LIST OF FIGURES

Figure 1 Mandarin classification (adapted from Li and Thompson 1981: 3) ..............7
# LIST OF ABBREVIATIONS AND SYMBOLS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3sg-m</td>
<td>Third person singular noun - male</td>
</tr>
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<td>3sg-n</td>
<td>Third person singular noun - neutral</td>
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<td>Construction (a two-part grammatical construction)</td>
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</tr>
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</tr>
<tr>
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<tr>
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<td>Locative Marker</td>
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</tr>
</tbody>
</table>
Chapter 1
Introduction

1.1 Introduction
Chapter 1 is divided into two parts. The first part outlines the objectives, research questions, hypotheses, methods, scope and limitations, and overview of the thesis. The second part presents a general introduction to aspects of the Mandarin Chinese language as needed for this study, including a brief phonology and grammar sketch.

1.2 Objectives and Research Questions
This thesis analyzes three different features of discourse prominence in selected Mandarin children's stories: 1) the surface and notional structure, 2) Storyline and supportive material and 3) the macrostructure. The thesis identifies how this information is encoded within four selected Mandarin children's narratives. To do this, each of the texts is first analyzed into logical segments using topic continuity markers (Barnwell 1980, Givón 1984, Dooley and Levinsohn 2001). This analysis results in a rough outline of the surface and notional structure stages. Next, each thematic unit is analyzed for what type(s) of salience information it contains. Specifically, the discussion focuses on how material with differing degrees of salience to the Storyline is encoded within the surface structure. The surface grammatical coding will then be compared to the semantic (notional) structure of the text by looking at what characteristics mark the various stages of the story. Finally, a macrostructure based on the Storyline and non-Storyline clauses of two texts will be generated, creating a summary of each text (van Dijk 1977a).

Specifically, the research questions of this thesis are:

1. What stages occur in the surface and notional structures of the selected texts and what are the characteristics of each? How do they correspond to each other?
2. Which salience bands occur in the selected stories and what are their characteristics?
3. Can a reasonable macrostructure of each discourse be constructed using both Storyline and non-Storyline clauses?
1.3 Hypotheses
Following the research questions stated above, the hypotheses proposed in this thesis are as follows:

1. The surface structure stages of the selected narratives can be configured to include Title, Aperture, Stage, Pre-Peak Episodes, Peak, Post-Peak Episodes, Closure and Finis. Correlations to Aperture and Finis will not be included in the notional structure. The stages of the notional structure include Exposition, Inciting Moment, Developing Conflict, Denouement and Conclusion. Final Suspense may or may not occur in some of the narratives. Because these narratives are written simply and for children, it seems likely that the structural stages will generally have a direct, one-to-one correspondence between surface and notional structures.

2. Seven salience bands will be found in the selected stories: Storyline, Background, Flashback, Setting, Irrealis, Evaluation/Author Intrusion and Cohesion. The Storyline will be marked by action verbs, motion verbs and perfective aspect markers. Background events will either be marked with durative aspect markers or no aspeclual markers at all. They may also be marked by cognitive event verbs. Setting will be marked by existential or stative verbs. Flashback, if it occurs, will be signaled through the use of temporal adverbs. Irrealis will be marked by negatives and modals. Evaluative material will be marked with stative or cognitive event verbs and/or particles that invite the reader’s response. Cohesion will be marked through the use of overlapping phrases, conjunctions and lexical cohesion.

3. A reasonable macrostructure can be created for each of the four selected texts by using both Storyline and non-Storyline happenings and applying macrorules.

1.4 Text Selection Criteria
Narrative texts were chosen firstly because they represent a relatively simple genre to begin working with when looking at discourse features (Dooley and Levinsohn 2001: 44) and secondly because they provide clear separations between different kinds of information (Grimes 1975: 33). Four texts were collected from an online children’s story website http://www.zhly.cn (February 19, 2011). All of the stories are written in Mandarin Chinese and are written at about a 4th grade reading level. Once the texts were collected, I glossed and wrote a preliminary free translation. Each text was then proofread by two native Mandarin speakers. In the four instances

1 Since this site was first accessed, the pages referenced have been taken down. The stories have been found again in their exact format at the following sites:
where typographical errors occurred in the original texts, I double-checked the accuracy with a native Mandarin speaker and made the correct changes. The first typographical error was in “Hua Pond” (clause 69). One of the mother tongue translators who checked my work thought that 脚 jiao3 ‘foot’ was a typo and so we changed it to 子 zi3 ‘noun suffix’ in the word 日子 ri4 zi ‘days’. The second error was one character which was written incorrectly in two different places. In “King Qian Shoots the Tide” (96 and 101), the original character that appeared in both places was 宋 sou3 ‘gentleman, old man’, but was changed to 叨 sou1 ‘whooshing sound’ as it was more appropriate for the context. The third error was found in “Liu He Fills in the River” (20). The particle la was changed to the perfective aspect marker –le. The fourth typographical error was in “Liu He Fills in the River” clause (24) where the second 一面 yi1 bian1 ‘on one hand’ was changed to 一边 yi1 bian1 ‘at the same time’.

In the original text, there was no spacing between characters, so I inserted them where word breaks naturally occurred. Four-character idioms and phrases were treated as one unit. Using the punctuation found in the text, I divided the text into sentences and clauses where they seemed to naturally occur. Where there was a full stop (。), a question mark or an exclamation point I marked as the end of the sentence. Where a comma (，), semi-colon, colon, dash (——) or ellipsis (……) appeared, I marked that as the end of the clause. There are two points to note about the comma. First, it was primarily used to indicate the end of a complete thought or independent clause (though it was also used at the end of dependent clauses). Strings of these independent clauses were put together to form a larger group of states or events and completed with a period. In this regard, commas functioned more like an English period than a comma. A second type of comma (，) appeared in the text which denoted items in a list. Finally, quotation marks were marked as (“ ”). They denoted speech in the text as well the name of something. Please note that several Chinese characters should not be confused with a few English non-alphabet characters, i.e. yi1 (一) ‘one’ with a dash, er2 (二) ‘two’ with an equal sign, shi2 (十) ‘ten’ with a plus sign and kou3 (口) ‘mouth’ with an empty character box.

Please also note that numbers in parentheses ( ) refer to clause numbers, not sentence or page numbers. These will always be accompanied by the title of the text.

To get a better analysis of the text, some measurements were taken, specifically the number of clauses and sentences per text, the clause-to-sentence ratio of each text, the longest and shortest sentences in each text (by the number of words) and average number of words in a random section of the texts. One word could be made
up of one to four characters. (Determining what a word is is a very subjective process; a different analysis may result in slightly different numbers than what is shown here.) To find the average number of words per sentence, 25% of the sentences in each text were counted. In Text 1 “Hua Pond”, 15 sentences were counted (clauses 1-39); in Text 2 “King Qian Shoots the Tide”, 14 sentences were counted (clauses 32-63); in Text 3 “Liu He Fills in the River”, eight sentences were counted (clauses 36-51) and in Text 4 “Invisible Grass”, 10 sentences were counted (clauses 69-97). Table 1 below shows some of the texts’ statistics.

Table 1 Statistics of the four selected texts

<table>
<thead>
<tr>
<th></th>
<th>Text 1 Hua Pond</th>
<th>Text 2 King Qian</th>
<th>Text 3 Liu He Fills in the River</th>
<th>Text 4 Invisible Grass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of clauses</td>
<td>122</td>
<td>111</td>
<td>69</td>
<td>97</td>
</tr>
<tr>
<td>Number of sentences</td>
<td>58</td>
<td>54</td>
<td>32</td>
<td>41</td>
</tr>
<tr>
<td>Ratio of clauses to sentences</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Longest sentence in words (clauses)</td>
<td>48 words (48-52)</td>
<td>54 words (92-94)</td>
<td>50 words (15-20)</td>
<td>62 words (1-7)</td>
</tr>
<tr>
<td>Shortest sentence in words (clauses)</td>
<td>1 (28)</td>
<td>2 (37)</td>
<td>8 (58)</td>
<td>4 (32, 39)</td>
</tr>
<tr>
<td>Average sentence length (words)</td>
<td>23</td>
<td>21</td>
<td>19</td>
<td>21</td>
</tr>
</tbody>
</table>

It is interesting to note from Table 1 that Text 1 is almost twice as long as Text 3, and Texts 2 and 4 are closer in length to Text 1. Another interesting thing is that the ratio of clauses to sentences came out the same for all four texts. Average sentence length among the texts was similar, as well. The sentences with the most number of clauses occurred in the Stage (“Invisible Grass”), Pre-Peak segments (“Hua Pond”, “Liu He Fills in the River”) and across the Pre-Peak Episode and the Peak (“King Qian”). The sentences with the fewest number of clauses primarily occurred in the Pre-Peak Episodes, except “Liu He Fills in the River” where they occurred in the Post-Peak Episode. While the longest and shortest sentences of the stories do not appear to fall into an observable pattern in the texts, upon closer analysis of more texts there may be a correlation between sentence/clause length and section of text.
Sentence and clause length may be used as a rhetorical device to increase or decrease vividness within a specific segment of text.

Criteria for choosing the four stories not only included Levinsohn’s (2007: 12) guidelines of third person narration with two or three participants, but also that the participants were of the same type (human or animal). The number of clauses per text varied from 69-122.

The texts were then classified with Longacre’s (1996: 8-10) typology and determined to be proper narrative texts with the necessary binary characteristics of (+) contingent succession, (+) agent orientation, (+) tension and (-) projection. (See Section 2.3.1 for further discussion of the meaning of these terms.)

Once the four stories were chosen and classified, each text was then divided into thematic units utilizing boundary markers and indicators of internal (thematic) unity. These identified the major sections in the text and facilitated the analysis of the surface and notional structures of each text.

Once the four texts were prepared, the first step was to analyze the thematic units to find out how each stage of the story was marked in the surface structure and what the characteristics of each stage were. The second step was to see how the surface structure and notional structure corresponded to each other. The stages of each structure were compared, looking to see where they matched up and where skewing between the stages occurred (Longacre 1996). The third step was to break down the texts to the clausal level. Each clause was ranked by the salient information it contained and it was noted how that information was communicated in the grammatical and semantic structures. Specifically, the types of verbs, particles and other lexical items that signaled what type of information (Longacre 1996 and Levinsohn 2007) were identified. Finally, using both Storyline and non-Storyline salience bands, a macrostructure of each story was created by iteratively applying van Dijk’s (1977a) macrorules. This created an effective abstract of each story.

1.5 Scope and Limitations
The scope of this thesis covers the salience scheme, surface and notional structure and macrostructure of four selected Mandarin children’s stories. These particular four were selected because they tell the stories of famous mythical people and events in Chinese history. Because these are children’s stories, the limitations of this study include the fact that lexical choices and grammatical constructions are simpler
than they would be for an older audience. Further study would reveal if there is any change in these selected aspects of discourse prominence with an older audience.

1.6 Overview of the Thesis
To give an overview, this thesis is made up of six chapters. Chapter 1 is divided into two parts. In the first part, the objectives, research questions, hypotheses and scope and limitations of the thesis are stated and the methods are outlined. In the second part, a general introduction to the Mandarin language is presented which includes a brief phonology and grammar sketch of the language. The grammatical sketch focuses on elements which are most relevant to the texts: namely clause structure, the noun phrase, the prepositional phrase, the verb phrase, aspect markers and clause-final particles. Chapter 2 is divided into three sections. Section 2.2 contains a brief discussion of the foundational issues on which this study is based. Specifically, the definitions of text and discourse, what discourse analysis is and views of discourse classifications will be discussed. Section 2.3 gives a brief overview of the tools used for analyzing the selected texts. Section 2.4 contains reviews of discourse studies done in languages which have similar structures to Mandarin as well as other discourse works which inform this study.

Chapter 3 looks at the makeup and correlation between the surface and notional structures of the four selected texts. Chapter 4 analyzes and discusses the salience bands found in each of the four texts and proposes an emic salience scheme for Mandarin. In Chapter 5 a reasonable macrostructure of “Liu He Fills in the River” is created. Chapter 6 summarizes the findings gained from in-depth analysis of each of the four texts. Suggestions for further research are also put forth. Appendices A-D contain the interlinearized version of each of the four texts, the Storyline clauses for “Liu He Fills in the River” are found in Appendix E and Appendix F contains a macrostructure of “Invisible Grass”.

1.7 The Mandarin Language
In this second part of Chapter 1, a brief overview of Mandarin Chinese is given. First, in this section basic information about the language and its speakers is presented, then a brief phonology (Section 1.7) and grammar sketch (Section 1.8) are outlined. The grammar sketch focuses on the primary grammatical structures that are pertinent to the texts. These latter two sections are based on the work of Li and Thompson (1981) and do not represent any original research for this thesis.
Mandarin is one of the languages of the Chinese branch of the Sino-Tibetan language family. Some of the major language groups are summarized in Figure 1.

![Diagram of Mandarin classification](image)

**Figure 1 Mandarin classification (adapted from Li and Thompson 1981: 3)**

Li and Thompson (1981) provide a helpful introduction to characteristics of Mandarin or *putonghua*. Out of the seven\(^2\) major dialect groups of what is broadly known as “Chinese”, Mandarin is the largest dialect family, and it is spoken throughout northern China. What is known in the West as Mandarin, and within China as *pu\(^2\)tong\(^1\)hua\(^4\) ‘common language’, is the standardized version of this northern dialect. It was named as such in 1955 by the government of the People’s Republic of China in order to provide a national language and to unify the country. It is based on the grammar of northern Mandarin, utilizing the pronunciation of the Beijing dialect of Mandarin and the vocabulary of modern vernacular literature, so that most workers and farmers would be able to understand it. Since becoming the national language, *putonghua* is used for official business, education and media. As a result, 70% of the population within China is reported to be able to speak and

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\(^2\) Other authors posit more or fewer major dialect groups, but the consensus is generally seven. Lewis (2009) cites 13 varieties under “Chinese”. Li and Thompson reduce their original count from their 1981 publication to five dialects in their 1990 work. Norman (1988) bases his count on research done by Li Fang Kuei in 1937 and Yuan Jia Hua in 1961, agreeing with Li and Thompson (1981) in counting seven main dialects. Chappell (2001: 6) also recognizes seven main dialects, though she identifies three more which could be included in the Chinese language family.
understand it (Li and Thompson 1981: 3, San 2007: 1), as well as a large percentage of those who have emigrated to other parts of the world.

For the purposes of this paper, the term ‘Mandarin’ will be used to refer to *putonghua* (as defined above) as it is a more commonly known term for English readers. All of the texts used in this study were written using *putonghua*.

The Chinese orthography (called *hanzi*) is written using a set of eight basic strokes. These strokes combine to form sets of strokes which in turn combine to form characters. Among the many sets of strokes, about 214 of them (called radicals) are used as a classification system for finding characters in a dictionary. Traditionally, the number of strokes per character was quite high, creating an intricate and complicated writing system. After the Communist Revolution in the 1950s, the writing system was simplified by reducing the number of strokes per character to make it easier for the average person to become literate. Within mainland China, this simplified script is used; outside of the mainland, in Hong Kong, Taiwan and among Chinese communities around the world, traditional characters are still used.

In an effort to make the Chinese language more accessible to the Western world, several versions of a romanized script of Mandarin were developed. The one that is most widely used today is *pinyin* (lit. ‘sound spell’). This is the system which will be used for interlinearizing the texts used in this thesis.

### 1.8 Phonology Sketch

Mandarin has 22 consonants and two semi-vowels\(^3\), as seen in Table 2 below. All of them except /ŋ/ occur syllable-initially, while /n/ and /ŋ/ are the only consonants that occur syllable-finally. When a syllable begins with the vowels /i, y, u/, this is written in *pinyin* orthography with *y* or *w*. Thus, /i/ ‘one’ is written in *pinyin* as *yi*\(^1\), /y/ ‘fish’ is written as *yu*\(^2\) (rounding implied) and /u/ ‘five’ is written as *wu*\(^3\) (Yip 2007: 25). There are no consonant clusters in Mandarin (Li and Thompson 1981: 3).

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\(^3\) Yip (2007: 24-25) presents an interesting discussion on the distribution of consonants and vowels.
Table 2 Chart of Mandarin phonemes with pinyin counterparts (adapted from Li and Thompson 1981: 5)

<table>
<thead>
<tr>
<th></th>
<th>Bilabial</th>
<th>Labiodental</th>
<th>Alveolar</th>
<th>Retroflex palatal</th>
<th>Palatal</th>
<th>Velar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stops</td>
<td>/p/ [b]^4</td>
<td>/t/ [d]</td>
<td>/ʈ/ [ʈ]</td>
<td>/k/ [g]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>/pʰ/ [p]</td>
<td>/tʰ/ [ʈʰ]</td>
<td></td>
<td>/kʰ/ [k]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasals</td>
<td>/m/ [m]</td>
<td>/n/ [n]</td>
<td></td>
<td>/ŋ/ [ŋ]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Approximants</td>
<td>/w/ [w]</td>
<td>/l/ [l]</td>
<td></td>
<td>/j/ [y]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to most scholars, there are five standard Mandarin vowels /i, y, u, ɤ, a/. (Sometimes /o/ is included as well because it occurs in the pinyin inventory®.) But Goddard (2002: 156) notes that the situation is more complex than that. These five basic vowels are affected by their environment and so have a wide range of allophonic variants. For the purposes of this thesis, both the vowels and their allophones will be presented. Table 3 below shows 13 phonetic monophthongs found in Mandarin.

Table 3 Mandarin vowels (adapted from Yip 2007: 23)

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>Close</td>
<td>/e/</td>
<td>y</td>
<td>u</td>
</tr>
<tr>
<td>Near-close</td>
<td>e</td>
<td>ɻ</td>
<td>o</td>
</tr>
<tr>
<td>Mid</td>
<td>ə^7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

^4 Letters in square brackets indicate the pinyin letter.


^6 This is a complex sound which scholars have described in various ways (see Norman (1988: 141-142), Yip (2007: 22) and San (2007: 34-35)). Each acknowledges that the pinyin letter –i is pronounced differently in three different environments. The first environment is after the fricatives /ts, tsʰ, s/, the second environment is after the affricate retroflexives /ʈʂ, ʈʂʰ, ʂ, ʐ/ and the third is after all other consonants or word initially (as in /i/ yi ‘one’). To maintain consistency with the other phonetic descriptions, Yip’s (2007: 22) description will be employed, namely that the phoneme in the first environment is the unrounded alveolar apical vowel /ɿ/; in the second environment it is the unrounded retroflex apical vowel /ɿ/ and in all other environments it is the unrounded high-front vowel /i/. 
Mandarin has 12 phonetic diphthongs and 4 phonetic triphthongs, as shown in Table 4 below.

**Table 4 Mandarin diphthongs and triphthongs (adapted from Yip 2007: 23-24)**

<table>
<thead>
<tr>
<th>IPA</th>
<th>Pinyin</th>
<th>Example</th>
<th>IPA</th>
<th>Pinyin</th>
<th>Example</th>
<th>IPA</th>
<th>Pinyin</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>ai</td>
<td>ai</td>
<td>gai</td>
<td>ou</td>
<td>ou</td>
<td>gou</td>
<td>iau</td>
<td>iao</td>
<td>jiao</td>
</tr>
<tr>
<td>uu</td>
<td>ao</td>
<td>gao</td>
<td>uu</td>
<td>ua</td>
<td>gua, luan</td>
<td>iou</td>
<td>iu</td>
<td>jiu</td>
</tr>
<tr>
<td>ei</td>
<td>ei</td>
<td>gei</td>
<td>uɔ</td>
<td>uo</td>
<td>guo</td>
<td>uai</td>
<td>uai</td>
<td>guai</td>
</tr>
<tr>
<td>iɛ</td>
<td>ia</td>
<td>jia</td>
<td>ye</td>
<td>üe</td>
<td>xue</td>
<td>uei</td>
<td>ui</td>
<td>gui</td>
</tr>
<tr>
<td>iɛ</td>
<td>ie</td>
<td>jie</td>
<td>uə</td>
<td>u</td>
<td>dun</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>io</td>
<td>io</td>
<td>qiong</td>
<td>ya</td>
<td>üa</td>
<td>quan</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mandarin has four tones: high, rising, dipping and falling as shown Table 5 below.

**Table 5 Chart of Mandarin tones (adapted from Li and Thompson 1981: 8)**

<table>
<thead>
<tr>
<th>Tone</th>
<th>Description</th>
<th>Tone Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>high level</td>
<td>55</td>
</tr>
<tr>
<td>2</td>
<td>high rising</td>
<td>35</td>
</tr>
<tr>
<td>3</td>
<td>dipping</td>
<td>214</td>
</tr>
<tr>
<td>4</td>
<td>high falling</td>
<td>51</td>
</tr>
</tbody>
</table>

In this paper, for ease of reading, Tone 1 (55) will be marked with a superscripted ‘1’, Tone 2 (35) will be marked by a superscripted ‘2’, Tone 3 (214) will be marked by a superscripted ‘3’ and Tone 4 (51) will be marked by a superscripted ‘4’.

Mandarin also employs a neutral tone which is a mid-level tone. This tone can occur on some monosyllabic words (such as particles) or on the last syllable of a di- or tri-syllabic word. For these syllables, the superscripted tone is omitted.

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7 Li and Thompson (1981: 7) also describe a rhoticized schwa, as in er² zì ‘son’.
8 San (2007: 37) includes /E/ in his vowel inventory which he describes as being in between /ɛ/ and /e/, as in the words ye⁴ /jE/ ‘leaf’ and lie⁴ /lE/ ‘crack’.
1.9 Grammar Sketch

The grammar sketch below outlines the grammatical features of Mandarin which are pertinent to understanding the features found in the chosen texts. Specifically, clauses (and how clauses are joined to form sentences), the noun phrase, the prepositional phrase, the verb phrase, aspect markers and clause-final particles are examined. This brief analysis is primarily taken from the work of Li and Thompson (1981), using examples from the texts selected for this study.

1.9.1 Clause Structure

In this section, different types of clauses are discussed. These include intransitive, transitive, ditransitive and stative clauses along with dependent and independent clauses. Clause connectors and alternative word orders will be briefly discussed as well.

Within any given clause, the verb controls which nominal phrase will occur in the clause. Each verb has an intrinsic number of slots that must be filled by nominal elements, namely a subject, an object and an indirect object. The type of verb which occurs in the clause determines which and how many of these nouns will appear. The normative word order in Mandarin intransitive clauses, that is those clauses where the verb has a valence of one nominal argument (subject), is SV (subject + verb), as in the example below.

(1) Hua Pond (62)

62 杨柳 枝儿 摇
       yang² liu³ zhi'er yao²
   willow tree branch    shake, wave
       n    n    v
the willow tree branches waved.

A transitive clause, in which the verb has a valence of two, orders the nominal elements as SVO (subject + verb + object); this is the standard word order for Mandarin. An example is shown below.
(2) Liu He Fills in the River (9)

9 娘儿俩用两支竹竿，
  niang² er² lia³ yong⁴ liang¹ zhi¹ zhu² yu²
  mother son two, both use two clf bamboo

Mother and son both used two pieces of bamboo,

The word order of a ditransitive clause, where three nominal arguments are required, follows the pattern of SVO + IO (subject + verb + object + indirect object) where the indirect object occurs after the object, as shown in the following example.

(3) Invisible Grass (7)

7 当地老百姓给他起了个外号："老财迷"
  dang¹ di⁴ lao³ bai⁴ xing⁴ gei¹ ta³ qi³ le ge wai² hao⁴ lao³ caĩ² mi²
  local common people give 3sg-m start PFV clf nickname Old Miser

the local people began to give him the nickname "Old Miser".

The types of verbs described in the clauses above can all be categorized as describing an action or event. Other clauses, called stative clauses, do not use action verbs; rather they use verbs that describe states of being, existence, characteristics or qualities. There are several types of stative clauses in Mandarin, each having a different function. Three types are discussed here: descriptive clauses which do not use a copula, descriptive clauses which do use a copula, and presentational clauses.

In descriptive clauses, adjectival verbs are often used to describe the subject. To distinguish, adjectives describe nouns and generally precede the noun head. Adjectival verbs are often clause predicates describing the state or characteristics of the subject. According to Li and Thompson, an adjectival verb is one “that is at the nucleus of a verb phrase” and that adjectival verbs make up most of the inventory of Mandarin adjectives (1981: 142). When describing the subject with an adjectival verb, no copula is used, as illustrated in the example below.
(4) King Qian Shoots the Tide (55)

56 这个地方山路狭窄，
   zhe4 ge2 di4 fang1 shan1 lu4 xia2 zhai3
   this, here clf place mountain road narrow
dem clf n n n adj

this mountain road was narrow,

When identifying or characterizing someone or something, a copula is used, as in the example below.

(5) King Qian Shoots the Tide (26)

26 他是个潮神
   ta1 shi4 ge chao4 shen2
   3sg-m is clf tide god
   pro v clf n

he is a tide god

When describing the existence of something, the presentational or existential verb you³ ‘have, there is’ is used, as shown in the example below.

(6) Invisible Grass (13)

13 老财迷院子里有棵老
   lao3 cai2 mi2 yuan4 zi3 you3 ke1 lao3
   Old Miser courtyard in exstmrkr clf indicates affection or familiarity
   n n loc v clf adj

槐树，
   huai2 shu4
   locust tree
   n

Inside the Old Miser’s courtyard there was a locust tree,

In Mandarin, chains of two or more clauses are often juxtaposed to form sentences. Two types of clauses make up these sentences: dependent clauses and independent clauses. An independent clause can stand alone as a sentence. Often independent clauses are coordinated with conjunctions such as he³ ‘and’, ke³ shi³ ‘but’, jiù⁴ ‘then’ or hai² shi⁴ ‘or, still, nevertheless’ to form a compound sentence. An example of a chain
of two independent clauses is shown in the example below. The jiu⁴ ‘then’ in bold links the two clauses.

(7) Invisible Grass (55-56)

55 接着 又 商量 了 半天 ，趁 着
jie¹ zhe⁴ you⁴ shang⁴ liang⁴ le⁴ ban⁴ tian¹ chen⁴ zhe⁴ continue, proceed again talk over CRS quite a while take advantage of DUR
continuing

天还不大亮，
tian¹ hai² bu⁴ da⁴ liang⁴
day still NEG big light, bright

不 adv adv adj adj

They continued to talk it over for quite a while, taking advantage of the day while it was still not very light.

56 就 开始 行动 了。
jiu⁴ kai¹ shi³ xing² dong⁴ le⁴ then begin act, move PFV

then they began to act.

The second type of clause is a dependent clause. This kind of clause cannot stand alone as a sentence; it must be attached to an independent clause and is called a complex clause. In Mandarin, a dependent clause occurs before the independent (or main) clause. A dependent clause is linked to an independent clause with a conjunction like sui² ran² ‘even though’ or a temporal adverb like de shi² hou⁴ ‘when’. The conjunction or temporal adverb can occur at the beginning or the end of the dependent clause. An example of a dependent clause is shown below; the dependent clause is bolded while the temporal adverb is italicized.

(8) Liu He Fills in the River (15)

15 有一 天，娘 儿 俩 正在
you³ yi¹ tian¹ niang² er³ lia³ zheng⁴ zai⁴

exstmnrk one day mother son two, both in the process of, while

v num n n n num adv

天

...
One day, while mother and son were both fishing, the tide came in especially quickly and especially viciously.

When clauses are linked together in long chains, they often share a common subject or topic and so many of the clauses will consist of only a verb phrase and an object. The sentence below is an example of one of these long clause chains, where ta′ ‘he’ (the Old Miser) is the common subject and is highlighted in bold.

(9) Invisible Grass (25-27)

25 他 忙不迭 地 躲 到 假 山 后 ,
   ta1 mang2 bu4 die2 de   duo3 dao5   jia3 shan1 hou4
   3sg-m hurriedly adverbializer hide arrive at, to false hill after
   pro adv   prt   v   coverb   adj   n   temp adv

He hurriedly hid behind a little mound,

26 竖 起 耳朵 ,
   shu4   qi3   er3 duo
   erect, vertical start ears
   v   Vcomp   n

[he] perked his ears up,

27 想 听 个 究竟 。
   xiang4 ting1 ge3 jiu1 jing4
   want hear clf result
   v   v   clf   n

wanting to hear (what on earth was being said).
In terms of word order, Li and Thompson note that meaning drives Mandarin word order more than grammar rules (Li and Thompson 1981: 20) and therefore word order may be rearranged to give prominence to a certain clause constituent. In most Mandarin sentences, the word order follows the standard SVO pattern, but alternative word orders are commonly used as well. Two of the most prevalent alternative word orders are described here. SOV word order, through the use of the ba (把) construction (S-ba-O-V), shows how the direct object is “affected” or “disposed of” (Huang, Li and Li 2009: 153). Ba is the grammaticalized form of the verb ba (把) ‘to take hold of, to grasp’. Verbs co-occurring with grammaticalized ba have high transitivity and so will have greater prominence.

(10) King Qian Shoots the Tide (85)

Immediately, he threw the poem into the river water…

OSV word order, through the use of the bei⁴ (被) construction (O-bei⁴-S-V), highlights the object and what happens to it, taking precedence over the agent, similar to the English passive construction (Liu 2003). But in contrast to English, bei⁴ is primarily an adverse passive, used when something bad has happened. Bei⁴ differs from ba in that bei⁴ just shows that the object was affected; ba shows how it was affected (Huang, Li and Li 2009: 158-159). An example of the bei⁴ construction is found below. In this clause, the subject (the tide god) is omitted as the power behind the devastating tides as he has already been introduced in the preceding clauses. Therefore the structure in the following example is O-bei⁴-V.

(11) Liu He Fills in the River (4)

Alternative word orders not employing ba or bei⁴ were also found in the texts (e.g. Liu He Fills the River (69)). One explanation may be one of definiteness, where pre-verbal nominal elements are considered definite whereas post-verbal nominal elements are indefinite (Li and Thompson 1981: 20-21). If the author wants to highlight that a certain nominal element was definite or indefinite (contrary to expectation), he would change the standard word order.
the fields on both sides of the river were frequently flooded.

Word order may also be rearranged without any markers such as in the following example. Here, the word order is VS, making the subject prominent.

(12) Liu He Fills in the River (42)

Standing on the tide was a tyrannical crab general

One important point to note is that some scholars, such as Li and Thompson (1976, 1981), argue that Mandarin is better described as being primarily a topic-comment language more than being a subject-predicate language. Mandarin can be analyzed in terms of both structures, but they have different functions within discourse. Topic-comment sentences provide a description or opinion; subject-predicate sentences primarily describe an action or narrate an event. Therefore, subject-predicate sentences are more often found in narrative discourse whereas topic-comment sentences are more commonly found in expositional discourse (Yip and Rimmington 2006: 146, 149).

The constituents of the sentence, i.e. the noun phrase, the prepositional phrase, the verb phrase, aspect markers and clause-final particles, are discussed below, beginning with the noun phrase.

1.9.2 The Noun Phrase

The Mandarin noun phrase in its most basic form is composed of a pronoun or noun (single or compound) functioning as a head with optional dependents. Li and Thompson (1981: 103ff) describe more complex noun phrases as including dependents such as classifier phrases, associative phrases and modifying phrases. These elements all occur pre-nominally; thus the Mandarin noun phrase is head final.

Noun phrases which contain a classifier phrase exhibit the following general pattern:

NP = (demonstrative) + (number) + (quantifier) + (adjective) + classifier + (adjective) + (the de ‘nominalizer, possessive’) + N
There are several dozen classifiers in Mandarin (Li and Thompson 1981: 105). Many nouns share a classifier because they share common features. *Ge* is the general classifier and is sometimes used to replace specialized classifiers. An example of a classifier noun phrase is shown below.

(13) Hua Pond (4)

4 这 一 大 片 荒地 就 算 是 华
zhe\(^4\) yi\(^1\) da\(^4\) pian\(^4\) huang' di\(^4\) jiu\(^4\) suan\(^4\) shi\(^4\) hua\(^2\)
this, here one big clf uncultivated land just, in fact, calculate, figure is Hua
dem num adj clf n conn v v n

家庭了。
jia\(^1\) de le
family NOM CRS
n prt prt

This large piece of uncultivated land was figured to be the Hua family's.

Noun phrases which contain associative phrases are described as:

NP = NP\(_1\) de\(^{10}\) NP\(_2\)

In noun phrases which use an associative phrase, NP\(_1\) and *de* comprise the associate phrase while NP\(_2\) is the head noun. This structure indicates that the two noun phrases are linked in some way, either through possession or general association. The difference between the two is that possession describes something that is closely linked with the noun, such as a family member or a body part. Association is similarly linked, but not as closely. *De* serves both a possessive and associative marker. The clause below shows an example of possession.

(14) Liu He Fills in the River (17)

17 牵 住 娘 的 手 拔 脚 飞 跑 ,
qian\(^1\) zhu\(^4\) niang\(^2\) de shou\(^4\) ba\(^2\) jiao\(^3\) fei\(^1\) pao\(^3\)
hold hands live mother POSS hand pull out feet fly run
v v n prt n v n v v

he grabbed his mother's hand and ran away.

\(^{10}\) *de* can be omitted in certain contexts, for example when the possessive relationship is between two human relatives and when the noun in the associative phrase is a pronoun (Li and Thompson 1981: 115-116).
The next clause example is an example of general association:

(15) Liu He Fills in the River (4)

The fields on both sides of the river frequently flooded,

Modifying phrases serve to specify something about the noun. This is done by using a relative clause, as in the example below.

(16) Liu He Fills in the River (68)

In order to thank Liu He for controlling the Dragon King into submission, his descendants began to build a pagoda on the hill of rocks that he moved.

1.9.3 The Prepositional Phrase

Li and Thompson (1981) outline three different types of phrases which describe the position of one thing in relation to something else. These three phrases are the prepositional phrase, the locative phrase and the directional phrase. These phrases are constructed using coverbs. Coverb is a general term for a class of words which
exhibit both verb-like and prepositional-like qualities and so to avoid confusion, Li
and Thompson (1981: 360) have labeled them coverbs. In the prepositional phrase,
the coverb functions as the preposition and must occur with a verb phrase. The
order of constituents is:

Prepositional phrase = coverb + noun phrase

A variety of coverbs can be used in the prepositional phrase, such as gen¹ ‘with’ and
cong² ‘from’. The locative construction is written as:

Locative phrase = (zai⁴ ‘at’) + noun phrase + (locative particle)

The following example contains both a prepositional phrase (in italics) and a
locative phrase (in bold); the locative phrase comes first.

(17) King Qian Shoots the Tide (27)

There are many locative particles which can fill the locative particle slot. These
include shang⁴ ‘above’, xia⁴ ‘under, below’, li³ ‘inside’ and qian² ‘in front of’ (e.g.
example (18)). The locative particle may be omitted when the locative phrase
appears before the verb, but it is never omitted when it occurs after the verb.

The directional phrase is identical in construction and distribution to the locative
phrase except for which coverbs it takes:

Directional phrase = coverb + noun phrase + (locative particle)

The coverb in the directional phrase is often dao⁴ ‘to’ but can also be similar words
meaning ‘to, towards’ such as xiang⁴ or wang⁴. In the selected texts, lai² ‘come’ and
qu⁴ ‘go’ are common directional verbs which are found in the locative phrase,
indicating movement toward or away from the speaker. An example of a directional phrase is found below.

(18) Invisible Grass (82)

82 一个时辰的工夫，就来到县衙门。

yi1 ge shi2 chen3 de gong1 fu jiu4 lai2 dao4 xian4
one clf time 7-9am NOM time then come arrive at, to county
num clf n n prt n conn v coverb n
衙门 前
ya2 men qian2
gov’t office in feudal China in front of, before, ahead
n loc

Two hours later, he arrived in front of the government office.

1.9.4 The Verb Phrase

The verb phrase is composed of an obligatory main verb as head and optional pre-verbal and post-verbal elements. The pre-verbal elements in the verb phrase are negators, auxiliary verbs, intensifiers and adverbs. Temporal adverbs also precede the main verb, usually occurring at the beginning of the clause to give the action a point of reference. Negators precede auxiliary verbs and main verbs as shown in the example below.

(19) King Qian Shoots the Tide (16)

16 总不会修好的。

zong3 bu4 hui4 xiu1 hao3 de
always NEG will repair, build good, well NOM
adv adv aux v Vcomp prt

it will never be built well.

Intensifiers precede adverbs and the main verb as shown in the example below.
Verb phrases are constructed in seven different ways with varying degrees of closeness to the main verb. Verbs with the closest relationships are single verbs (sha¹ ‘kill’), verb-verb (kan⁴ jian⁴ ‘look see’) and reduplicated verbs (kan⁴ kan⁴ ‘look look’) (Reduplicated verbs can have the word yi¹ ‘one’ inserted between them to convey the idea of doing something for a little bit e.g. kan⁴ yi¹ kan⁴ ‘have a look’) More open verbs have postverbal elements attached to the main verb to further modify it. These include verb-result (e⁴ si³ ‘to be hungry + die’ or colloquially ‘starving to death, really hungry’), verb-complement (shou⁴ bu⁴ liao³ ‘unable to bear’) and verb-directional (shuo¹ chui¹ lai² ‘speak out come, say it’). The verb-result pattern (called resultative verb complements) is widely used and indicates the result of an action. This will be further discussed in Section 4.2.1.6 as it is important for sequentiality of the Storyline. The most open type verb is the verb-object type of verb of which there are many in Mandarin. These include chi¹ fan⁴ ‘eat (food)’ or more abstractly chi¹ kui¹ ‘to suffer losses’ (lit. ‘eat loss’). These are very open because other elements, such aspect markers, can come between the verb and the object.

Verbs can be modified pre-verbally, such as kuai⁴ lai² ‘come quickly’ or post-verbally as in ta¹ pao¹ de hen³ kuaï⁴ ‘he runs very fast’. Adverbs appear before the verb unless they are part of an adverbial phrase in which the main verb precedes the adverbial phrase. Adverbs are often derived from adjectives, reduplicated (when the adjective is two syllables) and given the adverbializer de (地) to make into an adverb.

An important verb pattern that occurs in the text is the shi…de (是...的) construction. According to Li and Thompson (1981: 587ff), this pattern describes the situation of something rather than an event. They provide a contrastive example in the example below. In the first example an event occurs; the second example affirms that the event happened.
(21) Li and Thompson (1981: 589)

24a  

他  昨天  来  了  .  

\(\text{ta}^3 \ \text{zuo}^2 \ \text{tian}^1 \ \text{lai}^2 \ \text{le} \)

3sg-m  yesterday  come  PFV  pro  temp adv  dir  ASP

S/He came yesterday.

24b  

他  是  昨天  来  了  的  .

\(\text{ta}^3 \ \text{shi}^4 \ \text{zuo}^2 \ \text{tian}^1 \ \text{lai}^2 \ \text{le} \ \text{de} \)

3sg-m  shi...(de)  yesterday  come  PFV  (shi)...de  pro  constr.  temp adv  dir  ASP  constr.

The situation is that s/he came yesterday.

This difference is important to understand because the construction does not so much report an event but rather affirms or denies a supposition. Therefore, when analyzing shi…de constructions they will not be on the Storyline but rather fill out the non-Storyline material.

Aspect markers allow the reader to anchor the verb phrase relative to a certain time; they are discussed in the next section.

1.9.5 Aspect Markers

In Mandarin, events are viewed from the perspective of their internal make up (aspect) rather than the perspective at the time of speech (tense). Aspect is marked by particles which precede or follow the verb. Li and Thompson (1981: 184-237) describe the aspects found in Mandarin as being perfective (-le)\(^{11}\) and perfectivizing expressions, durative (zai\(^4\) and -zhe), experiential (-guo), and delimitative (reduplication of verb). When no aspect marker is present, the verb “usually expresses habitual action or intention” (Yip and Rimmington 2006: 43). The following discussion is a brief summary of each of these aspect markers.

1.9.5.1 Perfective Aspect

In Mandarin, the perfective aspect “indicates that an event is being viewed in its entirety or as a whole”, that is, as Li and Thompson (1981: 185-186) describe, an

\(^{11}\) This perfective -le should not be confused with clause-final particle le. Following Li and Thompson’s (1981) notation, a hyphen precedes perfective –le.
event which is bounded by being a) a quantified event, b) a definite or specific event, c) inherently bounded because of the meaning of the verb or d) the first event in a sequence. It is a completed event, whether completed in the past, present or future. Perfective –le is used to signify all of these cases. An example of perfective –le is found in the example below.

(22) Liu He Fills in the River (7)

7 他 爸 在 江 上 打 魚 翻 了 船 ， 淹 死 了 。

他 ta1 爸 ba4 在 zai4 江 jiang1 上 shang4 打 fan1 魚 yu3 翻 le 船 chuan2 了 le

…his father was fishing on the river, overturned the boat and drowned.

1.9.5.2 Durative Aspect

Two aspect markers, zai⁴ and the suffix –zhe, mark the ongoing or durative nature of a verb. Only activity verbs, which include action verbs as well as verbs in which the animate subject is an active participant in the action, can take zai⁴. In the selected texts, zai⁴ only appears once.

The more common durative aspect marker –zhe has three uses. First it is used with verbs of posture (which usually include a location). Secondly, –zhe occurs with action verbs which are describing a state which is associated with their active meaning (Li and Thompson 1981: 221). Thirdly, in complex sentences, –zhe occurs in the first clause to provide a durative background activity for the event which occurs in the second clause. These are shown in the following three examples.

(23) Liu He Fills in the River (42)

42 潮头 chao³ 上 shang⁴ 站 zhan⁴ 着 zhe 个 ge 横行霸道 heng³ xing² dao⁴ 的 de 蟹 ge 将军 jun¹

潮头 上 站 着 个 横行霸道 的 蟹 将军

Standing on the tide was a tyrannical crab general

12 The character 在 zai⁴ has two senses. One is the coverb used in locative phrases; the other is a durative marker.
(24) Invisible Grass (3)

3 梁头 上 雕 着 元 宝 图案，
liang² tou² shang⁴ diao¹ zhe³ yuan² bao³ tu² an⁴ beam, rafter on carve, engrave DUR 'yuan bao' pattern
n loc v ASP n n
	on the beam was engraved a 'yuan bao' [ancient currency] pattern,

(25) Liu He Fills in the River (69)

69 娘 儿 俩 苦 挨 着 过 日子。
niang² er² lia³ ku³ ai² zhe² guo⁴ ri³ zi mother son two, both hardship, suffering endure DUR to go over, pass days
n n num n v ASP v n

mother and son both spent their days enduring hardship.

Durativity is also marked by the use of temporal adverbs. These show the duration for which an action was done. In the example below, the verb is italicized and the duration for which it is done is in bold.

(26) Liu He Fills the River (38)

38 一 天 ， 两 天 .... 整整 丢 了 七 七 四 十
yi¹ tian¹ liang³ tian¹ zheng³ zheng³ diu¹ le qi¹ qi¹ si³ shi²
one day two day whole, full throw PFV seven seven four ten
num n num n adv v ASP num num n num

九 天。
jiu³ tian¹
de nine day
num n

one day, two days...he threw rocks for 7,749 days.

1.9.5.3 Experiential Aspect

The experiential aspect marker -guo signals if an event has been experienced before. When no specified time period is indicated in the sentence, -guo occurring with a verb indicates that the event has been experienced at least once in the unspecified past. If -guo does occur with a time phrase, then it signals that the event has occurred at least once within that time period.
Li and Thompson (1981: 227) point out that there is a significant difference between experiential -guo and perfective -le. The difference is that -le indicates that the action is a bounded event whereas -guo indicates that the action has been experienced in the past. In addition, -guo indicates not only that the action has been experienced, but also that it has been completed by the time of speech.

(27) Liu He Fills in the River (65)

65 那是因为龙王吃过六和亏...
na⁴ shì⁴ yīn¹ wéi⁴ Lóng² Wáng² chǐ¹ guò⁴ Liú⁴ Hē² de kuí¹
dem v coordconn n v ASP n prt n

that is because the Dragon King had suffered losses because of Liu He…

1.9.5.4 Delimitative Aspect
The delimitative aspect is described as doing something “a little bit” or for a very short time. It is written using the formula: verb + (yi¹) + reduplicated verb. Verbs which occur in this construction must be activity verbs as well as volitional. The delimitative aspect can also be applied to verbs with a natural end point (telic verbs), such as shì⁴ ‘guess’ as in shì⁴ yi¹ shì⁴ ‘have a guess’. In this case the reduplicated verb would have the delimitative meaning ‘trying to (verb)’.

(28) King Qian Shoots the Tide (38)

39 钱王想了 一...
Qián² Wáng² xiǎng³ le yì¹
King Qian think PFV ind. that action lasts for a short time think
n v ASP Delim ASP v

King Qian thought for a bit

1.9.6 Clause-Final Particles
Mandarin has a number of clause-final particles which add subtlety to the speaker’s meaning or solicit a response from the addressee. Li and Thompson (Chapter 7) discuss six of these particles. Three of these, shown in Table 6 below, are found in the selected texts.
Table 6 Clause-final particles found in the selected texts (adapted from Li and Thompson 1981: 238)

<table>
<thead>
<tr>
<th>Particle</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>le</td>
<td>currently relevant state</td>
</tr>
<tr>
<td>ba</td>
<td>solicits agreement</td>
</tr>
<tr>
<td>ma</td>
<td>question</td>
</tr>
</tbody>
</table>

Clause-final *le* is a prolific and notoriously complex particle. Li and Thompson (1981: 238-300) present cogent arguments for what this particle does and how it differs from perfective aspect suffix *-le*. These usages are summarized in this section; other clause-final particles which appear in the selected texts are briefly discussed at the end of this section.

### 1.9.6.1 Clause-Final *le*

Li and Thompson (1981: 240) gloss *le* as ‘Currently Relevant State’ (CRS) meaning that “*le* claims that a state of affairs has special current relevance with respect to some particular situation”. ‘Current’ indicates that when *le* occurs at the end of a sentence, the state being described is current to a particular situation. When no specific situation or time frame is mentioned, then it is assumed that the state is current with the time of speech. ‘Relevant’ highlights the fact that the state of affairs being described is relevant to the speaker and addressee. It is assumed then from the context that they will understand in which ways it is relevant. Finally, ‘State’ describes the fact that *le* is showing an event as a state of affairs. While the sentence may include an event such as (e.g. go out for a walk), the addition of *le* indicates that the speaker is talking about the state of this event happening (i.e. the state of being gone) and that this state is currently relevant to the situation at the time of speech (i.e. he can’t come to the phone right now).

All instances of clause-final *le* reflect a currently relevant state but it is not always clear how this is so. Li and Thompson (1981: 244-300) outline the five environments in which clause-final *le* is used:
Table 7 States in which clause-final le expresses CRS (adapted from Li and Thompson 1981: 244)

<table>
<thead>
<tr>
<th>1. To describe a changed state</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. To correct a wrong assumption or describes a state that contradicts normal expectations</td>
</tr>
<tr>
<td>3. To report progress so far</td>
</tr>
<tr>
<td>4. To determine what will happen next</td>
</tr>
<tr>
<td>5. The speaker's total contribution to the conversation at that point</td>
</tr>
</tbody>
</table>

Out of these five states, only #1 and #4 are relevant to the selected texts. This is because the selected texts are for children and thus are not as complex as texts for an older audience. Secondly, these five states include the spoken use of clause-final le and so some uses are not pertinent to the selected texts. Therefore only the first and fourth states are discussed.

The first situation in which clause-final le is used is to describe a change of state; a state which has not been true before, but is true now (or vice versa). This ‘change of state’ does not have to be an actual change of state. Le can also be used when the speaker has just realized information that he did not know previously. While the objective situation may not have changed, his perception of it has. An example of this aspect of CRS le is shown in the example below. What is significant about this “current” aspect of le is that it can occur with past, present, future or hypothetical time periods; it does not strictly indicate the past tense. When translated into English, it can cover a wide variety of tenses and aspects.

(29) Hua Pond (120)

120 这 片 地方 慢慢 地 变得 越
zhe⁴ pian⁴ di⁴ fang man⁴ man⁴ di⁴ bian⁴ de yue⁴
this, here clf place slowly adverbializer become, change into more
dem clf n adv adv v adv

美丽 了
mei³ li⁴ le
beautiful CRS
adj prt

this place slowly became more beautiful.
The second situation (#4) found in the texts in which clause-final *le* indicates a relevant state is when it determines what happens next. It is used to indicate that one thing has finished and that another thing can happen now. In the example below, it has become too late to do something, so something else must be done instead.

(30) Liu He Fills in the River (18)

18 可是 已经 来不及 了 ,
   ke³ shì⁴ yǐ³ jīng¹ lái² bu⁴ ji³ le
   but already too late, not enough time CSR
   coordconn adv adj ASP

but already it was too late,

### 1.9.6.2 Other Clause-Final Particles

Other particles besides *le* occur at the end of a clause. The ones which appear in the selected texts are 啊 *a*, 呀 *ya*, 喔 *la*, 嘛 *ma*, and 呀 *ya*. These particles are used to make an exclamation, to emphasize a point or to connect with the reader or listener. (In the texts these particles are used both in dialogue between characters and author to reader.) The particles *a*, *la*, *ya* are interjections, expressing the intense feeling of the characters. The particle *ma* (嘛), used only once in the text, serves as emphasis, indicating that something is obvious. The other, more common particle *ma* (吗) is a question particle. *Ba* is used to solicit agreement with the reader or listener. It is used to suggest that someone doing something. (Note that in the example below, an interjection particle is used at the beginning of the clause. This can be translated like a sigh or ‘oh, if only’.)

(31) Hua Pond (12)

12 哎 , 天下 哪 有 这么 好 心肠
   ai⁴ tiān² xià⁴ nǎ yǒu³ zēng¹ hǎo³ xīn² chénɡ²
   interj. of regret the whole world which, how have so (much) good heart, intentions
   interj n QW v pro-form adj n

的 财主 呀 ！
de cāi² zū³ ya
NOM rich man, moneybags excl.
prt n interj

oh, if only the whole world had such good-intentioned rich men!
1.10 Summary
The first part of this chapter, Sections 1.2-1.6 presented the objectives, research questions, hypotheses, methods used, scope and limitations and overview of this study. The second part of this chapter, Sections 1.7-1.9 presented the background information about Mandarin needed for analysis of the texts. This included a brief description of the Mandarin language, its phonology and grammar. The salient grammatical points were clause structure, the noun phrase, the prepositional phrase, the verb phrase, aspect markers and clause-final particles.
Chapter 2
Lenses for Analyzing Discourse

2.1 Introduction
Chapter 2 is divided into three parts. Section 2.2 discusses several of the foundational issues in the study of discourse. Section 2.3 covers the concepts that this thesis utilizes: genre, thematic unity markers, surface and notional structures, salience scheme and macrostructures. Section 2.4 reviews discourse work done in Chinese and similar isolating languages as well as works which inform this study.

2.2 Foundational Issues in the Study of Discourse
In this section, the terms text and discourse are defined as they are used in this thesis, and discourse analysis is discussed.

2.2.1 Definition of text and discourse
Linguists use the terms text and discourse to refer to wide variety of material. According to Crystal, discourse is “a continuous stretch of (especially spoken) language larger than a sentence…” (Crystal 2003: 141) whereas text is “a stretch of language recorded for the purpose of analysis and description...[it] and may refer to collections of written or spoken material (the latter having been transcribed in some way)” (Crystal 2003: 461). Longacre does not define the term text but seems to use it interchangeably with discourse (Longacre 1996: 1, 4) which he defines as covering monologue and dialogue, both verbal and non-verbal (Longacre 1996: 7). Stubbs makes no theoretical distinction between the two terms (1983: 9). Brown and Yule define discourse as “language in use” and text as “the verbal record of a communicative act” (1983: 6).

In this thesis, a synthesis of Brown and Yule and Crystal’s definitions will be used. Discourse will refer to language in use and will be divided into two types: unrecorded and recorded. The unrecorded form is discourse (e.g. a conversation between two friends) and the recorded form is text. The recording of a discourse can either be verbal (e.g. recording of a conversation) or a written record (e.g. a story).
Therefore all texts can be described as discourses but not all discourses can be described as texts\textsuperscript{13}.

### 2.2.2 What is Discourse Analysis?

A broad definition of discourse analysis is “the analysis of language in use” (Brown and Yule 1983: 1). Stubbs (1983: 1) maintains that discourse analysis studies the structure of a text above the sentence level; it takes cues from the word, phrase and clause level to show how the text is knit together into larger units, marking the relationship between these units.

Longacre (1996: 1) maintains that sentential grammar cannot explain many elements that are found in sentences, such as anaphoric references; these can only be explained by looking at the text as a whole. He states that “language is only language in context” (1996: 1); language is strings of interconnected and inseparable sentences which have individual and collective meaning. Discourse analysis identifies these connections and describes how they make a unified whole.

Johnstone (2002: 3-4) interprets discourse as what happens when people use the knowledge they have about language (from what they have done, seen or written before) to do things that they want to do (communicate in some way). She describes analysis as what is done when this ‘language in use’ is examined from various angles for its structure and function.

### 2.3 Lenses for Analyzing Discourse

Discourse analysis can be visualized as using a pair of x-ray vision glasses with changeable lenses. Donning these lenses, the analyst sees the inner structure and multifaceted, interconnected layers of a text. In this section, five lenses are used to organize the analytical frame for this study. The first lens to be utilized is a typological etic scheme, to describe what genre is, what different types of genre occur within a monologue discourse, how the narrative genre is defined and how the current texts fit into the narrative genre by their characteristics.

The second lens is text segmentation (thematic units, boundary markers). Most oral and written texts can be analyzed into units, indicated through written indentation, oral pauses and other devices. Givón (1984), Barnwell (1980), Dooley and

\textsuperscript{13} I would like to thank Vong Tsuh Shi for sharing with me how she defined these terms.
Levinsohn (2001) and van Dijk and Kintsch (1983) all discuss how texts are divided into segments and what signals for these divisions occur at the boundaries.

The third lens, surface and notional structure scheme (Longacre 1996: 33-50), allows the analyst to identify the plot which contributes to the text’s coherence and progress. The plot is primarily reflected in the surface structure yet also manifests itself in the notional structure. The plot is composed of the actual telling of the events that happen in the surface structure; the story is what the reader builds in his mind. This lens allows the analyst to see what characteristic features a language uses to indicate the notional structure and how it marks the surface structure of narratives.

The fourth lens through which the analyst may look is an etic narrative salience scheme; the one used here is adapted from Longacre (1996: 27). This lens allows the analyst to look at a narrative text and distinguish between what composes the story’s backbone (i.e. Storyline, mainline) and the flesh (i.e. non-Storyline, supporting material).

The fifth lens is macrostructure, which is derived by examining the text from a global perspective, and identifying how the abstract of the text controls what happens within the text. Using these five lenses – etic types, thematic units, surface and notional structure scheme, etic salience bands and macrostructure – the text can be analyzed from various perspectives.

In this paper, while mention may be made of other genres, the focus will be on the dimensions of these selected narrative texts. This genre, as suggested by Dooley and Levinsohn (2001: 44), is often the simplest with which to begin analysis. Section 2.3.1 discusses the classification of the chosen texts as distinctly narrative texts.

**2.3.1 Typology and Genre**

The first lens, typological characteristics, allows the analyst to distinguish what type of monologue discourse he is analyzing. Longacre (1996: 8-10) has developed a rubric of etic criteria from which the type of a text can be ascertained. To clarify, an etic description of a text is a top-down approach of analyzing a text, one which is coming from the perspective of an outsider, i.e. one not as intimately familiar with the subtleties of the language as a native speaker. In contrast, an emic description would be one provided by a native speaker. So while the researcher can make an
educated guess about the emic description of a text, only the native speaker can provide a truly emic analysis.

Two primary binary parameters, contingent temporal succession and agent orientation, mark out the four main genre types of monologue: narrative, procedural, behavioral and expository. The second two parameters, projection and tension, provide further distinction within each genre. The resulting 16 outcomes enable description of most monologue discourses. Each of these four binary characteristics of texts, as Longacre has defined them, are discussed briefly.

With contingent temporal succession (or contingent succession) most of the current action is dependent on previous events happening. This shows the distinction between, for example, a prophecy and a eulogy. Agent orientation describes the prominence of or reference to agent(s) throughout the text. This marks the difference between, for example, a narrative and a how-to text. The third characteristic is projection, distinguishing between completed actions and those that have not been completed or realized yet. This highlights the difference between how something should be done, for example how to assemble a bed, and how something was done, for example an account of how World War II was won. The final binary characteristic is tension, which describes whether there is a problem which must be solved. This explains the difference between a Sherlock Holmes mystery and a discourse analysis thesis. These four characteristics with sample discourse types are summarized in Table 8 below. Note that the fourth parameter, tension, is not shown.
Table 8 Notional types (adapted from Longacre 1996: 10)

<table>
<thead>
<tr>
<th>(+) contingent succession</th>
<th>(+) agent orientation</th>
<th>(-) agent orientation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative</td>
<td>Procedural</td>
<td></td>
</tr>
<tr>
<td>Prophecy</td>
<td>How-to-do-it</td>
<td></td>
</tr>
<tr>
<td>Story</td>
<td>How-it-was-done</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(-) contingent succession</th>
<th>Behavioral</th>
<th>Expository</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hortatory</td>
<td>Budget Proposal, Futuristic Essay</td>
<td></td>
</tr>
<tr>
<td>Promissory</td>
<td>Scientific Paper</td>
<td></td>
</tr>
<tr>
<td>Eulogy</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: The fourth parameter, tension, is not shown.

Longacre (1996: 11-13) notes that the parameters which make up each etic type manifest themselves in the surface structure of the text. Contingent succession, agent orientation and projection are the most salient, corresponding to chronological linkage, participant reference and aspect, respectively. Chronological linkage is marked in the selected texts by coordinating conjunctions such as jiù⁴ ‘then’ and yi¹ hou⁴ ‘after’, temporal adverbs such as yi¹ tian¹ ‘one day’, and the perfective marker le. Each of the chosen texts is oriented around and dependent on one or more agents.

Projection in the text is shown through perfective, experiential and durative aspect markers. Along with these and temporal adverbs, one can safely assume that the texts are describing actions that happened in the past tense of the story world and so are negative in terms of projection. The parameter of tension is more difficult to identify in the surface structure but within each selected story, a problem arises and creates tension which must be resolved. As has been shown in the description above, the characteristics of the four selected texts show that they fall squarely in the etic typological box of narrative story according to Longacre’s rubric. Furthermore, the four selected texts follow the criteria which discourse analysts advise when performing preliminary discourse analysis on a language (Grimes 1975, Dooley and Levinsohn 2001). Finally, because the story is a climatic narrative it is expected that it will follow the surface and notional patterns put forth by Longacre (1996).

Within the genre of narrative, children’s stories are often notionally and structurally simpler than ones for older audiences. For example, the length of the selected texts
in this thesis range from 32-58 sentences per story and explicit participant references are maintained throughout (more so than in Mandarin stories for teenagers or adults). Children’s stories will often teach a moral. The selected texts warn of what happens to greedy people; they tell children that there will be sorrow in life but that it can be overcome. Children’s stories also pass down history or how people believe things came into being. Three of the selected texts tell the story of how a natural phenomenon was created or subdued. Therefore, these stories give children a new perspective on how to think about their circumstances.

2.3.2 Segmentation of the Text

Segmentation of the text is the second lens through which to look at a text. Narrative texts can be divided into thematic groupings – units of texts which share a continuous theme. Van Dijk and Kintsch, for instance, describe these units as episodes which are defined as “a sequence of sentences dominated by a macroproposition” (1983: 204). Van Dijk and Kintsch outline eight ways in which these thematic groupings are marked in Table 9 below.

Table 9 Van Dijk and Kintsch’s thematic grouping markers (1983: 204)

<table>
<thead>
<tr>
<th>1. Change of possible world</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Change of time or period</td>
</tr>
<tr>
<td>3. Change of place</td>
</tr>
<tr>
<td>4. Introduction of a new participant</td>
</tr>
<tr>
<td>5. Reintroduction of old participants by a full noun phrase</td>
</tr>
<tr>
<td>6. Change of perspective or point of view</td>
</tr>
<tr>
<td>7. Different predicate range (change of frame or script)</td>
</tr>
<tr>
<td>8. Macroconnectives (such as conjunctions).</td>
</tr>
</tbody>
</table>

Other researchers have posited additional and complementary ways of segmenting a text. Barnwell (1980: 235-241) offers an expanded list of mostly surface markers, suggesting twelve widely used criteria for identifying the major thematic units within a text. These criteria are usually found in clusters of two or more at the boundary of a thematic unit; a single criterion can be considered weak evidence for a boundary. The greater the number of markers present, the more likely it is to be a major boundary; a section break will likely have more boundary markers than a paragraph break. Conversely, the text which comprises a major unit is likely to show more evidence of internal unity such as same time, place, topic and participants, as
well as parallel forms, logical coherence and lexical coherence. When applied to a narrative text, these criteria facilitate the identification of the surface structure and Storyline.

The 12 criteria proposed by Barnwell are listed in Table 10 below. Her list is not intended to be exhaustive but suggestive.

**Table 10 Barnwell's boundary markers (1980: 236-240)**

<table>
<thead>
<tr>
<th>1. Grammatical markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Change in time</td>
</tr>
<tr>
<td>3. Change in place</td>
</tr>
<tr>
<td>4. Change in participants</td>
</tr>
<tr>
<td>5. Topic sentences or phrases</td>
</tr>
<tr>
<td>6. Summary statements</td>
</tr>
<tr>
<td>7. Overlap clauses</td>
</tr>
<tr>
<td>8. Rhetorical questions</td>
</tr>
<tr>
<td>9. Direct address</td>
</tr>
<tr>
<td>10. Use of certain tenses or adverbial tense markers</td>
</tr>
<tr>
<td>11. Phonological variations (in oral texts)</td>
</tr>
<tr>
<td>12. Visual formatting changes (in written texts)</td>
</tr>
</tbody>
</table>

Basing their work on Givón's (1984: 245) criteria for thematic unity, Dooley and Levinsohn (2001: 35-42) describe passages of texts as displaying thematic continuity when a continuous time period, location, type of action and/or same participants are maintained. Thematic continuity is disrupted when one or more of these features shift. The greater the number of features that shift, the more likely there is to be a break between thematic units. Conversely, the more indicators of unity which occur in a section of text, the greater the likelihood that it is a thematic unit. Dooley and Levinsohn's markers of thematic continuity and discontinuity are shown below in Table 11.
Table 11 Dimensions of thematic continuity/discontinuity in narrative (adapted from Dooley and Levinsohn 2001: 37, based on Givón 1984: 245)

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Continuity</th>
<th>Discontinuity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants</td>
<td>same cast and same general roles vis-à-vis one other</td>
<td>discrete changes of cast or change in relative roles</td>
</tr>
<tr>
<td>Location</td>
<td>same location or (for motion) continuous change</td>
<td>discrete changes of location</td>
</tr>
<tr>
<td>Action</td>
<td>all material of the same type: event, nonevent, conversation, etc.</td>
<td>change from one type of material to another</td>
</tr>
<tr>
<td>Time</td>
<td>events separated by at most only small forward gaps</td>
<td>large forward gaps or events out of order</td>
</tr>
</tbody>
</table>

In this thesis, the texts are analyzed by thematic units based on a combination and adaptation of van Dijk and Kintsch’s topic change markers, Barnwell's thematic unit boundary markers and Dooley and Levinsohn’s dimensions of thematic continuity and discontinuity, as shown in Table 12 below. Note that the terms “markers of text segmentation”, “markers of thematic unity/disunity” and “boundary markers” are used interchangeably in this thesis.

Table 12 Markers of text segmentation used in this thesis

<table>
<thead>
<tr>
<th>Primary</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction or reintroduction of participants</td>
<td>Conjunctions</td>
</tr>
<tr>
<td>Intro or change in location</td>
<td>Direct and Indirect Speech</td>
</tr>
<tr>
<td>Change in action</td>
<td>Author Intrusion / Evaluative statements</td>
</tr>
<tr>
<td>Change in time</td>
<td>Change of focus</td>
</tr>
<tr>
<td>New paragraph</td>
<td>Rhetorical questions</td>
</tr>
<tr>
<td></td>
<td>Author intrusion</td>
</tr>
<tr>
<td></td>
<td>Aperture phrase</td>
</tr>
<tr>
<td></td>
<td>Summary sentences</td>
</tr>
<tr>
<td></td>
<td>Preview statements</td>
</tr>
</tbody>
</table>

The greater the number of criteria which occur within a segment of text, the greater the evidence for it being a thematic unit. Section 3.2 discusses which markers of thematic unity were found in the four selected texts.
2.3.3 Surface and Notional Structure

The surface and notional structure is the third lens through which the analyst examines a narrative discourse. Once the thematic units of a text are identified, these become the surface structure stages of the narrative. According to Longacre’s rubric, the etic surface structure may contain up to nine etic components: Title, Aperture, Stage, Pre-Peak Episode(s), Peak (and possibly a second Peak), Post-Peak Episode(s), Closure and Finis (1996: 35-38). These components are grammatically marked. The Aperture (if the story has one) is a formulaic opening phrase which signals to the reader what type of story and genre it is or what to expect. The Stage is marked by stative and locative verbs because it introduces who the participants are and where the story will take place. Pre-Peak Episodes usually have clearly defined changes in time, are sequentially ordered and are connected through conjunctions. They help to build the plot up to its Peak.

The language utilized in the Peak is often markedly different from the rest of the narrative, signaling to the reader that this part of the plot is to be considered especially important. Longacre characterizes the Peak as being a zone of turbulence (1996: 38); routine features which mark the storyline may conspicuously disappear or other features which have not been used may now be employed. Longacre outlines six primary Peak markers: rhetorical underlining, concentration of participants, heightened vividness (for example, higher verb density, change of tense, shift to a more specific person (e.g. 3rd person to 2nd or 1st, plural to singular)), movement along the narrative-drama continuum, change of pace, change of vantage point or orientation and particles/onomatopoeia.

After the Peak, the Post-Peak Episodes return to the same linguistic patterns as the Pre-Peak Episodes, in terms of being narrative or dialogue paragraphs and having similar grammatical characteristics. The structure of the Closure can vary depending on what type of narrative it is. It can be an exposition of how the tension was resolved and what happened to the characters. It is also possible for there to be a moral at the end of the story. Selected narrative genres will have a Finis or formulaic phrase which closes all narratives of that type.

The etic notional structure can be analyzed into seven components, described by Longacre (1996: 34-35) in more colloquial terms as Exposition “lay it out” (setting, location and participants are set), Inciting Moment “get something going” (a problem arises), Developing Conflict “keep the heat on” (the problem gets worse), Climax “knot it up proper” (problem seems unsolvable), Denouement “loosen it”
Todorov (Lacey 2000: 29) describes similar stages in the notional structure of a climactic narrative, but frames it in terms of equilibrium. His five stages roughly correspond to Longacre’s seven. At Stage 1 a state of equilibrium is defined (similar to Longacre’s Exposition); at Stage 2 there is a disruption to the equilibrium by some action or crisis (Inciting Moment); at Stage 3 the character(s) recognize that there has been a disruption and set goals to resolve the problem (Developing Conflict and Climax); at Stage 4 the character(s) attempt to repair the disruption and obstacles needed to be overcome to restore order (Denouement and Final Suspense); and at Stage 5 there is reinstatement to the equilibrium, the situation is resolved and a conclusion is announced (Conclusion). These five stages can also be summarized in three stages: world at equilibrium, world unbalanced, world back at equilibrium or at a new equilibrium. A comparison of Longacre and Todorov’s views are shown below in Table 13.
Table 13 A comparison of Longacre (1996) and Todorov’s (Lacey 2000) notional structure

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>“Lay it out”</td>
</tr>
<tr>
<td>Inciting Moment</td>
<td>“Get something going”</td>
</tr>
<tr>
<td>Developing Conflict</td>
<td>“Keep the heat on”</td>
</tr>
<tr>
<td>Climax</td>
<td>“Knot it up proper”</td>
</tr>
<tr>
<td>Denouement</td>
<td>“Loosen it”</td>
</tr>
<tr>
<td>Final Suspense</td>
<td>“Keep untangling”</td>
</tr>
<tr>
<td>Conclusion</td>
<td>“Wrap it up”</td>
</tr>
</tbody>
</table>

The notional structure and the surface structure often show a high degree of correlation with each other, though they may not do so precisely (Longacre 1996: 34). Table 14 below shows the possible relationships between the surface and notional structure in Longacre’s etic scheme. The Title and Aperture are surface features only. The Stage, where the characters, location and time are set, corresponds to the Exposition. In this section, clauses usually follow expository or narrative patterns. In the Pre-Peak Episodes, the discourse style changes to narrative or dialogue as the problem becomes apparent (reflecting the Inciting Moment) and worsens (Developing Conflict), and the patterns are established for ‘normal’ story telling in the particular narrative.

The Peak contrasts with the other elements of the surface structure in that it exhibits different language and surface features than the rest of the narrative, as mentioned previously. Longacre (1996: 36-37) suggests three possible combinations between
the Peak, Climax and Denouement: first, the Climax may be encoded in the Pre-Peak Episode and the Denouement corresponds to the Peak; second, the Climax may be encoded as the Peak and the Denouement corresponds to the Post-Peak Episodes. If there are two episodes which display Peak-like characteristics and one corresponds to the Climax and the other to the Denouement, then Longacre designates these as Peak 1 and Peak 2. Once the Peak has passed, any Post-Peak Episodes correspond to the Final Suspense. The Closure will vary depending on the type of narrative. The Closure corresponds to the Conclusion. The Finis is often a formulaic ending, only appearing in the surface structure. These stages are summarized in Table 14 below.
Table 14 Etic surface and notional structure of narrative (adapted from Longacre 1996: 36)

<table>
<thead>
<tr>
<th>SURFACE STRUCTURE</th>
<th>TITLE</th>
<th>APERTURE</th>
<th>STAGE</th>
<th>(PRE-PEAK) EPISODES</th>
<th>PEAK 1</th>
<th>PEAK 2</th>
<th>(POST-PEAK) EPISODES</th>
<th>CLOSURE</th>
<th>FINIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formulaic phrase or sentence</td>
<td>Expository or narrative paragraphs</td>
<td>Narrative or dialogue paragraphs. Pre-Peak Episodes marked by: * Changes in time * Sequential time * Clear transitions between paragraphs or episodes * References to what has happened previously * Conjunctions</td>
<td>Paragraph discourse Marked by: * Rhetorical underlining * Concentration of participants * Heightened vividness (e.g., shift of tense, shift to more specific person) * Shift along the narrative-pseudo-dialogue-dialogue-drama continuum. * Change of pace (e.g., variation in length of units, less conjunction and transition) * Change of vantage point or orientation.</td>
<td>See Pre-Peak Episodes.</td>
<td>Of varied structure: Often an expository paragraph, but can also be a narrative or hortatory discourse (with a moral).</td>
<td>Formulaic phrase/sentence.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notional Structure (Plot)

<table>
<thead>
<tr>
<th>STAGE</th>
<th>(PRE-PEAK) EPISODES</th>
<th>PEAK</th>
<th>(POST-PEAK) EPISODES</th>
<th>CLOSURE</th>
<th>FINIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>Inciting Moment</td>
<td>Developing Conflict</td>
<td>Climax</td>
<td>Denouement</td>
<td>Final Suspense</td>
</tr>
<tr>
<td>Surface features only</td>
<td>“lay it out”</td>
<td>“get something going”</td>
<td>“keep the heat on”</td>
<td>“knot it up proper” “loosen it”</td>
<td>“keep untangling”</td>
</tr>
</tbody>
</table>

43
As Longacre (1996: 33) has written, plot is the main coherence device of narrative. Plot is the explicit order of events in which they occur in the text (Tehan 2008: 68). This moves the story along, developing toward a notional Climax, which Longacre comments often corresponds to the Peak (1996: 33). The plot is reflected in both the surface (grammatical) and notional (semantic) structure because both show what is happening in the narrative as it unfolds. In contrast with plot, story is the chronological events described in the plot along with those that are inferred by narrative, creating a whole picture of what the narrative is about (Tehan 2008: 68).

2.3.4 Storyline and Supportive Material
The fourth lens through which to look at narrative discourse which is used in this research is prominence. A discourse is interesting because certain events, participants or objects are foregrounded against what is normal. Foregrounded material is considered to have prominence. Kathleen Callow offers a definition integrating all of these terms, defining prominence as “any device…which gives certain events, participants, or objects more significance than others in the same context” (Callow 1974: 50). The context may be the clause, sentence, paragraph or entire discourse. Some prominence markers have a scope of only the clause or sentence in which they occur; others have larger scopes of the whole paragraph or larger unit.

In narrative, the plot consists of events which are given prominence in the surface structure. These events, set in contrast with other happenings which occur in the narrative, form the backbone (or Storyline) of the narrative. Happenings which do not move the plot forward make up the supportive material, fleshing out the story from the backbone. Longacre (1996) has developed an etic salience scheme for narrative which is based on the work of Grimes (1975) and Hopper and Thompson (1980). Briefly, Grimes categorizes the contents of a narrative as being either events or non-events. Within the non-events are four sub-categories: setting, background, evaluation and collateral.

Hopper and Thompson (1980) have developed a list of transitivity parameters which can be used to rank the transitivity of clauses. These parameters quantify “the effectiveness with which an action takes place” (Hopper and Thompson 1980: 251). The ten parameters are: number of participants (two or more vs. one), kinesis (action vs. non-action), aspect (telic vs. atelic), punctuality (punctual vs. non-punctual), volitionality (volitional vs. non-volitional), affirmation (affirmation vs.
negation), mode (realis vs. irrealis), agency (high vs. low potency), affectedness of the object (totally vs. not affected) and individuation of the object (highly individuated vs. non-individuated).

One parameter which Longacre notes as being conspicuously absent is sequentiality (1996: 24). While a certain event (or series of events) may have positive values for these parameters, indicating that it is on the Storyline, if it is not sequential in respect to the other events, then it is considered Flashback and not part of the main Storyline.

Using these characteristics, clauses can be ranked in order of transitivity, allowing the analyst to gauge how close a particular clause is to being on the Storyline where the transitivity is high. How close a clause is to the Storyline sheds light on how it moves the story forward. Transitivity is a key component of a narrative as it determines how effective and intense the action is. The verb in the Storyline clause is “buzzing”; it has such high “energy” from being active, punctual, volitional and any other qualities from the transitivity spectrum that it is able to propel its subjects forward through the story, farther than they could have gone with less salient verbs. Verbs with lesser transitivity may be describing habitual or background activities; verbs with no transitivity describe states. The analyst then is concerned about the transitivity of each clause and what role it plays in moving the story forward. Longacre synthesizes Hopper and Thompson’s transitivity parameters and Grimes’ event and non-event models into an etic salience scheme for narrative, found in Table 15 below.

**Table 15 Etic salience scheme for narrative (Longacre 1996: 28)**

<table>
<thead>
<tr>
<th>1’ Pivotal Storyline (augmentation of 1)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Primary Storyline (S/Agent &gt; S/Experiencer &gt; S/Patient)</strong></td>
</tr>
<tr>
<td><strong>2. Secondary Storyline</strong></td>
</tr>
<tr>
<td>3. Routine (script-predictable action sequences)</td>
</tr>
<tr>
<td><strong>4. Backgrounded Actions/Events</strong></td>
</tr>
<tr>
<td>5. Backgrounded Activity (Durative)</td>
</tr>
<tr>
<td><strong>6. Setting (Exposition)</strong></td>
</tr>
<tr>
<td><strong>7. Irrealis (Negatives and Modals)</strong></td>
</tr>
<tr>
<td><strong>8. Evaluation (Author Intrusion)</strong></td>
</tr>
<tr>
<td><strong>9. Cohesive and Thematic</strong></td>
</tr>
</tbody>
</table>

Note: Flashback as an ill-defined category it can group with (2) or (4); as a well-defined morphosyntactic category it can be added after (5).
Each band in the scheme marks a different type of Storyline or non-Storyline material that is conveyed in one clause. Of the nine bands which compose the etic salience scheme, Pivotal Storyline, Primary Storyline and Secondary Storyline (Bands 1’, 1 and 2) mark Storyline events with different prominence levels. These Storyline bands serve to move the story along, telling the main events of what happened. The other six non-Storyline bands support the Storyline by coding other types of information. Routine, Backgrounded Actions/Events and Backgrounded Activity (Bands 3, 4 and 5) provide information that adds other events to the Storyline band. Setting (Band 6) tells the reader where an event is set in time or location. All of the above bands refer to elements that are actually considered part of the events narrated in the story world.

Irrealis (Band 7) describes what is not real in the narrative: e.g. what could have happened, what was not done and what might have happened if something had or had not been done. Evaluation (Band 8) is the author’s intrusion into the story, giving the reader his opinion on what is happening. Finally, Cohesion and Thematic Material (Band 9) serve to knit the narrative into a cohesive whole that is easy to understand. While these bands describe clause-level classifications, there may be some crossover, for example evaluative or cohesive words can appear on other bands.

Promotion and demotion between bands is a common occurrence. These are often accomplished through the addition of a temporal adverb such as ‘suddenly’ (promotion) or by the subordination of a clause (demotion). Promotion and demotion of clauses in the salience scheme are further discussed in Chapter 4.

Longacre’s etic salience scheme suggests what types of bands to look for in a narrative, leaving the analyst to construct an emic salience scheme to fill in the ways in which a specific language marks each band in a specific type and genre. These bands are primarily distinguished by what types of verbs, adverbs and clauses are used. Much research has been done in languages where the salience bands are defined by what tense or aspect the verb shows, the type of verb as well as other grammatical markers such as types of adverbs.

While this categorization is helpful for languages which conjugate verbs, a different categorization scheme is needed for isolating languages which do not mark tense and aspect on the verb. Somsonge (1991) has analyzed Thai narratives and has generated an emic salience scheme for Standard Thai. It is instructive to examine it
(found below in Table 16) as it is a useful model for Mandarin, another isolating language.

**Table 16 Emic salience scheme for Thai (Somsonge 1991: 113)**

<p>| | |</p>
<table>
<thead>
<tr>
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</tr>
</thead>
</table>
| 1. Storyline | Sequential marker(s) + (a series of)
|   | Cognitive experiences, events proper, motion, action verbs |
| 2. Background | a. Backgrounded activities, temporal adverbs
|   | b. Cognitive states |
| 3. Flashback | Temporal phrases |
| 4. Setting | a. Stative, possessive, existential, equative verbs
|   | b. Temporal, spatial elements
|   | c. Directional verbs |
| 5. Irrealis | a. Temporal phrases
|   | b. Questions, negations, conditionals |
| 6. Evaluation | a. First person pronouns
|   | b. Question + stative verb, moral |
| 7. Cohesion | a. Adverbial clauses (script determined)
|   | b. Relative clauses (repetitive back reference) |

Somsonge (1991: 97, 114) found seven bands in the Thai narratives she examined: Storyline, Background, Flashback, Setting, Irrealis, Evaluation and Cohesion.

Storyline is comprised of motion, action, cognitive experience or event proper verbs, which are accompanied by sequential markers. In some instances, these verbs appear serially. Motion and action verbs may occur singly or serially. Background, which includes backgrounded activities and cognitive states, supplies the story with new information and further detail. The verbs in backgrounded activities may be customary/routine, prolonged, repetitive, ongoing or gradual. They often co-occur with other grammatical markers such as pre- and post-serial verbs and different types of adverbs. Cognitive states are also included under the background band, signified by verbs of cognition and emotion, and often accompanied by elements indicating the duration of time.

Flashback is characterized by time phrases, auxiliaries and aspect markers. Setting includes expository and descriptive material as well as temporal and spatial settings. Temporal setting is marked by temporal clauses, phrases, and words. Spatial setting is marked by spatial clauses, phrases and words as well as by directional verbs.
Irrealis is shown through alternatives, conditionals and negation, but most prominently by preserial and auxiliary verbs.

Evaluation is signified by the author’s evaluation or opinion about props, participants, facts or something that habitually happens. The author can also present a global evaluation such as a moral which embraces the whole story. Cohesion is often marked by adverbial clauses, though relative clauses, thematicity, topicalization, summary and preview clauses are also used.

One goal of this study is to discover what kinds of verbs and verb phrases are found in each band and what other markers delineate the various bands in Mandarin. What does the Mandarin salience scheme for narrative look like? Longacre and Somsonge’s salience schemes will serve as a starting point for generating an emic salience scheme of Mandarin. This proposed emic salience scheme can then be used as a blueprint to discover the functions of verbs and clauses in a narrative, to show how prominent material is marked.

2.3.5 Macrostructure
Underlying the string of sentences which make up a text is the macrostructure. It presents a distilled version of the text. The macrostructure guides what is included in the story, based on the author’s intentions when creating it. The macrostructure is a reasonable summary of the text linking each proposition in the text. Both Storyline and non-Storyline material were used as the base for generating the macrostructures. This was because, as van Dijk and Kintsch (1983) and Greninger (2009) have postulated, there may be information in non-Storyline clauses that have macrorelevance. Greninger (2009: 70), too, points out that using Storyline-only clauses may create an adequate summary of the plot for some texts, but for others that encode pertinent information in non-Storyline material, these may not create the desired global semantic structure. Therefore, for the purposes of this thesis, both Storyline and non-Storyline clauses are used to generate the macrostructure. Selected non-Storyline clauses are included in the base material because they have significance in the higher levels of macrostructure e.g. presentation of the problem which must be resolved. Then van Dijk’s four macrorules, as shown below and quoted directly from Somsonge (1991: 16-17), are successively applied to the text.

Generalization rule (M1) The first rule substitutes several properties of the same superordinate class with the name of the superordinate class. By application of this rule, the predicates and the arguments are
generalized to a more general concept. It is an essential property of
generalization that information be deleted. The deletion of
information is required as it is irrelevant at the macrolevel. When
information is deleted, it is irrecoverable.

Deletion rule (M2) The second rule says that if a proposition is not a
presupposition of any other proposition in the sequence, it will be
deleted. The deleted proposition can be left out “without changing
the meaning or influencing the interpretation of the subsequent
sentences of the discourse” (van Dijk 1977b: 144). As the deleted
proposition is not a condition for the interpretation of any other
proposition, it is considered irrelevant, i.e., non-presuppositional.
Also, a proposition is deleted “if it determines the interpretation of a
proposition which is itself deleted or substituted” (van Dijk 1977a:
11).

Integration rule (M3) This rule combines or integrates the sequence of
essential and coherently related sentence propositions into global
information. By application of the integration rule, the more specific
information of the passage will be deleted if “its global information
has already been expressed in the text by the proposition that also
serves as macroproposition” (van Dijk 1977a: 12). Besides, if a
proposition expresses a macroproposition already expressed by a
preceding proposition, it may be deleted. The information integrated
by this rule can be recovered because “it is part of the more general
concept or frame” (van Dijk 1977b: 146). Therefore, the proposition
considered to be a normal or expected fact will be integrated.

Construction rule (M4) This last macrorule and the integration rule
are variants of each other. However, the construction rule is
distinguished from the integration rule in that it “has no input
proposition that organizes other propositions” (van Dijk 1977a: 14).

The macrorule of construction operates as follows:
It organizes microinformation by combining sequences of
propositions that function as one unit at some macrolevel; it
reduces information without simply deleting it; and it
introduces information at the macrolevel that is ‘new’ in the sense of not being part of the text base or entailed by individual propositions of the text base (van Dijk 1977a: 15).

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

Van Dijk (1977a: 10) also describes a Zero rule which is considered to be “the application of a macrorule whose input and output are identical”. This will also be employed in the generation of macrostructures.

2.4 Literature Review

Very little Mandarin discourse analysis seems to have been written on the structure of Mandarin children’s narratives. Therefore, the review of literature below is a sample of works written on surface and notional structures, salience schemes, cohesion and macrostructures in Mandarin and similar languages which do not employ tense systems. These will serve to shed light on the discourse patterns Mandarin exhibits.

Somsonge’s analysis of Standard Thai (1991) is one of the first in-depth discourse analysis studies of a non-tense language. Her data is taken from ten Thai folktales, seven native Thai stories and three stories translated from Aesop’s fables. Her foci which are most relevant to this study are three-fold: first to create a reasonable macrostructure of each text using the Storyline clauses, secondly to discover the surface and notional structures of the selected Thai narratives and thirdly to outline the salience scheme and identify how each band is marked. Because Thai is an isolating language like Mandarin, her study gives insight into how Mandarin may mark salience bands and surface and notional structures.

As part of her preliminary analysis, the text was divided into chunks. The boundaries of these chunks are marked by change of time, circumstance and location, the introduction of new participants and temporal adverbs. These chunks compose the surface structure of the stories and are identified as being Title, Aperture, Stage, Pre-Peak Episodes, Peak, Peak’, Post-Peak Episodes, Closure and Finis. The Peak is marked by movement along the narrative-drama continuum, higher density of Storyline verbs, the use of the passive construction, rhetorical
underlining and an increased number of participants on stage. Further analysis indicated that these Thai climactic narratives can be analyzed to include six stages of notional structure: Exposition, Inciting Incident, Developing Conflict, Climax, Denouement and Conclusion. Only Final Suspense (from Longacre’s etic scheme) is not included as a proposed universal feature. Instead Somsonge found that in some narratives, an antithetical paragraph is used to explain the Developing Conflict.

From her research, Somsonge proposes that the Thai narratives in her corpus utilize seven salience bands: Storyline, Background, Flashback, Setting, Irrealis, Evaluation and Cohesion. Her categorization of Thai Storyline verbs (as previously discussed in Section 2.3.4) was particularly helpful and will inform analysis of the Mandarin Storyline.

Finally, a macrostructure was created using only Storyline clauses as a base. Her reasoning is that Storyline-only clauses make a good abstract of the text and give a foundation for further abstraction.

In contrast to Somsonge, Greninger (2009) takes a critical look at Longacre’s (1989a) assertion that Storyline material is the main source of material for creating a macrostructure. He asks the question: What types of clausal information are employed in the construction of macrostructural summaries and how often is each type employed (Greninger 2009: 152)? First, Greninger describes nine salience bands in Solu Sherpa (a Tibeto-Burman language spoken in Eastern Nepal) oral narrative: Storyline, Flashback A, Background Actions, Flashback B, Background Activities, Setting, Irrealis, Evaluation and Cohesion. As a result of his research, he found that all nine types of clausal information could be used in macrostructure construction. Thirty-eight percent of the information units came from the Storyline band while the remaining 62% of material came from the other eight bands. The Storyline band was the most-employed individual band, with background material providing the second largest amount of material. He concluded that in order to form plausible macrostructures of Solu Sherpa oral narratives, a broader spectrum of salience bands must be included than just Storyline clauses.

In a later work, Somsonge (2004) explores the marking of foregrounded material across the Tai-Kadai and Mon-Khmer language families. In this paper, she proposes that foregrounded material in these non-tense languages is characterized by serial clause construction, temporal auxiliaries and aspectual auxiliaries. One insightful point that she makes in the paper is that the default time reference in narratives is the past or accomplished time. When temporal and aspectual auxiliaries occur, they
serve to emphasize foregrounded events, because they highlight the fact that an action has already been completed.

Halliday (2001: 346-363) investigates the relationship between what he terms the lexico-grammar and the text as a whole, focusing specifically on Mandarin. He poses three questions. First, “How are grammatical units organized internally such that they form ‘parts’ of a textual ‘whole’?” He describes two ways this is done. The first way is by changing the word order from SVO to S ba OV; this use of the ba construction gives the verb prominence. The second way is through the use of Theme, which links clauses, paragraphs and sections of text together to form a unified whole. Both of these methods allow prominent material to be linked with other prominent material to form a more cohesive and coherent text.

Halliday then asks “How does a grammar set up semantic relations that create unity in a text?” He focuses on just two areas: references and conjunctions. Reference creates cohesion through tracking participants and maintaining unity in Theme. Conjunctions link clauses together, link paragraphs together and ultimately the whole text. These conjunctions form a hierarchy that unifies the text. His third question is “Do the logical-semantic relations that link grammatical units also figure in relating one phase of a text to another?” He answers in the affirmative, saying that conjunctions not only connect words, phrases and clauses, but they also serve to elaborate, extend and enhance the semantic structure of the text. Therefore conjunctions have both a grammatical and a semantic linking function in a text.

Hopper and Thompson (1980) posit that the transitivity of a verb directly correlates with its groundedness in narratives. Groundedness refers to the linguistic features used to foreground or background material. Main topics tend to be foregrounded using certain devices while those that support the main idea or contrast it in some way tend to be backgrounded a different way (Hopper and Thompson 1980: 280). The higher the transitivity, the more foregrounded it becomes while the less transitive it is, the more backgrounded it becomes. Their work on this transitivity continuum was informative in deciding the salience of a verb and its clause and where to place it in the salience scheme of clauses.

In terms of a discussion on the function of aspect markers, the discussion presented by Li and Thompson (1981) in their foundational work on Mandarin grammar was immensely helpful, particularly in terms of explaining how the functions of particular adverbs and particles contribute to the aspect of the sentence, giving insight into the Mandarin salience scheme.
2.5 Summary
In this chapter three broad topics were covered. Section 2.2 discussed several foundational issues in the study of discourse. The terms text and discourse were defined along with what discourse analysis is. Section 2.3 presented five lenses through which the analyst looks at a narrative text to create order from it. These are the typology of texts or genre, thematic unity markers, surface and notional structures, Storyline and non-Storyline material and macrostructure. Section 2.4 reviewed discourse work that has been done in similar languages to Mandarin as well as discourse topics useful in analysis for this thesis.
Chapter 3
Segmentation and Surface and Notional Structure

3.1 Introduction
Chapter 3 covers the segmentation and surface and notional structure of the selected texts. In the first part of the chapter, an overview of all the texts is presented. Then each of the texts is divided into segments by looking for disruptions or discontinuities within each story’s thematic unity. These disruptions include, but are not limited to grammatical markers, changes in time, location, participants, types of action and summary statements. In the second part of the chapter the surface and notional structures of each story are examined, based on the segments found in the texts.

3.2 The Stories and Their Segments
The selected texts each tell the story of how a particular person or group of people overthrows a person or god who has control over them. Three of the texts, “Hua Pond”, “King Qian Shoots the Tide” and “Liu He Fills in the River” share several features. First, these are the mythical stories of how a certain topographical or structural feature got its name, indicated by a sentence at the end of the story. Secondly, these are myths because they all involve magical creatures and people coming back from the dead. Thirdly, all three take place near Hangzhou, in China’s coastal Zhejiang province. This is significant as Hangzhou was the national capital during the Southern Song dynasty in the 12th century (Ebrey 1996: 144) and so would be of interest to children today learning about their country’s history. In contrast, the fourth story “Invisible Grass” is a fictional story about a miserly landowner who does not pay his workers. As a result, the workers try to get him to destroy what he thinks is his source of wealth. In the process, the Old Miser becomes greedy and tries to rise above his rank, but in the end gets what he deserves.

Criteria from van Dijk and Kintsch’s topic change markers, Barnwell’s thematic discontinuity markers and Dooley and Levinsohn’s dimensions of thematic unity were integrated to define the segments in each of the texts. Van Dijk and Kintsch’s and Barnwell’s criteria were used to demarcate the boundaries between thematic
units while Dooley and Levinsohn’s criteria were used to confirm that the unit was indeed a thematic unit. A list of these criteria is found in Tables 9-11 in Section 2.3.2.

3.2.1 Hua Pond

“Hua Pond” is primarily the story of how Hua Pond got its name. Woven into it is the tale of how a small family and community are able to overcome the local landowner who reneges on his promise to his tenants and enjoy the land for which they worked hard.

The story was divided into six major segments and eleven minor segments, which are labeled 1, 2, 3a, 3b, 3c, 3d, 3e, 4a, 4b, 4c, 5a, 5b, 5c and 6. The major segments corresponded to episodes within the text (cf. van Dijk and Kintsch 1983: 204). The boundary markers for this text included changes in time (fluctuating between general and specific), changes in location, introduction and re-introduction of participants, changes in verb types and direct or indirect speech. All segments were marked by a new paragraph in the original text except for Segments 2, 3c and 5c. Temporal adverbs often introduced a new segment while several times an evaluative statement concluded a segment.

In Segment 1, (clause 1), the time is set at a generic time *zao3 xian1* ‘previously, before’. The location is set just outside the Qing Chun gate of Hangzhou (which is the present day provincial capital of Zhejiang Province) where a tract of overgrown government land sits (signified by the stative verb *shi4* ‘is’).

Segment 2 (clauses 2-12) introduces a more specific time (*you1 yi1 nian2* ‘one year’ (2)), as well as two antagonists, Hua Taishi the landowner and his deputy official Chou Bitou, and the lesser protagonists (the tenants). The action begins with the verb *pai4* ‘dispatch’ (2) and takes off with action verbs to set up the scene in anticipation of the complications ahead. The segment ends with an evaluation statement (12). The segment ends with indirect speech where Hua Taishi explains the deal he will make with the tenant farmers and the tenant farmers calculating how much profit they will earn (7-12).

Segment 3 (clauses 13-69) makes up the bulk of the story and is divided into five sub-sections 3a, 3b, 3c, 3d and 3e for analysis. It is distinguished from both Segment 2 and Segment 4 by the focus being on the main protagonist San Kou and his parents. In both the previous and the following segment, the focus is on Hua Taishi,
Chou Bitou and the tenants. In the surface structure, Segment 3 is distinguished from Segment 2 by a change in time (time described is longer, as shown by the use of temporal verbs) and the introduction of new participants (San Kou and his parents). It is distinguished from Segment 4 by a reintroduction of participants (Hua Taishi, Chou Bitou and the tenants) and more active verbs. Segment 3 describes the inciting moment and the developing conflict which inform the reader on what and why it is the farmers and Hua Taishi are having a conflict over the land. What divides Section 3 into sections is the shifting focus from general to specific time frames and the changes in types of verbs used.

The adverb *cou⁴ qiao³ ‘as luck would have it’* (clause 13) opens Segment 3a (13-20) and introduces San Kou’s parents on stage. This is the Inciting Moment of the story, as it “gets something going”. The verbs here are primarily verbs of action and movement (*lai² ‘come’* (13), *da¹ qi³ ‘begin to build’* (19)). The section ends with an atelic action verb phrase *kai³ qi³ ken³ huang³ di² lai² ‘began to cultivate the uncultivated land’* (20). Moving from the unending time of ‘cultivating the land’, Segment 3b (21-44) shifts to a more specific time, the month of December. Here too, the verbs are primarily action verbs, both telic and punctual e.g. *gua¹ kai¹ le ‘blew open’* (29), *kou⁴ ‘fasten’* (30), *shuo¹ ‘say’* (37) and *zhang³ ‘grow’* (39). Using direct speech, San Kou’s parents name him (37-38) and tell him to grow up quickly because they are growing old (39-43). In Segment 3c (45-54) the participants and location do not change but the verbs become habitual e.g. *bang¹…zhong⁴ tian² ‘help…plant fields’* (48). The community, through indirect speech, foretells that San Kou is a dragon (53-54).

Segment 3d (clauses 55-64) is introduced by the temporal adverb *zi⁴ cong⁴ ‘ever since’* (55). There is also a reintroduction of the tenant farmers and the tract of land which they have transformed into a beautiful, lush field (also indicating the passage of time). The section opens with a stative verb *you³ ‘have’* but most of the verbs are active and several are atelic; the descriptive noun phrases (60, 61) help to describe how the field has changed. In Section 3e (65-69) there is a change in time to a specific time *di¹ san¹ nian² chun¹ tian¹ ‘in the spring of the third year’* (65), San Kou and his parents are reintroduced and the actions are primarily durative (*fang⁴ niu² ‘herd cattle’* (68) as indicated by the temporal adverb *cong² ci³ ‘from then on’. The segment ends with an evaluative statement (69). Segments 3b-4a all describe the Developing Conflict as they “keep the heat on” and build the suspense towards the Climax of the narrative.
Segment 4 is divided into three sub-sections, 4a (clauses 70-71), 4b (72-88) and 4c (89-93). Segment 4a opens with a new paragraph and a change in time signaled by the temporal adverb bu4 jiù³ ‘not long after’ (70). Hua Taishi is now on stage and he desires the field again. While the verbs in this section are Storyline verbs, they are not very salient within the context of the clauses: e.g. hui2 ‘return’ (71) and yao⁴ ‘want’ (71). Section 4b (72-88) begins with a new paragraph and Chou Bitou and San Kou are now reintroduced on stage. The verbs in this section are primarily telic action (chai¹ ‘tear down’ (80)) and motion verbs (bi¹ ‘force, compel’ (72)), thus exhibiting a short span of time and propelling the story forward. The adverb li⁴ ke⁴ ‘immediately’ adds to the urgency and change of mood from Section 4a. Direct speech occurs between Chou Bitou and the villagers at the beginning of the segment when Hua Taishi reneges on his offer (73-78). Segment 4c (89-93) opens with a new paragraph and telic verbs. The other tenants are reintroduced as San Kou’s neighbors and they try to fish him out of the pond. The duration of time changes again to a longer time frame as they look for him.

Segment 5 is divided into three sub-sections: 5a (clauses 94-96), 5b (97-100) and 5c (101-117). What binds these three sections together is the focus on Hua Taishi and the other officials. What distinguishes them is that they describe different periods of time, the location changes from a general one to a more specific one in Segment 5a and 5b, and the verbs change from background descriptions to telic and punctual verbs between 5b and 5c.

In Segment 5a (clauses 94-96), the temporal adverb hen³ kuai⁴ ‘quickly’ (clause 94) indicates another change in time, describing the time that Hua Taishi’s mansion was being built. The verbs describe actions that have an end point. The section ends with an evaluative saying (96). Segment 5b (97-100) is introduced by two specific adverb phrases showing that just as the mansion was being finished it was Hua Taishi’s birthday. The verbs in this short section are primarily low-salience action and event verbs which set the stage for the following segment. In contrast to Segment 5b, the verbs in Segment 5c (101-117) are primarily telic action and motion verbs. At the beginning of this section, direct speech by Chou Bitou alerts Hua Taishi and his guests to what is happening outside (101-108). Also, most of this section takes place in a different location, the mansion’s courtyard, than either the previous or the following segment, thereby setting it apart as a section.

In Segment 6 (clauses 118-122), the focus changes back to the destitute farmers, the location changes from the mansion to the general area of the tract of land, the time
changes to a more general yi¹ nian² yi¹ nian² ‘year after year’ (119) and the verbs reflect this durative and habitual nature e.g geng¹ ‘plow’ (119). Table 17 below shows the six segments of “Hua Pond” and markers of thematic unity.

Table 17 Segments and markers of unity in Text 1 “Hua Pond”

<table>
<thead>
<tr>
<th>Segment</th>
<th>Clause</th>
<th>Boundary Marker</th>
<th>Instance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Time established – generic time Location is set</td>
<td>zao³ xian¹ ‘previously’ Outside the city gate of Qing Chun, Hangzhou; indicated by stative verb shi⁴ ‘is’</td>
</tr>
<tr>
<td>2</td>
<td>2-12</td>
<td>Change in time – specific time Participants introduced</td>
<td>you² yi¹ nian² ‘one year’ Hua Taishi, Chou Bitou, villagers Action verbs</td>
</tr>
<tr>
<td>3</td>
<td>13-20</td>
<td>New paragraph Conjunction</td>
<td>cou⁴ qiao³ ‘as chance would have it’ zhe⁴ shi² hou⁴ ‘at this time’ San Kou’s parents Action and motion verbs</td>
</tr>
<tr>
<td>21-44</td>
<td>New paragraph Change of time – specific time period Direct speech</td>
<td>zhe⁴ yi¹ nian² ‘this year’</td>
<td></td>
</tr>
<tr>
<td>45-54</td>
<td>Change of time – long time period</td>
<td>jia¹ li³ jia¹ wai⁴ de sheng¹ huo² ‘in life both in and out of the home’ Habitual and durative events (bang¹ shang⁴ ‘began and continued to help’)</td>
<td></td>
</tr>
<tr>
<td>55-64</td>
<td>New paragraph</td>
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<tr>
<td>Page</td>
<td>65-69</td>
<td>4</td>
<td>70-71</td>
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<tr>
<td>Change in time – longer time period</td>
<td>-</td>
<td>New paragraph</td>
<td>Reintroduction of participants</td>
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<td>Reintroduction of participants</td>
<td>-</td>
<td>Change in time</td>
<td>Reintroduction of participants</td>
</tr>
<tr>
<td>Change in verbs</td>
<td>-</td>
<td>Change in verbs</td>
<td>Change of verbs</td>
</tr>
<tr>
<td>Summary statement</td>
<td>-</td>
<td>-</td>
<td>Hua Taishi</td>
</tr>
<tr>
<td>jian⁴ jian⁴ de ‘gradually’</td>
<td>Tenants</td>
<td>di⁴ san¹ nian² chun'tian¹ ‘the spring of the third year’</td>
<td>San Kou and his parents</td>
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<td>-</td>
<td>-</td>
<td>-</td>
<td>Action verbs</td>
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<tr>
<td>70-71</td>
<td>New paragraph</td>
<td>Reintroduction of participants</td>
<td>Change in time</td>
</tr>
<tr>
<td>72-88</td>
<td>New paragraph</td>
<td>Reintroduction of participants</td>
<td>Change of location – specific</td>
</tr>
<tr>
<td>89-93</td>
<td>New paragraph</td>
<td>Change in time</td>
<td>Reintroduction of participants</td>
</tr>
<tr>
<td>94-96</td>
<td>New paragraph</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Change in time</td>
<td>Change in location</td>
<td>Change in verbs</td>
<td>Evaluative saying</td>
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<td>----------------</td>
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<td>-----------------</td>
<td>------------------</td>
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<tr>
<td>Change in time – time described is longer</td>
<td></td>
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<tr>
<td>Change in location</td>
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<td></td>
<td></td>
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<tr>
<td>Change in verbs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evaluative saying</td>
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<table>
<thead>
<tr>
<th>97-100</th>
<th>New paragraph</th>
<th>Change in time – shorter, specific</th>
<th>Hua Taishi’s birthday</th>
<th>Hua Taishi’s mansion</th>
<th>Hua Taishi’s guests</th>
<th>Action, motion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Change of location</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change of participants</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change in verbs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| 101-117 | Change in participants | Reappearance of San Kou as a dragon | | | | |
|         | Change in time - events happen within a short length of time | | | | | |
|         | Change in verbs | | | | | |
|         | Change in location | | | | | |
|         | Direct speech | | | | | |

| 6 | 118-122 | New paragraph | yi¹ nian² yi¹ nian² ‘year after year’ | | | |
| | | Change in time | | The plot of land | | |
| | | Change in location | Tenants | | | |
| | | Change in participants | Durative and habitual verbs (yi¹ nian² yi¹ nian² ‘year after year’) | | | |
| | | Change in verbs | | | | |

Thus there were a total of 59 boundary markers for “Hua Pond”. These included 14 changes in time (24%), 11 changes of action (19%), 10 new paragraphs (17%), 10 introductions or reintroduction of participants (17%), six changes of location (10%) and five instances of dialogue (8%). One evaluative statement (2%), one summary statement (2%) and one conjunction (2%) accounted for the minor boundary markers.¹⁴

¹⁴ Note that these percentages are rounded up if they are 0.5 or above. Therefore for this text, the total is 101%.

60
3.2.2 Texts 2-4

“King Qian Shoots the Tide” (Text 2) is the story of how the Zhejiang River and Qian’s Dike got their names. It is also the story of how the Qian Tang River stopped flooding. It recounts how King Qian and his army defeated the tide god so that he would stop causing such destruction. The story is divided into seven major segments and eight minor segments: 1, 2a, 2b, 3, 4, 5a, 5b, 5c, 5d, 5e, 5f, 6 and 7. Segments 2a and 2b show unity through focusing on the same participant. Segments 5a-5e are combined because of their high density of motion and action verbs and for most of the segment take place in the same location with the same participants during a short period of time. Table 18 shows how each unit is marked.

Table 18 Segments and markers of unity in Text 2 “King Qian Shoots the Tide”

<table>
<thead>
<tr>
<th>Segment</th>
<th>Clause</th>
<th>Boundary Markers</th>
<th>Instances</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1-6</td>
<td>Time established - a long time period</td>
<td>cong² lat² ‘always’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Location is set</td>
<td>Qian Tang River</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in verbs</td>
<td>Events are stative and habitual</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Evaluative statement</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>7-9</td>
<td>New paragraph</td>
<td>dao⁴ tang² chou² mo⁴ nian² ‘until the end of the Tang dynasty’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in time - more specific</td>
<td>King Qian</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Introduction of participants</td>
<td>Presentational verb you² ‘there is’, active verb cheng² ‘name, call’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of verbs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10-12</td>
<td>New paragraph</td>
<td>wang² qian² zhi¹ li³ Hang² zhou¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in time – more specific</td>
<td>de shi² hou¹ ‘when King Qian ruled in Hangzhou’</td>
</tr>
<tr>
<td>3</td>
<td>13-41</td>
<td>Conjunction</td>
<td>yin¹ ci³ ‘consequently’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in time – shorter time period described</td>
<td>Shown by dialogue and punctiliar verbs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New participants</td>
<td>Workers and tide god</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in verbs</td>
<td>Action verbs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Direct speech</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>42-46</td>
<td>New paragraph</td>
<td></td>
</tr>
<tr>
<td>Author intrusion</td>
<td>Time in story is paused - future time described</td>
<td>Change in verbs</td>
<td>ba(^4) yue(^4) shi(^2) ba(^1) ‘August 18’</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------------------------</td>
<td>----------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Time in story is paused - future time described</td>
<td>Change in verbs</td>
<td>Stative (shi(^4) ‘be’) and adjectival verbs (xiong(^4)meng(^3) wu(^3)bi(^3) ‘fierce without comparison’)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>47-60</td>
<td>New paragraph</td>
<td>King, army, general</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Introduction of old and new participants</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Specific time</td>
<td>ba(^4) yue(^4) shi(^2) ba(^1) ri(^4) dao(^4) le ‘August 18th arrived’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Specific location</td>
<td>Stage next to Qian Tang River</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Changes in verbs</td>
<td>Action and motion verbs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Direct speech</td>
<td></td>
</tr>
<tr>
<td>61-66</td>
<td>Location change</td>
<td>“Step On and Open” Mountain King</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of focus</td>
<td>Action, motion and event proper verbs</td>
</tr>
<tr>
<td>67-74</td>
<td>Reintroduction of participants</td>
<td>Members of the army and crowd</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of verbs</td>
<td>Passive and event proper mei(^3) duo(^1) jiu(^3) ‘not long after’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in time</td>
<td>cong(^2) ci(^3) ‘from then on’,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>zhi(^2) dao(^4) ru(^2) jin(^1) ‘until now’</td>
</tr>
<tr>
<td>75-79</td>
<td>New paragraph</td>
<td>you(^4) ‘again’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in time – back to story present</td>
<td>On the banks of the river</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of location</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhetorical questions</td>
<td></td>
</tr>
<tr>
<td>80-88</td>
<td>All participants on stage</td>
<td>ru(^2) jin(^1) ‘now’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in time</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Direct speech</td>
<td></td>
</tr>
<tr>
<td>89-92</td>
<td>New paragraph</td>
<td>People on bank</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of focus</td>
<td>Action, less punctiliar</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of verbs</td>
<td></td>
</tr>
</tbody>
</table>
Boundary markers in “King Qian Shoots the Tide” were a total of 47. The primary markers were 11 changes in time (23%), eight changes in action (17%), seven introductions or reintroductions of participants (15%), four instances of direct speech (9%) and four new paragraphs (13%). Secondary boundary markers were two conjunctions (4%), two evaluations (4%), two changes of focus (4%) and one rhetorical question (2%).

“Liu He Fills in the River” (Text 3) tells the story behind “Liu He's Pagoda”. It is of a boy who loses his mother due to the devastating tide of the Qian Tang River and the tide god (also called Dragon King) that cause it. In the end, he finds a way to subdue the tide god and to normalize the tides. This story is divided into six major segments and six minor segments: 1, 2, 3, 4a, 4b, 4c, 5a, 5b, 5c and 6. Table 19 below shows the segments and boundary markers of Text 3.

**Table 19 Segments and markers of unity in Text 3 "Liu He Fills in the River"**

<table>
<thead>
<tr>
<th>Segment</th>
<th>Clause</th>
<th>Boundary Markers</th>
<th>Instance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1-5</td>
<td>Introduction of new participant</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Aperture</td>
<td>Dragon King</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Location set</td>
<td>“it is said”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in verbs</td>
<td>Qian Tang River</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Summary statement</td>
<td>Adjectival verbs (bao⁴ zao⁴ ‘irritable’)</td>
</tr>
<tr>
<td>2</td>
<td>6-14</td>
<td>New paragraph</td>
<td>na⁴ shì² ‘at that time’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in time</td>
<td>Liu He and parents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Intro of new participants</td>
<td>Next to Qian Tang River</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change of location</td>
<td>Mostly action, motion and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change in verb type</td>
<td>durative (marked by cong² ci³)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td></td>
<td>Summary statement</td>
<td>‘from then on’) verbs</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>15-20</td>
<td>New paragraph</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Focus on mother and son</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change in time to shorter time period</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change in verb type</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>you³ yi¹ tian¹ ‘one day’</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Action and motion verbs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>21-29</td>
<td>New paragraph</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change in time to longer time period</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Focus on son</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change in verb type</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Direct speech</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Shown through stative verbs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Primarily action verbs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30-36</td>
<td>New paragraph</td>
<td>Dragon King</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change of participant</td>
<td>Crystal Palace</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change of location</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37-38</td>
<td>New paragraph</td>
<td>Liu He</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change of participant</td>
<td>By the river</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change of location</td>
<td><strong>qi³ qi³ si³ shi² jiu³ tian¹ ‘7,749 days’</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change of time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>39-56</td>
<td>Change in time</td>
<td>zhe⁴ tian¹ ‘this day’</td>
</tr>
<tr>
<td></td>
<td>Change in verb type</td>
<td>State, action, motion and speech verbs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduction and reintroduction of participants</td>
<td>Crab general, shrimp, Dragon King</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Direct speech</td>
<td></td>
<td></td>
</tr>
<tr>
<td>57-58</td>
<td>New paragraph</td>
<td>Dragon King</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change of focus</td>
<td>Cognitive verbs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change in verb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>59-61</td>
<td>New paragraph</td>
<td>Liu He’s mother</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reintroduction of participants</td>
<td>Action, verbal adjectival and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Change of verbs</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In summary, there were 42 boundary markers found in “Liu He Fills in the River”. The primary boundary markers were eight changes in action (19%), eight new paragraphs (19%), seven introductions or reintroductions of participants (17%), six changes in time (14%) and four changes of location (10%) and two instances of direct speech (5%). Secondary boundary markers were three changes of focus (7%), three summary sentences (7%) and one aperture phrase (2%).

“Invisible Grass” (Text 4) is the story of a miserly landowner who refuses to pay his workers their wages. Consequently, the workers come up with a scheme to steal one of his prized possessions, a crow’s nest which the landowner believes brings his family good fortune. Through a misunderstanding, the Old Miser believes he has found in the crow’s nest grass which makes him invisible. The story then goes on to tell the results of his greed. This text is divided into four main segments and 11 minor segments: 1a, 1b, 1c, 2a, 2b, 2c, 3a, 3b, 3c, 4a and 4b. Table 20 below shows how the segments are divided and what marks the boundaries of each.

Table 20 Segments and markers of unity in Text 4 "Invisible Grass"

<table>
<thead>
<tr>
<th>Segment</th>
<th>Clause</th>
<th>Boundary Markers</th>
<th>Instance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1-7</td>
<td>Participant introduced Location is set Type of verbs Time is set</td>
<td>Old wealthy landlord Tengnan Durative (-zhe) and habitual (chang² nian¹ ‘year round’) verbs cong² qian² ‘in the past’</td>
</tr>
<tr>
<td></td>
<td>8-12</td>
<td>New paragraph Introduction of participants</td>
<td>Workers, “Old Miser”</td>
</tr>
<tr>
<td></td>
<td>13-16</td>
<td>New paragraph</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Start</td>
<td>Changes</td>
<td>Participants/Time/Location/Verbs</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>---------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td>2</td>
<td>17-21</td>
<td>Preview statement, Reintroduction of participants, Change of location, Change of verbs, Change of time</td>
<td>Wife <em>lao^3cai^2mi^2 yuan^4zi^3</em> ‘in the Old Miser’s courtyard’</td>
</tr>
<tr>
<td>22-27</td>
<td></td>
<td>New paragraph, Change of participants, Change of action, Change of time</td>
<td>Old Miser Action and motion verbs <em>zhè^4 yì^1 tiān^1 wù^3 gēng^1</em> ‘this morning at 5am’</td>
</tr>
<tr>
<td>28-44</td>
<td></td>
<td>Change of verbs, Change of focus, Direct speech</td>
<td>Speech verbs Workers</td>
</tr>
<tr>
<td>3</td>
<td>45-56</td>
<td>New paragraph, Reintroduction of participants, Change of location, Change in verbs, Indirect speech</td>
<td>Old Miser and wife Old Miser’s house Action and adjectival verbs</td>
</tr>
<tr>
<td>57-73</td>
<td></td>
<td>New paragraph, Change in location, Change in verbs, Direct speech</td>
<td>In the tree Action, motion and speech verbs</td>
</tr>
<tr>
<td>74-79</td>
<td></td>
<td>New paragraph, Change in verbs, Change of time, Indirect speech, Preview statement</td>
<td>Cognitive verbs <em>zhè^4 yì^1 zhèn^4zi</em> ‘this short period of time’</td>
</tr>
</tbody>
</table>
"Invisible Grass" also contained 42 boundary markers. The primary markers were eight introductions or reintroductions of participants (19%), eight changes in action (19%), seven new paragraphs (17%), six changes in time (14%) and six introductions or changes in locations (14%) and four instances of direct or indirect speech (10%). Two preview statements (5%) and one change of focus (2%) made up the secondary boundary markers.

### 3.2.3 Summary of Boundary Markers

To summarize, the four selected texts contained an average of six major segments and eight minor segments each. "Hua Pond" was divided into six major segments and 11 minor segments, "King Qian Shoots the Tide" seven major segments and eight minor segments, "Liu He Fills in the River" six major segments and six minor segments, while "Invisible Grass" was composed of four major segments and eight minor segments. The markers which divided these segments are grouped into primary and secondary markers. Primary markers of thematic unity were introduction or change of participants, location, action and time along with new paragraphs and direct or indirect speech. Change in participants meant that new characters were introduced or re-introduced after being off-stage for a period of time. The participants were introduced by a full noun phrase. Establishment of location was shown by a locative marker such as zài 'at' or ǐ ‘inside’. Change of location was indicated by a directional marker such as lái ‘come (motion toward speaker)’, qu ‘go (movement away from speaker)’ or dào ‘arrive’. Changes in action were signaled by the type of verb used: motion, action, cognitive, adjectival, stative, etc. A shift to or from different types of verbs often signaled a new thematic unit. Changes in time were marked with temporal phrases such as yī ‘one day’. Paragraph breaks in the original written texts also played an important part in indicating a new segment, though they had other functions too. These functions
included indicating a new speaker and breaking the text into smaller chunks so that children can read it more easily. Finally direct or indirect speech, while not as common as the other markers, when it did occur, often began or closed a segment. These six primary markers all occurred numerous times in each of the four texts. They accounted for 84%-95% of the boundary markers found.

Secondary markers of thematic unity, which were not nearly as frequent in the texts, included changes of focus (which occurred in all four texts), conjunctions, evaluative statements, summary statements (all of which occurred in two of the four texts) and preview statements, an aperture phrase, rhetorical questions and author intrusions (which occurred in one of the four texts). Table 21 below shows of what percentage each boundary marker was comprised.
Table 21 Percentages of boundary markers found in Texts 1-4

<table>
<thead>
<tr>
<th>Thematic Unity Markers</th>
<th>Text 1</th>
<th>Text 2</th>
<th>Text 3</th>
<th>Text 4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Primary Markers</strong></td>
<td># (%)</td>
<td># (%)</td>
<td># (%)</td>
<td># (%)</td>
<td></td>
</tr>
<tr>
<td>Introduction or reintroduction of participants</td>
<td>10 (17)</td>
<td>7 (15)</td>
<td>7 (17)</td>
<td>8 (19)</td>
<td>32</td>
</tr>
<tr>
<td>Intro or change in location</td>
<td>6 (10)</td>
<td>4 (9)</td>
<td>4 (10)</td>
<td>6 (14)</td>
<td>20</td>
</tr>
<tr>
<td>Change in action</td>
<td>11 (19)</td>
<td>8 (17)</td>
<td>8 (19)</td>
<td>8 (19)</td>
<td>36</td>
</tr>
<tr>
<td>Change in time</td>
<td>14 (24)</td>
<td>11 (23)</td>
<td>6 (14)</td>
<td>6 (14)</td>
<td>36</td>
</tr>
<tr>
<td>New paragraph</td>
<td>10 (17)</td>
<td>6 (13)</td>
<td>8 (19)</td>
<td>7 (17)</td>
<td>31</td>
</tr>
<tr>
<td>Direct or indirect speech</td>
<td>5 (8)</td>
<td>4 (9)</td>
<td>2 (5)</td>
<td>4 (10)</td>
<td>15</td>
</tr>
<tr>
<td>Percentage of primary markers</td>
<td>95%</td>
<td>86%</td>
<td>84%</td>
<td>93%</td>
<td></td>
</tr>
</tbody>
</table>

| **Secondary Markers**                         |        |        |        |        |
| Conjunctions                                  | 1 (2)  | 2 (4)  | --     | --     | 3     |
| Author Intrusion / Evaluation                 | 1 (2)  | 2 (4)  | --     | --     | 3     |
| Change of focus                               | --     | 2 (4)  | 3 (7)  | 1 (2)  | 6     |
| Rhetorical questions                          | --     | 1 (2)  | --     | --     | 1     |
| Aperture phrase                               | --     | --     | 1 (2)  | --     | 1     |
| Summary sentences                             | 1 (2)  | --     | 3 (7)  | --     | 4     |
| Preview statements                            | --     | --     | --     | 2 (5)  | 2     |

| Total no. of markers                          | 59     | 48     | 42     | 42     | 190   |
| Total percentages                             | 101%   | 100%   | 100%   | 100%   |       |

3.3 Surface and Notional Structures

After the texts were divided into segments according to the boundary markers found, the next step was to identify what role each segment played in the story and how that role manifested itself in the grammar and structure of the story (surface structure) and what role each segment may have played in the mind of the reader. 

15 Due to rounding from 0.5 to 1 of some figures, the total is 101%.
(notional structure). The surface and notional structures of a narrative often correlate with each other so therefore each set of corresponding stages is discussed together in the sub-sections below. When comparing the surface and notional structure sections, the notional structure will be compared with its surface structure counterpart. The notional structure stage and reference to the clause numbers in the notional structure will be written first, then the corresponding surface structure stage is written, for example Exposition (1-14, Stage) or Climax (38-57, first 20 clauses of Peak). Note that the Title, Aperture and Finis are only surface structure features and so do not have a corresponding feature in the notional structure. A discussion of concepts associated with surface and notional structure is found in Section 2.3.3.

3.3.1 Title, Aperture, Finis

All of the researched texts began with a title, which was set apart from the body of the text. These were not considered to be clauses and so not counted in the total clause count. Only one of the texts used what seems to be an aperture (formulaic or opening phrase) phrase, shown below.

(32) Liu He Fills in the River (1)

```
传说
```

```
chuan2 shuo1
```

```
It is said
```

```
it is said
```

```
Dragon King
```

```
live at
```

```
Qian Tang River
```

```
in
```

```
verb n
```

```
coverb n
```

```
loc
```

It is said that the Dragon King lived in the Qian Tang River.

Two of the other texts began with the temporal adverbs zao3 xian1 ‘previously, before’ (“Hua Pond” (clause 1)) and cong2 qian2 ‘before, in the past, formerly’16 (“Invisible Grass” (1)) to indicate that the story is set in the past. Because these are the only occurrences of these adverbs in the texts, it is difficult to say if these are just time markers or commonly used apertures for stories. Further analysis is needed to determine whether these serve as aperture phrases. For the purposes of this paper, ‘it is said’ will be considered an aperture and the other two not.

None of the texts concluded with a Finis (formulaic or closing phrase).

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16 According to one online Chinese-English dictionary, cong2 qian2 may also be translated as ‘once upon a time’ (http://www.yellowbridge.com/chinese/chinese-dictionary.php, December 28, 2011) but this may be due to the influence of English, rather than being a native aperture phrase.
3.3.2 Stage and Exposition

The Stage (surface structure) and the Exposition (notional structure) present information about when and where the story takes place, who the characters are, and other information to orient the reader. They contain the information that sets up the story. In Longacre’s (1996) words the notional Exposition “lays it out” and is characterized by expository or narrative paragraphs.

3.3.2.1 Stage

In the four texts, the Stage was indicated through the use of stative and presentational verbs, locative phrases and adjectival phrases. Some clauses were marked by a durative marker indicating that the action had been happening up until the story present and there would be no foreseeable change.

In “Hua Pond”, Segment 1 (clause 1) and Segment 2 (2-12) comprise the Stage. In Segment 1, the Stage is introduced by the temporal adverb zao³ xian¹ ‘previously’, setting the story in the generic past. The location is set using a stative clause indicated by the stative verb shi⁴ ‘to be’ (1) and a locative marker wai⁴ ‘outside’ (1).

In Segment 2, the stage is further defined by the more specific temporal adverb you³ yi¹ nian² ‘one year’. In Segment 2 (2-12) the style changes to narrative style, opening with the temporal adverb you³ yi¹ nian² ‘one year’ (2) and the reader is introduced to two of the main characters, Hua Taishi, the landowner, and his official Chou Bitou (lit. ‘smelly nose’). Both of these characters are introduced by full noun phrases. Motion, action and punctual verbs (which are discussed in further detail in Section 4.2) characterize this section (2-12). Indirect speech (the tenant farmers calculating how much profit they would make) comprises the second boundary of the segment. Thus, this Stage affirms Longacre’s (1996: 35) proposition that the Stage can be made up of both expositional and/or narrative material.

In “King Qian Shoots the Tide” the Stage covers clauses (1-9). It is introduced by the temporal adverb cong² lai² ‘always’ indicating a state or action that has always been the case or habitually occurring. The location is introduced simply by stating the name of the river. This Stage is also made up of a series of adjectival phrases following the general form of noun phrase + adjective, as shown in the following example.
The Qian Tang river's tides have always been very big.

Since the tide was so high, the tidewater's force was very ferocious.

The Stage crosses over from Segment 1a to 1b when the time described is closer to the events described (dao⁴ tang² chou² mo⁴ nian² ‘until the final years of the Tang dynasty’ (7)) and the main character King Qian is introduced with an existential verb you³ ‘there is’.

In “Liu He Fills in the River”, the Stage occurs in Segment 1 (clauses 1-5). Because of the aperture chuan² shuo¹ ‘it is said’ (1) one can assume that the states and events depicted in the story happened in the past. Indications of the Stage are the stative verb zhu⁴ ‘live’ (bold) and the location exhibited by the prepositional phrase (italics), both of which occur in clause (1), as well as the series of low salience verbs in (2-5). These serve to provide the background for what will come.

It is said that the Dragon King lived in the Qian Tang River.

In “Invisible Grass”, the Stage (clauses 1-16) can be divided into three sub-segments (1-7), (8-12) and (13-16). The first sub-segment begins with the temporal adverb,
cong² qian² ‘in the past’ (1), indicating that the following events have already happened. Following this, a presentational phrase with the stative verb you³ ‘there is/have’ is used in clause (1). The main character and location are introduced by full noun phrases. In clauses (2-5), the Old Miser’s home and possessions are described using verbs which in the context have very low salience, (almost state-like) with a conspicuous use of the durative aspect marker –zhe. These low-salience verbs are gong⁴ feng⁴ ‘enshrine and worship’ (2), diao¹ ‘carve, engrave’ (3), xie³ ‘write’ (4) and xiu⁴ ‘embroider’ (5). The co-occurrence of low-salience verbs and –zhe indicate that the stage is being set against which the story will be painted. The second sub-section (8-12) begins with a new paragraph and the introduction of new participants, the men who worked for the Old Miser. Likewise the third sub-section (13-16) opens with a new paragraph and change of location to the courtyard of the Old Miser’s house. The Old Miser’s wife is introduced as well as the crow’s nest. Throughout clauses (8-12), the actions described are primarily atelic (both because of the types of verb used and the fact that there are few aspect markers to define the time); existential verbs (shi⁴ ‘be’) and adjectival phrases (as shown in the bolded example below) are also employed.

(35) Invisible Grass (8)

8 老财迷 虽 有 万贯 家产 ， 阔
lao³ cai² mi² sui¹ you³ wan⁴ guan⁴ jia¹ chan³ kuo⁴
Old Miser although have very wealthy family property ample, broad
n coordconn v adj n adv

得 滴 油 ， 但 对
de tang³ you² dan⁴ dui⁴
to the extent that drip, shed, trickle oil, fat but, however to, toward
prt v n conn coverb

长工们 却 十分 厉害
chang² gong¹ men que⁴ shi² fen¹ ke⁴ ke⁴
workers but, yet, however very, completely harsh
n coordconn adv adj

Although the Old Miser was extremely wealthy, to the point of embarrassment, to his workers though, (he was) completely harsh.
3.3.2.2 Exposition

The Exposition of the notional structure correlates with the Stage of the surface structure in all the texts. Whereas the grammatical structure of the surface structure indicates the setting of the plot, the lexical meaning of the words in the Exposition help the reader to begin laying the foundation of the story in his mind.

In “Hua Pond”, the Exposition is covered in clauses (1-12, Stage). Here the reader is introduced to the general time the story takes place (1), its general location (1) as well as some of the main and supporting participants in the narrative. The Exposition of the story is that Hua Taishi will allow the tenants to cultivate the land for ten years; if they are able to make it grow, then the land will be theirs after ten years.

In “King Qian Shoots the Tide”, the Exposition covers clauses (1-9, Stage). The problem that must be resolved is that the tidewaters were recurrently destroying the people’s fields. What is slightly different in this Exposition from the others is that both a traditional saying (4) and an author intrusion (6) occur within it.

In “Liu He Fills in the River”, one of the main characters, the Dragon King, and the farmers as supporting characters, are introduced in the first part of the Exposition (clauses 1-5, Stage). The problem with which the story begins is that the Dragon King’s irritable temperament causes such tide surges that they wreak havoc on the people’s farmland.

Finally, in “Invisible Grass” the location, time and primary character of the story are introduced in the Exposition (1-16, Stage). Several different segments of the Exposition are distinguished by a change of focus on various characters, locations and verb types before going on to the Inciting Moment. The problem presented is that the Old Miser, who is a very wealthy landowner, has not paid his workers for the year that they have worked for him. He believes that he continues to get rich because of a special crow’s nest or “treasure pot” which sits in a tree in his courtyard.

Thus in all four stories, the Stage and Exposition are characterized by the establishment of time, location and participants, and by verbs which sufficiently describe who the characters are or what they are doing. Temporal adverbs tend to describe longer periods of time. Locative words or phrases describe where the action is taking place whereas participants are generally introduced and referred to by a full noun phrase, pronominal phrase or zero anaphora. The events tend to be
durative or habitual, indicated by a temporal phrase or durative marker, as the action of the story has not yet begun.

3.3.3 Pre-Peak Episodes, Inciting Moment, Aside to the Reader and Developing Conflict

Once the background of the story is set, it is ready to be punctuated with a conflict to be resolved. This conflict is represented in the surface structure as the Pre-Peak Episode(s) and correlates to the Inciting Moment and Developing Conflict in the notional structure. Longacre suggests that the Pre-Peak Episodes are characterized by narrative or dialogue paragraphs, changes in time, sequential time, references to what has happened previously and likely the use of conjunctions. The corresponding Inciting Moment “gets something going” and the Developing Conflict “keeps the heat on” in anticipation of the problem reaching its worst point and then being resolved.

3.3.3.1 Pre-Peak Episodes and Aside to the Reader

In this section the Pre-Peak Episodes of each text along with their characteristics will be discussed. In “Hua Pond” there are six Pre-Peak Episodes (PPE) which cover clauses (13-71). They are divided as follows: PPE 1 (13-20), PPE 2 (21-44), PPE 3 (45-54), PPE 4 (55-64), PPE 5 (65-69) and PPE 6 (70-71). They switch back and forth between describing specific/general time and actions yet show cohesion through describing the same characters acting in the same location throughout the larger section. The six episodes tell the story of the circumstances of San Kou’s birth and his life growing up. PPE 1 (13-20) begins with a new paragraph and the conjunction $c$ou⁴ $q$iao³ ‘as luck would have it’ along with the temporal adverb $z$he⁴ $shi²$ $hou$⁴ ‘at this time’, alerting the reader that this is a new section. New characters, the husband and wife, are introduced with a simple noun phrase and a prepositional phrase. Again, this segment is narrative in form, proven from the abundance of motion and action verbs and primarily punctual verbs.

This pattern continues into Pre-Peak Episode 2 (clauses 21-44) but is briefly broken in (21-28) by a series of stative clauses employing adjectival phrases and atelic verbs before San Kou’s actual birth occurs. His birth is marked with telic action verbs such as i.e. $gua$¹ ‘blow’ (29) and $kou$⁴ ‘fasten’ (33). Direct speech marks the end of this Pre-Peak Episode with San Kou’s parents telling him to grow up faster because they are getting older and need his help. After San Kou’s birth, PPE 3 (45-54) introduces a
change of time, as shown by the phrase jia1 li3 jia1 wai4 de sheng1 huo2 ‘in life both in and out of the home’ (47), which shows the durative and ongoing nature of the actions. This segment ends with the community making a prediction about San Kou, using indirect speech. In PPE 4 (55-64), the focus shifts to the tenant farmers (a larger group of them this time) who are reintroduced with a noun phrase as bu4 shao4 qiong3 ku3 ren2 ‘many impoverished people’ (55) and their cultivation of the field. It opens with a new paragraph and the preposition zi4 cong2 ‘ever since’ (55). The clauses primarily consist of action and event verbs. The temporal adverb jian4 jian4 de ‘gradually’ (57) allows the time described to slow down, showing the progress the tenants made in cultivating the land. PPE 5 (65-69) shifts to a new, specific time shown by a new paragraph and reintroduction of participants (San Kou's parents). The episode ends with a summary statement, telling how San Kou and his mother now ‘spent their days enduring hardship’ (69). PPE 6 (70-71) is the last Pre-Peak Episode before the Peak. It is signaled by a change in time bu4 jiu3 ‘not long after’ and the reintroduction of a participant (Hua Taishi). In contrast with previous sections, the verbs show more salience in this section as the plot is prepared to reach its Peak.

In “King Qian Shoots the Tide”, there are eight Pre-Peak Episodes: PPE 1 (clauses 10-12), PPE 2 (13-41), PPE 3 (47-60), PPE 4 (61-66), PPE 5 (67-74), PPE 6 (75-79), PPE 7 (80-88) and PPE 8 (89-92), while clauses (42-46) form an Aside to the Reader. The first Pre-Peak Episode begins with a new paragraph and narrows down the general time to the time period when King Qian ruled in Hangzhou. There is also a shift to action verbs, but because of the temporal phrase these are interpreted more in an ongoing way rather than a punctual way. The transition to Pre-Peak Episode 2 (13-41) is made by the conjunction yin1 ci3 ‘consequently’. The time period is implied to be shorter because this episode relates a conversation between King Qian and his workers (introducing new participants as well). Here, the dialogue shows thematic unity within the segment, as it comprises most of the clauses within the segment. The verbs in this episode are primarily action and speech verbs.

Between Pre-Peak Episodes 2 and 3, the author writes an Aside to the Reader describing the significance of why King Qian chose August 18th to attack the tide god. This Aside is marked in the surface structure in several ways: first, by the direct address to the reader using the second person pronoun ni3 ‘you’ (42); secondly, by a question being asked of the reader; thirdly, by the fact that the verbs change to be stative and adjectival verbs; and finally, by the fact that time within the plot line is paused as the author presents the reader with background information about how
the tide has acted in the past on the tide god’s birthday and how it is expected to act again. The author describes a situation future to what is currently happening in the plot; temporal phrases, rather than future markings on the verbs, accomplish this. The phrase ba1 yue4 shi2 ba1 ri4 ‘August 18’ (42) and the following zhe4 yi1 tian1 ‘on this day’ (42) indicate that the verbs should be interpreted as future irrealis events rather than past events.

Pre-Peak Episode 3 (clauses 47-60) resumes the action by using action and motion verbs. It begins with a new paragraph and reintroduces previous participants (King Qian as well as the archers introduced in the previous dialogue) as well as distinguishing one of the generals from his army. The time and place described are also specific (early in the morning, beside the river). It finishes with a segment of direct dialogue between King Qian and one of his generals. Pre-Peak Episode 4 (61-66) picks up the pace of the action by using mostly action, motion and event verbs. The location changes to a mountain and the focus is now solely on the king. Pre-Peak Episode 5 (67-74) reintroducts the officers, soldiers and common people on stage. There is a change of verbs to include the passive marker (gei3 (67)) and an event proper verb (chu1 xian4 ‘appear’ (69)) along with the stative verbs with action verbs already present in the segment. The end of the segment is marked by three time changes: mei3 duo1 jiu3 ‘soon after’ (72), cong2 ci3 ‘from then on’ (73), and zhi2 dao4 ru2 jin1 ‘until now’ (74.) At the boundary of the segment, because of the temporal adverbs yin1 ci3 ‘so, consequently’ (73) and zhi2 dao4 ru2 jin1 ‘until now’ (74) events are marked as being durative. Pre-Peak Episode 6 (75-79) is marked by a new paragraph, change of time back to the story-present marked by you4 ‘again’ (75) and a change of location (back at the royal platform by the river). Rhetorical questions mark the end of the segment (78-79). Pre-Peak Episode 7 (80-88) is marked by having all the participants on stage and a change in time marked by ru2 jin1 ‘now’. It is also marked by direct dialogue with King Qian giving the tide god an ultimatum. As the conflict builds towards the peak, the verbs in these episodes become increasingly characterized by motion and action, higher salience and punctuality. Finally, in Pre-Peak Episode 8 (89-92), there is a new paragraph and the focus changes to the people on the bank. The verbs change to being active and less punctiliar.

In “Liu He Fills in the River”, there are five Pre-Peak Episodes: PPE 1 (clauses 6-14), PPE 2 (15-20), PPE 3 (21-29), PPE 4 (30-36) and PPE 5 (37-38). In Pre-Peak Episode 1 the paragraph style changes from expository to narrative to describe what life is like for Liu He before his parents die. A new paragraph introduces the episode, the
time changes to a more specific time na⁴ shi² ‘at that time’, the location is set jiang¹ bian¹ ‘beside the river’ and new characters are introduced through noun phrases. The verbs, while active and telic, describe how Liu He and his mother habitually provided for themselves. The durative events of zhu⁴ ‘live’ and dai⁴ ‘raise’ in (6) are marked by the durative aspect marker –zhe. The episode concludes with a summary statement. The second Pre-Peak Episode (15-20) is introduced by a new paragraph and a temporal phrase, zeroing in on a particular day you³ yi¹ tian¹ ‘one day’. From there the actions become quite telic and punctual, indicating that events happened in a very short period of time. The focus changes to the mother and son. The third Pre-Peak Episode (21-29) begins with a new paragraph and shifts the focus to Liu He. The pace is slowed down again with adjectival phrases describing Liu He’s sorrow at his mother’s death, but soon picks up with dialogue and action (though not as intense as before). Pre-Peak Episode 4 (30-36) begins with a new paragraph, the introduction of the Dragon King and the change of location to his crystal palace. Pre-Peak Episode 5 (37-38) changes also begins with a new paragraph, change of participant (back to Liu He) and change of location with him sitting beside the river throwing rocks into it. The time changes to a much longer period of time with the temporal phrase yi¹ tian¹, liang³ tian²…zheng³ zheng³…qi¹ qi¹ si⁴ shi² jiu¹ tian¹ ‘one day, two days…every day… for 7,749 days’ (38). The example below highlights the change in participant (underline), change of location (italics) and change in / duration of time (bold) in PPE 5.

(36) Liu He Fills in the River (37-38)

37 六和 尙 在 江 边 一面 哭 ，
Liu⁴ He² za³ jiang¹ bian¹ yi¹ mian⁴ ku¹
Liu He at river beside, next to on one hand...(on the other hand) cry, weep

一面 咒怨 ， 一面
yi¹ mian⁴ zhou⁴ ma⁴ yi¹ mian⁴
(on one hand)...on the other hand curse (on one hand)...on the other hand
constr. v constr.
Liu He on one hand wept by the river, on the other hand cursed, and on the other hand threw rocks towards the heart of the river,

一 天，两 天……整 整 丢 了 七 七 四 十

one day, two days...he threw rocks for 7,749 days.

In “Invisible Grass”, there are six Pre-Peak Episodes: PPE 1 (clauses 17-21), PPE 2 (22-27) PPE 3 (28-44), PPE 4 (45-56), PPE 5 (57-73) and PPE 6 (74-79). The first four episodes are narrative and include sections of dialogue. The focus in the episodes switches between groups of participants; the pace of events changes between Pre-Peak Episodes as well. In PPE 1 (17-21) the section opens with a preview statement, two increasingly specific time phrases (shǐ jìán chǎng le ‘a while later’ and yī yī tiān ‘one day’) and a reintroduction of the workers17. The location changes to an unspecified place and the time is specified as being between 3-5am that morning. PPE 2 (22-27) begins with a new paragraph, a change of participants (to the Old Miser) and a change to a specific time period. In PPE 3 (28-44) the focus is back on the workers and the verbs are predominantly speech verbs as this section is a dialogue between the workers. PPE 4 (45-56) opens with a new paragraph and the Old Miser and his wife are reintroduced. A location change is implied and then realized as the Old Miser goes from where he was hiding back to his house to tell his wife about the plot (using indirect speech). The verbs change

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17 One interesting bit of humor added to the piece is that the names of the workers when translated are ‘Zhang Three’, ‘Li Four’, ‘Zhu Five’ and ‘Yang Six’. These are names for unspecified people in Chinese, much like Tom, Dick and Harry in English. 
http://www.yellowbridge.com/chinese/wordsearch.php?searchMode=C&dialect=M&word=%E5%BC%B5%E4%B8%89 (Feb 23, 2012).
here as well to being both adjectival verbs (49-51) and action verbs. PPE 5 (57-73) changes location once again to the courtyard where the tree holding the crow's nest is. It is marked by a new paragraph and a change of verbs to action, motion and speech verbs. Within this section is a series of direct dialogue between the Old Miser and his wife as to whether he is still visible. This provides cogency to the section. PPE 6 (74-79) describes how the Old Miser reacts when he has discovered the “invisible grass”. Grammatically, the verbs used to convey his thinking process (indirect speech) are action verbs (e.g. zhe² teng ‘toss about’ (74), zhuo² mo² ‘carve and polish, refine’ (75)), but their semantic meanings within the context are cognitive event verbs. This section is also marked by a new paragraph, a preview statement and a change in time.

3.3.3.2 Inciting Moment
Now that the Pre-Peak Episodes have been outlined, the notional structure elements of Inciting Moment and Developing Conflict are described.

In “Hua Pond”, the Inciting Moment (13-20, PPE 1) happens when San Kou’s parents move into the area and begin to work for Hua Taishi. In “King Qian Shoots the Tide”, the Inciting Moment occurs in clauses (10-12, PPE 1) when King Qian does not deal appropriately with the building of the sea wall and so the tide continually destroys whatever repair work is done on it. In “Liu He Fills in the River”, the Inciting Moment (6-14, PPE 1) occurs when Liu He and his family are introduced and his father dies, leaving the mother and son to provide for themselves. In “Invisible Grass”, the Inciting Moment (17-21, PPE 1) happens when the workers decide that they are fed up with hearing their boss boast of his wealth and not being paid and so they decide to take matters into their own hands.

The surface structure stage of Aside to the Reader in “King Qian Shoots the Tide” (42-46) does not correlate with either Inciting Moment or Developing Conflict in the notional structure and so will be labeled as Aside to the Reader in the notional structure as well. Further analysis of other stories with Asides is needed to determine whether this is an appropriate term to use in the notional structure or whether it should be categorized as something different.

3.3.3.3 Developing Conflict
In “Hua Pond”, the Developing Conflict extends from clauses (21-71) which cover Pre-Peak Episodes 2-6. In these episodes, the birth and early period of San Kou’s life
is recorded, the flourishing field created by the tenant farmers is described and Hua Taishi’s renewed desire for the field is expressed. All of these events build the tension toward the climax in that there are now two groups of people who have invested in this field and want it. At this point in the story, it is unclear what San Kou’s role is.

In “King Qian Shoots the Tide”, the Developing Conflict (13-92, PPE 2-8) describes how afraid the workers were of the king’s wrath in not being able to build the seawall well because of the tidal surges. The king devises a plan to shoot the tide god (Dragon King) on its birthday, when the tide is at its highest. The king sets up a royal platform and all the townspeople come to watch this spectacle. The soldiers who are supposed to shoot the dragon arrive late because the mountain pass is only wide enough for one person to go through at a time. In his impatience, the king quickly goes to the mountain, steps in a specific place and it opens up widely, creating what is known as “Step On and Open” Mountain. Then, in front of all the people and the army, he issues a challenge to the tide god. And, as noted previously in Section 3.3.3.1, between Pre-Peak Episodes 2 and 3 there occurs an Aside which informs the reader as to why August 18 is such an important date and which increases the tension as the story reaches the Climax.

In “Liu He Fills in the River”, the Developing Conflict (15-38, PPE 2-5) begins when Liu He’s mother is curled into the whirlpool by a giant wave. Liu He grieves the loss of his mother and attempts to get even with the tide god (Dragon King) by throwing rocks at his crystal palace, injuring the tide god in the process and him vowing to get even with Liu He.

In “Invisible Grass” the Developing Conflict (22-79, PPE 2-6), describes how the Old Miser overhears his workers’ plot to steal his lucky crow’s nest (“treasure pot”) and how some of the grass in it will cause a person to become invisible. The Old Miser and his wife then devise a plan to get the “invisible grass” to make themselves even richer and increase their status in the community.

3.3.4 Peak and Climax

The Peak (surface structure) and the Climax (notional structure) depict the high point of the story, typically where the action is the most intense and where the problem reaches its worst point for the participants. Longacre (1996: 38) describes the Peak of the story as a “zone of turbulence in regard to the flow of the discourse in its preceding and following parts”. Likewise, the Climax is described as “knotting
it up proper” (1996: 35). The following sections discuss how Peak and Climax are marked in the selected texts.

### 3.3.4.1 Peak

Different patterns are used at the Peak that do not occur in the surface structure in the previous or following sections (or vice versa) (Longacre 1996: 38). Examples of these anomalies include: the concentration of participants on stage, heightened vividness, shift of tense, shift to a more specific person, shift along the narrative / pseudo-dialogue / dialogue / drama continuum, change of pace, variation in length of units, less conjunction and transition, change of vantage point or orientation and rhetorical underlining.

The Peak (surface structure) usually corresponds to the Climax and/or Denouement (notional structure), but according to Longacre (1996: 37) this will not always be a one-to-one correspondence. It may be that the Climax will be encoded as Peak 1 and the Denouement as Peak 2 (if there are two Peaks), or that the Climax will correspond to one or more of the Pre-Peak Episode(s) and the Denouement will correspond to the Peak, or that the Climax will align with the Peak and the Denouement with Post-Peak Episode(s).

In “Hua Pond” the Peak (clauses 72-88) is set apart as a segment by beginning with a new paragraph, reintroducing participants (Chou Bitou and the villagers), taking place in a specific location (the village) and a switch to motion and action verbs with higher salience and more punctuality. As a result, the timeline of events moves much more quickly in this segment. The Peak is encoded by heightened vividness, shown through the adverbial phrase yi\(^1\) sheng\(^1\) yao\(^1\) he\(^4\) ‘as soon as he shouted’ (79), an onomatopoetic word pu\(^1\) tong\(^1\) ‘plop’ (86), a concentration of action and motion verbs which are telic and punctual and a concentration of (and shifting of focus between) participants on stage. A section of dialogue is also found at the Peak (73-78); previous speech in the story has been either indirect or direct speech which is a few short clauses. Here, a long section of direct speech helps to mark the Peak. The example below shows how the verbs become active and punctual at the Peak.
As soon as he shouted, the men under him then set to work tearing down the farmers’ houses.

The Peak in “King Qian Shoots the Tide” occurs at clauses (93-106). The Peak as a segment is marked by a change in time (yi¹ huírì¹ ‘in a little while (later)’ (93)). Surface indications of Peak are that there is a heightened sense of vividness created by several salient verbs: ben¹ teng² ‘surge forward, roll on in waves’ (94), fan¹ juan³ ‘spin, whirl around’ (94), chòng¹ ‘lash, pound’ (94) and by clauses which indicate that the time described is short, such as hua⁴ yìn¹ yi¹ luo⁴ ‘as soon as he finished saying this’ (96), zhe⁴ shì² ‘at this time’ (97) and sha⁴ shì² ‘in a split second’ (102). Other Peak markers include a crowded stage, onomatopoetic words (101), direct speech (95, 104) and rhetorical underlining (99-102).

The Peak in “Liu He Fills in the River” covers clauses (39-56). This section stands out from PPE 5 and Post-Peak Episode 1 for several reasons. First, adverbs such as hu⁴ ran² ‘suddenly’ (40) and bu⁴ yi¹ hùi⁴ ‘soon’ (45), as well as the onomatopoetic phrase hóng¹ lóng² lóng² ‘boom, rumble, rumble’ (40), all serve to heighten its vividness. Secondly, it contains dialogue (45-56) between Liu He and the Dragon King, exhibiting movement along the narrative-drama continuum. The pace of the section also quickens by the fact that the conversational turns are rapid and unbroken between speakers from (45-56); there is no pause to remind the reader who is saying what (e.g. Liu⁴ He² jiù¹ shuō¹… ‘Liu He then said’). What is interesting to note within this Peak is that the verb types do not change to being particularly salient (e.g. 42-44). In several clauses the durative marker –zhe is used (i.e. 42-44) and marks the state of an action (e.g. 42, 44). In this situation, these verbs are describing states. While many of the verbs in this segment are characterized as being action, motion, cognitive and speech verbs, they lack the intensity that is found in the Peaks of the other texts.
In “Invisible Grass”, the Peak occurs at clauses (80-92). This Peak, as in “Liu He Fills in the River”, was not initially marked with the expected highly salient verbs. While the verbs at the beginning of the Peak are action and motion verbs, typical of what would be expected to be found at the Peak, they lack the intensity that would be expected. This intensity does not begin to appear in the Peak until (83) where the adverbs ke³ qiao³ ‘by happy coincidence’ and zheng⁴ zai⁴ ‘in the process of’ describe the guards falling asleep while the Old Miser slips past them. From this point on the verbs pick up in intensity as shown through telic and punctual motion and action verbs, along with the adverb zhi² ben¹ ‘directly ran’ (86) and the temporal adverb (zhi⁴ shi² ‘at this moment’). The stage also becomes crowded at (93) with the appearance of the magistrate, along with the guards and the Old Miser who are already there.

### 3.3.4.2 Climax

Now that the surface structure of the Peak has been described, the notional structure of the Climax in each of the texts will be examined. The Climax, as defined by Longacre (1996: 36), is where the story is “knotted up proper”, i.e. where the situation is at its worst for the main character, and where the tension is the highest before the situation is resolved.

In “Hua Pond”, the Climax of the story (72-88, Peak) occurs when Hua Taishi reneges on his deal with the tenant farmers and sends his official Chou Bitou to take back the land from them. Chou Bitou and his guards begin to destroy the village and in the process drown San Kou and kill his mother.

In “King Qian Shoots the Tide”, the Climax (93-103, first eleven clauses of the Peak) occurs when the tide god comes in the foaming surge of high tide. King Qian and his army of 10,000 elite troops try to shoot him with their many arrows, unsure if it will stop him from destroying their fields.

In “Liu He Fills in the River”, the Climax (39-58, Peak) occurs when Liu He meets the Dragon King face to face and gives him an ultimatum about returning his mother to life.

In “Invisible Grass”, the Climax (80-87, first eight clauses of the Peak) occurs when the Old Miser tries to use what he thinks is grass that makes him invisible to steal the district magistrate’s official stamp, thus achieving his dream of becoming even more wealthy and powerful.
3.3.5 Post-Peak Episodes, Pre-Denouement Episodes and Denouement

The next stage in the surface structure after Peak is Post-Peak Episodes. These are similar to Pre-Peak Episodes in that they are composed of narrative or dialogue paragraphs, they exhibit changes in time (sequential time), there are clear transitions between paragraphs or episodes (such as conjunctions or temporal adverbs) and they refer back to what has happened previously (Longacre 1996: 36). The only difference is that they occur after the Peak. Only two of the texts, “Hua Pond” and “Liu He Fills in the River” contained Post-Peak Episodes. They are discussed below along with how they correspond to the Denouement stage.

One notional structure stage was discovered in the texts which has not been described by Longacre (1996). It is what I have chosen to term “Pre-Denouement Episodes”18. Structurally, these episodes correspond to the Post-Peak Episodes and so may have a narrative or descriptive expository structure. What sets these episodes apart from the other segments of the story is that they hold the reader in suspense between the Climax and the Denouement. The Climax of the story has been reached, but now events are going on and the resolution of the problem still has not come. There are four Pre-Denouement Episodes described in the texts, three in “Hua Pond” and one in “Liu He Fills in the River”. They are discussed in further detail in Section 3.3.5.2 below.

3.3.5.1 Post-Peak Episodes

Three Post-Peak Episodes (PoPE) were found in “Hua Pond”. PoPE 1 (clauses 89-93) is narrative in nature, exhibits sequential time and shows clear transitions between the Peak and PoPE 2 by beginning a new paragraph and focusing on a specific subgroup of previously general participants (the general group of tenant farmers is now referred to as the neighbors). There is also a change in time that is moderately longer than in the previous segment. PoPE 2 (94-96) builds on what has been mentioned or implied previously (Hua Taishi coveting and taking the tract of land back); it has clear transitions between PoPE 1 and PoPE 3 by marking a new paragraph, change in time (hen⁵ kuai⁴ ‘very quickly’), change in location (to the tract of land), a change in verbs and an evaluative saying at the end. Post-Peak Episode 3 (97-100) is a narrative paragraph showing sequential time and refers back to what

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18 “Post-Climax Episode” may also be an acceptable description as it comes after the Climax and sustains the suspense until the Denouement is revealed.
has happened previously (e.g. clauses 53-54, 93). It begins with a new paragraph, the time changes to describe a much shorter, specific period of time, the location changes to inside Hua Taishi’s mansion, minor participants are introduced (Hua Taishi’s officials and friends) and the verbs are once again action and motion verbs. The fourth PoPE (101-117) introduces a specific time bai⁴ wan² shou⁴, zheng⁴ yao⁴ ru⁴ xi² chi¹ jiu³ ‘after they had finished wishing him birthday wishes, they were just about to enter the dining room to eat and drink when….‘ In addition, Chou Bitou is reintroduced when he warns (with direct speech) that something unusual has happened in the courtyard and there is a subsequent change of location to the courtyard. The verbs in this section are primarily action and motion.

Two Post-Peak Episodes also appear in “Liu He Fills in the River”. The first one covers clauses (57-58) and the second one covers clauses (59-61). PoPE 1 is introduced with a new paragraph and the focus changes to the Dragon King. The verbs in this segment are primarily cognitive, reflecting the difficult decision he must make. In effect, these verbs slow time down while the Dragon King considers this deal.

(38) Liu He Fills in the River (57-58)

57 Long³ Wang² man³ xin¹ bu⁴ yuan⁴ yi⁴
   Dragon King  one's whole heart NEG willing, want
   n       adv       adv adj

The Dragon King with all his heart was not willing,

58 dan⁴ you⁴ pa⁴ Liu⁴ He²  zhen¹ de  ba³ Qian¹ Tang² Jiang¹
   but, however    again fear, be afraid    Liu He      really, truly      NOM    Qian Tang River
   conn       adv       v       n       adv       prt      n

填没了 , 压 坍 他的 水晶宫 , 只好
   tian² mei³ le  ya¹ tan¹ ta¹ de  shui³ jing¹ gong¹ zhi³ hao³
   fill in PFV crush collapse 3sg-m NOM crystal palace  had to, forced to
   v      ASP      v Vcomp pro    n   v
but he was again afraid that Liu He would really fill in the Qian Tang River, crush his crystal palace, so he was forced to agree to all of it.

In PoPE 2 (clauses 59-61) the verbs immediately change back to action, adjectival and movement verbs, along with the new paragraph, and the focus broadens to San Kou and his mother. The actions are enhanced by the adverbs ma³*shang*⁴ ‘immediately’ (59) and gao¹ gao¹ xing⁴ xing⁴ ‘happily’ (60).

(39) Liu He Fills in the River (59, 61)

59 龙王 马上 把 六和 娘 送 了 上来，
龙王 Dragon King adv prt n n v ASP loc dir

Long³ Wang² *ma³ shang*⁴ ba³ Liu² He² niang² song⁴ le shang⁴ lai²

Dragon King immediately Liu He mother give PFV on come

The Dragon King immediately gave Liu He’s mother back to him,

61 娘 儿 俩 高高兴兴 地 回 家 去 了。
niang² er² lia³ gao¹ gao¹ xing⁴ xing⁴ di⁴ hui² jia¹ qu⁴ le

mother son two, both very happy adverbializer return home go PFV

n n num adj prt v n v ASP

Mother and son both happily returned home.

### 3.3.5.2 Pre-Denouement Episodes

The Pre-Denouement Episodes found in two of the four texts all correspond to Post-Peak Episodes. In “Hua Pond” there are three Pre-Denouement Episodes. These come right after San Kou has drowned in the bottomless pool and it looks like there is no way that the tenant farmers can get their land back from the greedy landowner. These three episodes describe the neighbors searching for San Kou (89-93), the fact that Hua Taishi builds his mansion anyway on the land (94-96) and that he holds his 60th birthday party there (97-100). All of these events hold the level of tension steady, not decreasing it until the Denouement comes in (101).
In “Liu He Fills in the River” there is one Pre-Denouement Episode at clauses (57-58). Like the previously described episodes, it occurs after the climax of Liu He giving his ultimatum to the Dragon King. It makes the reader pause between reading the climax and seeing how the problem is solved. In this text, it is only two clauses long, but it gives the reader insight into what the Dragon King is thinking and why he makes the decision he does.

3.3.5.3 Denouement
In “Hua Pond” the Denouement (101-117, PoPE 4) describes San Kou’s subsequent revenge on the landowner Hua Taishi and his official Chou Bitou for mistreating him and his fellow villagers. He comes up from the ground as a dragon, swishes his tail and causes all the revelers to drown in the bottomless pool. The Denouement in “King Qian Shoots the Tide” (104-106), last two clauses of the Peak) comes when the tide god approaches in his fury and is bombarded with arrows from the king’s highly trained archers and retreats once and for all. The Denouement of “Liu He Fills in the River” (59-61, PoPE 2) occurs when the Dragon King agrees to San Kou’s terms: mother and son are reunited, flooding will cease in exchange for the Dragon King’s crystal palace being left intact. In the Denouement of “Invisible Grass” (88-92, last five clauses of the Peak), the government servants catch the Old Miser stealing the magistrate’s seal.

3.3.6 Closure and Conclusion
The Closure and Conclusion sections in the surface and notional structures, respectively, wrap the story up, bringing it to its previous or a new equilibrium. For the surface structure, Longacre posits that this section is often an expository paragraph or discourse. It may contain the moral of the story. In the notional structure, the Conclusion wraps up the story.

3.3.6.1 Closure
In “Hua Pond”, the Closure (clauses 118-122) is indicated in several ways; the events become more durative while still retaining some telic verbs (e.g. zhong⁴ ‘plant’ (119) marked by yi¹ nian² yi¹ nian² ‘year after year’ (119)). In (121-122) it is mentioned that this is how Hua Pond got its name.
The destitute farmers who had been driven out, from all directions gathered together again and made their home next to this pond.

In “King Qian Shoots the Tide”, the Closure (clauses 107-111) begins with a conjunction (yǐn ict ‘so, consequently’) marking a new segment. The time phrase zhì dao jìn tiān ‘until today’ (107) shows that the time period being described has now shifted to the present and is durative. Events in this segment reflect this durativity (e.g. jiāng wàn’qu’qu’ de xiāng qiàn liǔ qu ‘the river water zigzags and flows ahead’). This text, like “Hua Pond”, tells the reader how the Zhejiang River got the shape that it has and how Qian’s Dike received its name.
and in front of Liu He's pagoda, the river water zigzags and flows ahead, appearing like 之 zhi1 [a Z-shaped Chinese character] character, so people also call this place the "Z-shaped River".

The Closure in “Liu He Fills in the River” occurs in clauses (62-69). It begins with a temporal phrase cong2 na4 shi2 qi3 ‘from then on’ (62) showing that the time described will be longer. The focus on the participants is now wider too, encompassing the whole community. The clauses in this section are descriptive of the people and their resulting good fortune from Liu He’s conflict with the Dragon King. This story, like “Hua Pond” and “King Qian Shoots the Tide”, also includes an explanation saying that this is the story of how Liu He’s pagoda came to be named after him.

In “Invisible Grass”, the Closure occurs at clauses (93-97). This is indicated by a change in time (zhe4 shi2 ‘at this moment’) and the introduction of a new participant (the district magistrate).
3.3.6.2 Conclusions of Each Story

The corresponding Conclusions of each story are now discussed. In “Hua Pond” the Conclusion (118-122, Closure) indicates that the tenant farmers have a better place to live in as a result of their conflict with a greedy and dishonest official; their situation has changed to a new, peaceful equilibrium.

In “King Qian Shoots the Tide”, the Conclusion (107-111, Closure) shows that the tide was subdued, the people were finally able to build a wall that held the tidal floods back and King Qian was honored for his bravery. The world that is described at the beginning of the story can now maintain their original equilibrium.

In “Liu He Fills in the River”, the Conclusion falls at (62-69, Closure). The farmers’ perennial problem of flooding has been solved and the characters return to their former way of life.

In “Invisible Grass”, the Conclusion occurs at (93-97, Closure). It describes the story-future events that will happen to the Old Miser as ordered by the district magistrate (clauses (95-97)). The story wraps up by implying the moral that because the Old Miser was greedy and stingy, he was punished. This was the only text out of the selected four to do this. Once again, the main character must adjust to a new equilibrium – this one being a rather unhappy one.

3.4 Summary

In the first part of Chapter 3, the four selected texts were divided into major and minor sections based on segmentation criteria. It was shown that between 84%-95% of the markers of disunity in the texts were from change of participants (introduction of new participants or re-introduction of previous participants), change in location (introduction or change in location), change in action (types of verbs) and/or change in time. Often, a new paragraph was also an indication of a new segment. Surprisingly, markers such as conjunctions and preview / summary / evaluative statements played a much lesser role in segmentation than expected.

The surface and notional features of the four selected texts are depicted below in Tables 22-25. Title and Aperture are only surface structures so they do not have any notional structure complements. Of the four selected stories, all four have titles and only one, “Liu He Fills in the River”, has an aperture. In each story, the Stage and the Exposition, the Closure and the Conclusion completely overlap.
Both in “Hua Pond” and in “Invisible Grass” the Inciting Moment is encoded in Pre-Peak Episode 1 and the Developing Conflict is encoded in PPE 2-6. The situation is similar in “King Qian Shoots the River” except that an Aside to the Reader comes between PPE 2 and 3. In “Liu He Fills in the River” the Inciting Moment corresponds to PPE 1 and the Developing Conflict to PPE 2-5. Generalizing then, the Inciting Moment correlates with the first Pre-Peak Episode and the Developing Conflict is reflected in subsequent Pre-Peak Episodes. An Aside to the Reader may occur within the Developing Conflict.

In “Hua Pond” and “Liu He Fills in the River”, the Peak and the Climax directly correspond to each other. In “King Qian Shoots the Tide” the Climax is encoded in the first eleven clauses of the Peak. In “Invisible Grass” the Climax corresponds to the first eight clauses of the Peak. Heightened vividness, a crowded stage, dialogue, faster sequence of events (change of pace), onomatopoetic words and rhetorical underlining were all found in some combination at the Peak of the texts; a change of vantage point was not found.

“In Hua Pond” had three Post-Peak Episodes which correlated with three Pre-Denouement Episodes and one Post-Peak Episode that aligned with the Denouement. In “King Qian Shoots the Tide” the Denouement was encoded into the last three clauses of the Peak. Like “Hua Pond”, “Liu He Fills in the River” had two Post-Peak Episodes, one of which encoded a Pre-Denouement Episode and the other the actual Denouement. In “Invisible Grass”, the Denouement occurs in the last five clauses of the Peak.

None of the texts have a finis.

These results of the surface and notional structure segmentation are shown in Tables 22-25 below.
Table 22 “Hua Pond” surface and notional structure

<table>
<thead>
<tr>
<th>Seg.</th>
<th>Clause</th>
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<tr>
<td></td>
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<td>2-12</td>
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<td>Exposition</td>
</tr>
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<td>3</td>
<td>13-20</td>
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<tr>
<td></td>
<td>21-44</td>
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<td>6</td>
<td>118-122</td>
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<td>Conclusion</td>
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</table>
Table 23 “King Qian Shoots the Tide” surface and notional structure

<table>
<thead>
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<td>7</td>
<td>107-111</td>
<td>Closure</td>
<td>Conclusion</td>
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Table 24 “Liu He Fills in the River” surface and notional structure

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Based on the information found in this study, some generalizations can be made about written children stories in Mandarin which may help those who wish to generate these types of stories in Mandarin. While these generalizations are true for the selected texts, further study of more texts is needed to see if they hold true for other texts of the same genre. First, it is clear that these narratives are all climactic; the main character in each story has a problem which he must overcome. Secondly, all of the texts employ titles, which include the name of the main character or prop in the story and tell what the main action is in the story. Temporal phrases, rather than apertures are generally used to set the time in which the story takes place. Stage and Expositional material overlap with each other and account for an average of 10.25%\(^{19}\) of the text. Therefore, this type of material should not take too much space within the narrative.

An average of six Pre-Peak Episodes was found per text, the Inciting Moment making up one of them and Developing Conflict filling in the others. As a result, the inception and development of problems, conflict and suspense through Pre-Peak Episodes create the bulk (average of 58%) of the story, with the Inciting Moment and Developing Conflict taking an average of 7% and 51.25%, respectively. This

\(^{19}\) Two decimal places are used in this section, rather than rounding the numbers, in order to make the figures to add up to 100%.
indicates that Pre-Peak Episodes, Inciting Moment and Developing Conflict are long, complex and significant parts of a text. These must be fully developed in the creation of other children’s stories. The Aside to the Reader, which occurs in only one text, accounts for 1% of the total number of clauses; this feature may not be likely to appear in other texts.

The Peak is more difficult to quantify because in the selected texts, it correlated with the Climax alone or with both the Climax and the Denouement. When the Denouement did not align with the Peak, it corresponded to a Post-Peak Episode. Therefore the numbers are not as easy to correlate as with other sections. The Peak accounted for an average of 16.50% of the clauses of the texts while the Climax made up 14.50%. Post-Peak Episodes took up an average of 7.75% of the clauses while Pre-Denouement Episodes and the Denouement made up 3.25% and 6.50%, respectively (with some of the percentage of the latter Denouement being attributed to when it occurs with the Climax at the Peak).

When creating any story, it is important to know where to put the Peak. Within these four narratives, the Peak began between 57%-84%\[20\] of the way through the text. On average it occurs 71% of the way through the story. Further study is required to know whether this is an emic point at which the Peak occurs in this type of children’s narrative, or whether it naturally occurs earlier or later.

The Closure and Conclusion overlapped perfectly and accounted for an average of 6.25% of the clauses in the texts.

Table 26 below summarizes the percentage of clauses per text and the average percentage per text\[21\].

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\[20\] This figure was calculated by taking the clause number of the first clause of the Peak segment and dividing it by the total number of clauses in that text. This gave the percentage of the way through the text that the Peak occurred. This was done for each text and then divided by four to find the average. The calculations were as follows: “Hua Pond” = Clause (72) \(\rightarrow\) 72 / 122 = 59%; “King Qian Shoots the Tide” (93) \(\rightarrow\) 93 / 111 = 84%; “Liu He Fills in the River” (39) \(\rightarrow\) 39 / 69 = 57% and “Invisible Grass” (80) \(\rightarrow\) 80 / 97 = 82%. The average of these four figures is 70.5%.

\[21\] T1 = Text 1 = “Hua Pond”; T2 = “King Qian Shoots the Tide”; T3 = “Liu He Fills in the River”; T4 = “Invisible Grass”. The total number of clauses for each text are 122, 111, 69, 97, respectively. The total number of clauses of the corpus is 399 with an average of 99.75 clauses per text.
Table 26 Percentage of clauses per segment

| Segment     | Surface Structure | | | | | Notional Structure | | | | |
|-------------|-------------------|---|---|---|---|---|---|---|---|---|---|
|             | T1    | T2  | T3  | T4  | Avg | T1  | T2  | T3  | T4  | Avg |
| Stage       |       |     |     |     |     |     |     |     |     |     |
|             | 10%   | 8%  | 7%  | 16% | 10.25% | 10% | 8%  | 7%  | 16% | 10.25% |
| Pre-Peak Ep | 48%   | 71% | 48% | 65% | 58% | 10% | 8%  | 7%  | 16% | 10.25% |
|             |       |     |     |     |     |     |     |     |     |     |
|             |       |     |     |     |     |     |     |     |     |     |
| Aside       | --    | 4%  | --  | --  | 1%  | --  | 4%  | --  | --  | 1%  |
| Peak        | 14%   | 13% | 26% | 13% | 16.50% | 14% | 10% | 26% | 8%  | 14.50% |
| Post-Peak Ep| 24%   | --  | 7%  | --  | 7.75% | 10% | --  | 3%  | --  | 3.25% |
|             |       |     |     |     |     |     |     |     |     |     |
| Closure     | 4%    | 4%  | 12% | 5%  | 6.25% | 14% | 3%  | 4%  | 5%  | 6.50% |
|             | 100%  | 100%| 100%| 99% | 99.75% | 101%| 100%| 100%| 99% | 100% |

Exposition
Inciting Moment
Develop Conflict
Climax
Pre-Denou Ep
Denouement
Conclusion
Total %

Total %
Chapter 4
Salience Schemes of the Selected Texts

4.1 Introduction
In the preceding chapter, segments within the four texts were established and analyzed regarding their surface and notional functions within the story. In this chapter, the clauses of the corpus are described as to what type of information they encode and ranked according to how high their transitivity is, that is how salient that information is relative to the Storyline and how well they move the story forward. A Mandarin narrative salience scheme of the selected narratives will be proposed at the end of the chapter.

Longacre’s (1996) etic salience scheme, which is based in part on Hopper and Thompson’s (1980) transitivity scale, is used as a framework to analyze the selected Mandarin narratives. Somsonge (1991) was also helpful in this regard as the structure of Thai and Mandarin are similar. Both utilize similar indicators of salience. The result which is described is an etic Mandarin salience scheme relevant to these selected narratives.

4.2 Band 1: Storyline
The Storyline (Band 1) is a series of events in a story, embodied in independent clauses, which propel the story forward. These events are described by Hopper and Thompson (1980: 252-253) as being highly salient or highly transitive because they show the level of affectedness or intensity given and experienced by the participants involved in the action. The greater the number of positive salience features (see Section 2.3.4) in a particular clause, the higher the salience and the more likely the event is to occur on the Storyline, thus moving the story forward. Storyline verbs typically describe punctual, volitional and sequential events.

The salience scheme proposed by Longacre (1996: 28) is based primarily on analysis of languages which mark tense and aspect on verbs. But because Mandarin is a language which does not do this, other markers must be found which indicate the same information. In the case of Mandarin, Storyline events are marked by the type
of verbs they employ. Among the selected texts the narratives move forward by means of action verbs, motion verbs, reported speech verbs and cognitive event verbs, passive verbs (often indicated by the passive marker bei⁴) and events proper. Out of these, action and motion verbs are the most prevalent and can occur both with and without directional verbs. Other markers of the Storyline include the perfective marker -le which marks the completeness of the action, adverbs such as ma³ shang⁴ ‘immediately’ or kuai⁴ ‘quickly’, emphasizing the punctuality of the event, and the connective jiu⁴ ‘then’ which serves to mark sequential events.

4.2.1 Action Verbs
Action verbs are the broadest category of verbs that govern Storyline clauses because they are not as strictly defined as other types of Storyline verbs are (e.g. speech verbs only describe the event of a character speaking). Action verbs typically function as the heads of independent clauses. They describe Storyline events in four ways. The first two ways are with and without directional verbs. The two examples below demonstrate these points. In some cases, such as in the first example below, the directional verb forms one unit with the verb and so is not separately marked in the interlinearization. The perfective –le also appears in the example below to show the completeness of the action.

(42) Invisible Grass (66)

便                      低下       了       头。
bian⁴                di¹ xia⁴ le² tou²
so, soon afterwards, then lower     PFV     head

so she lowered her head.

(43) Hua Pond (80)

拆                      屋                拆       到       三扣       家  ,
chat⁴                  wu¹             chat¹    dao⁴     San¹ Kou⁴ jia¹

They tore down houses until they reached San Kou's home,
4.2.2 Motion Verbs

Motion verbs carry the participants on, across and off the stage. They often employ directional verbs to accomplish this. The most common directional verbs found in the text are shang⁴ ‘upward motion, beginning or continuing of an action’, xia⁴ ‘down, downward motion or ceasing of an action’, lai² ‘come (towards the speaker or subject) and qu⁴ ‘go (away from speaker or subject). Examples of motion verbs with and without directionals, respectively, are shown below.

(44) King Qian Shoots the Tide (105)

那④潮头只好②弯弯曲曲地向西南

逸去，

escape, flee

That tide was forced to zigzaggingly flee toward the southwest,

(45) Invisible Grass (86)

直②奔跑公案桌，

run quickly to the judge’s desk,

directly

4.2.3 Reported Speech Verbs

Reported speech formulae are also included in the Storyline band and cover both direct and indirect speech. Direct speech describes speech that is spoken from one character to another and is marked grammatically with a speech verb and some type of quotation marks. Direct speech stands out from the text. These speech verbs can be one or two characters long, as in the following examples: 问 wen⁴ ‘ask’, 说 shuo¹ ‘say’, 说到 shuo’ dao⁴ ‘say’ and 叫嚷 jiao⁴ rang³ ‘bellow one's grievances’.

Indirect speech also communicates speech from one character to another or what the character is saying or thinking to himself but it is not marked with quotation marks.
and so does not stand out in the text. A speech verb may still be used to mark indirect speech (as in the second example below) or a cognitive verb may be used to indicate the thoughts or indirect speech of the participant (see “Hua Pond” clauses 75-79). Whether they are overt speech verbs or cognitive verbs, both are used to mark the beginning of a statement, command, question, saying, insult, admonition or other clause type. These may either be embedded clauses (as in the first example below), exclamations (see “King Qian (22)) or summary statements of what the person said (as in the second example below). Examples of both direct and indirect speech, respectively, are found below.

(46) Invisible Grass (60)

60 老财迷 拿起 一根 枯枝 子问："看见
lao³ caí² miè² ná² qí³ yì¹ gèn¹ ku¹ zǐ¹ wén⁴ kàn⁴ jiān⁴
Old Miser take start one clf dried, withered branch ask see

我 了 吗？
wo³ le³ mà
I, me PFV PRT

pro ASP Q

The Old Miser picked up a dry branch and asked "Can you see me?"

(47) Invisible Grass (76-77)

76 想来想去，
xiǎng³ lái² xiǎng³ quì
think back and forth

v

He thought back and forth

77 金银 财 富 宝 再 多, 也 不如
jīn¹ qián² cái² bāo³ zài⁴ duó¹ yě³ bù⁴ ru³
money wealthy treasure again, more more also it would be better to

n adv n num conn coordconn
do, make official gangster, hoodlum

even if my riches increased a lot more, it would be better to be a low-ranking official than a rich civilian.

A note should be made about reported speech clauses. For the purposes of this thesis, the clauses within the quotation markers will not be analyzed in the salience scheme and categorized as their content does not contribute to moving the story forward. This is done by the speech verbs that precede them.

### 4.2.4 Cognitive Event Verbs

Cognitive event verbs also serve to move the story forward. These verbs include knowing, learning or thinking about something. They differ from verbs indicating indirect speech in that the latter will have the actual words which the participant thinks follow the speech verb (see example (47) *Invisible Grass* [76-77]). In the case of cognitive events, no such indirect speech or thought process follows; only the verb indicating that the cognitive event took place. Cognitive event verbs are not as salient as other Storyline verbs because they often do not affect the subject very much and their object is fairly weak. The following is an example of a verb of cognitive experience:

(48) *Invisible Grass* (20)

20 想 了 一 个 主意 ,

they thought of an idea,

### 4.2.5 Passive Verbs

Action verbs occurring with the passive markers *bei* or *ge* can also move the story forward. Mandarin only uses an adversive passive, so when actions are described using a passive they are usually bad. An example of this occurs below. The passive is italicized and the verb is in bold.
4.2.6 Events Proper

Events proper clauses describe happenings which are unplanned and in which the subject does not voluntarily carry out the event. An event may happen but there is no one who is making it happen. The action is still on the storyline, but the participants are not involved. A good example of this appears in “Hua Pond”, as shown in the example below. There is an unknown force which is making the cave suddenly appear; it just happens. The CRS +e also indicates a change of state; one moment the cave was not there, the next moment it is.

(50) Hua Pond (93)

As it turned out, in the middle of the pond there [suddenly] appeared a bottomless cave!

Conversely, events-proper clauses can also be punctual as the following example shows. The punctual nature of the clause is shown by the adverbs jing’ran2 ‘unexpectedly’, yi1 ‘as soon as’ and the punctual event deng4 ‘step on’.

(49) Liu He Fills in the River (34)

and was unexpectedly hit on the head by a rock thrown down by Liu He,
A list of Storyline clauses for “Liu He Fills the River” can be found in Appendix E. At the end of Section 5.2 there is a comparison between the Storyline clauses and the clauses used in the Level 1 macrostructure for “Liu He Fills in the River”.

4.2.7 Sequentiality of Verbs

Now that the events of the Storyline have been described, the processes that keep them on the Storyline and not shunted off into backgrounded information will be discussed. Sequentiality is a feature of the narrative that allows the Storyline to move forward. The main feature of sequentiality is that the verbs follow the order of how the events would occur in real life. Overt markers of sequentiality found in the texts were temporal adverbs, adverbs, perfective –le, conjunctions (such as jiu⁴ ‘then’) and serial punctual verbs. “Hua Pond” (clause 65) is a good example of a series of sequential material. Here, the temporal phrase di³ san¹ nian² chun¹ tian¹ ‘the third spring’ brings the reader from the previous time to the current time. It shows that it has been three years since the tenants were allowed to start farming Hua Taishi’s land. The adverb gang¹ ‘just’ shows that the fields had been plowed right after spring had come. It logically follows that the shoots were planted immediately after the fields were plowed, and this is supported by the adverb cai² ‘only then’. While geng¹ ‘plow’ and cha¹ ‘stick in, insert, plant’ are telic verbs in this context, meaning they have a defined endpoint, they are not punctual and do not advance the Storyline, and so are considered part of the dependent Background clause. Once the independent clause in the sentence is reached, the verbs become telic and punctual (yong⁴ wan² le ‘used up’ and lei⁴ si² ‘died from tiredness/exhaustion’) (also indicated by the -le signifying a completed action). This example demonstrates that
temporal phrases, adverbs and punctual verbs which are in independent clauses point to sequentiality in a clause.

(52) Hua Pond (65)

In the spring of the third year, the fields had just been plowed,

the shoots only then were just planted,

when San Kou's father used up all his strength and died from tiredness in the field.
Invisible Grass (93-95)

93 这时 县 太爷 从 屏风
   zhe³ shí² xian⁴ tai³ ye² cong² ping² feng¹
   at this time, at this moment county district magistrate from (standing) screen

94 问 清 原 由
   wen⁴ qing¹ yuan² you²
   ask clear, distinct original cause

95 责令 衙役 重 打 四十
   ze³ ling⁴ ya³ yi⁴ zhong⁴ da³ si⁴ shi²
   order, command gov't servant heavy, serious hit, beat forty

At this moment, the district magistrate suddenly appeared from behind a (standing) screen, asked the Old Miser about what was going on, ordered the government servants to beat him heavily 40 times,

A series of punctual, Storyline verbs may not always indicate sequentiality; they may indicate co-occurrence. In “Hua Pond” clause (114), all the highlighted verbs are punctual and telic (i.e. shan³ chu¹ ‘flash out, suddenly appear’, wen⁴ ‘ask’, ze² ling⁴ ‘order, command’), just like the ones in the previous example. From the short span of time inferred in this clause (by the punctual verbs), the fact that these actions can be done at the same time (and from the context, probably were), it is logical to assume that either they were done one right after the other or done all at the same time. Therefore, punctual verbs in close proximity can be sequential or simultaneous, depending on their context.
The gigantic dragon turned his body, shook its head, swept its tail,

No special markers are required to mark co-occurrence (as shown in the example above) though optional markers include the temporal adverbs (de) shi2 (hou4) ‘when’ and dang1 ‘when, at the time’, and the coverb zai4 ‘in, during’ (Yip and Rimmington 1997: 56).

Resultative verb complements are another way that sequentiality is marked. They indicate how a verb has been completed, that it has been completed and that the Storyline can move forward. Mandarin uses a wide variety of these complements such as da3 diao4 ‘knock + fall off / topple’ and da2 po4 ‘hit + break / smash’ to describe the effect or result of an action. The example below shows that not only did the wind blow against the door, but that it blew the door open. The perfective –le emphasizes the completion of the action. The resultative verb complements and the perfective particle thus move the Storyline along to its next event of a cry being made and San Kou being born.

The north wind blew the door of the grass hut open a third time,
when the husband fastened the door the third time, there was a "wa" sound, and a son was born.

In terms of other Storyline bands, Longacre (1996: 28) also proposes P’ (read: Prime) indicating a Pivotal Storyline and a Secondary Storyline. Due to the selected texts being short stories, these features were not found. Perhaps in longer Mandarin narrative they can be identified.

4.3 Band 2: Background
The Background band is the next most salient band in the salience scheme after Storyline. Backgrounded activities serve two purposes. First, they paint the background upon which the foregrounded activities of the Storyline will be contrasted. Secondly, they serve to fill in information about the story that is not supplied in the Storyline band. Background information occurs throughout the texts but is concentrated primarily at the beginning to help set what is normal and customary in the text. Backgrounded activities are “customary, prolonged, repetitive, ongoing [or] gradual” (Somsonge 1991: 95). They include routine activities and backgrounded actions and events.

In the selected texts Background clauses are marked in several ways, primarily by using temporal adverbs, durative markers (e.g. –zhe) or non-punctual verbs. Temporal adverbs like tian1 tian1 ‘every day’ often accompany a background clause showing the durative, ongoing, habitual, repetitive nature or frequency of the verb. Durative verbs show duration of time. They also mark happenings that are customary, have been prolonged or have been the case over a long period of time.
An example of a background clause which uses a non-punctiliar verb is shown below.

(56) Hua Pond (100)

100 拜寿 的 官员 纷士
   bai⁴ shou⁴ de guan¹ yuan² shen¹ shi⁴
   v prt n n
congratulate an elderly person on his birthday NOM official gentlemen

黑压压 的 跪 满 一地
   heI² ya' ya¹ de gui⁴ man³ yi¹ di³
   v prt v Vcomp num n
the officials and gentlemen congratulating him on his birthday formed a dense mass, kneeling before him.

Habitual events are marked by adverbs of frequency. They describe actions and events that are habitually or customarily done. An example of this is:

(57) Liu He Fills in the River (4)

4 沿 江 两岸 的 田地 常常 被淹没 ，
   yan² jiang¹ liang³ an⁴ de tian² di³ chang² chang³ bei² yan¹ mo⁴
   coverb n num n prt n adv prt v
along river two bank NOM farmland often, frequently passive flood
the fields on both sides of the river frequently flooded.

Non-punctual verbs also describe background material. These verbs do not happen in an instant or in a very short period of time, but they describe events that have a longer time-span. An example of a non-punctual, or stative, clause is found in the example below.

(58) Hua Pond (99)

99 华太师 坐 在 客堂 当中 的 太师 椅
   Hua² Tai³ Shi² zuo⁴ zai² ke⁴ tang² dang¹ zhong¹ de tai³ shi¹ yi³
   Hua Taishi sit at room for meeting guests among NOM Tai Shi chair
   n v coverb n coverb prt n n
Hua Taishi sat on his chair in the room for meeting guests.

Temporal phrases are often used to mark durative, routine or ongoing actions. They are preposed at the beginning of the clause or postposed at the end of a dependent clause. In the example below, both a preposed and a postposed temporal adverb are used along with the stative verb you3 ‘there is’ mark duration.

(59) Hua Pond (55)

Ever since San Kou's father signed Hua Taishi’s agreement, there were many impoverished people who also worked as Hua Taishi’s tenant farmers,

One variation was found in “Invisible Grass” clause (6). While there is no structural support in the clause to interpret this as a routine activity, the content in the previous clauses (the durative marker –zhe) allows the reader to infer that this is a habitual event. A more literal translation would be ‘he could not open his mouth and say three sentences without talking about wealth’.
when he chatted with others, he always talked about "wealth",

Another variation of ongoing, repetitive actions not being overtly marked is found in “Hua Pond” clause (47). Here, the first phrase is jia’ li3 jia’ wai4 de sheng4 huo2 ‘life inside and outside the home’. The living of life is clearly an ongoing and durative action. Because of this context, the verb bang4 ‘help’ is interpreted as durative and non-punctual. This is aided by shang4 which indicates an action is beginning or continued. The nominal phrase ‘in life inside and outside of the home’ takes on an ongoing, repetitive meaning – San Kou always and continuously helped his family.
Cognitive states are also included within background information. Cognitive states are not on the Storyline because they do not advance the Storyline, yet they do serve to enhance the background of the story. They describe verbs of “cognition and emotion which are durative and non-punctual” (Somsonge 1991: 92). They allow the reader to sense what the character is thinking or feeling. An example of a cognitive state is found below.

(62) Liu He Fills in the River (23)

he was both broken-hearted and angry.

It should be noted that Flashback clauses, which are events that happen out of sequence within the text (usually a recollection of events which happened in the past), were not found in the corpus. This is perhaps because these are short stories so there is not space enough to recall a flashback. Another reason could be to keep the structure simple for younger readers.

4.4 Band 3: Setting

The Setting (Band 3) establishes the time, location and participants within the narrative. It provides expository or descriptive material and therefore is most concentrated in the Stage/Exposition segment. But as noted previously in Chapter 3, when time, location and participants change there is usually a segment break and so
setting can appear at these places in the text as well. Verbs which mark the setting band are typically existential, descriptive, stative or copulative.

Existential verbs show that something exists in the story. They are often used at the beginning of the story or at a segment break to introduce a person or a thing. One of the most common verbs used for existential/presentational sentences is the verb *you‘ there is, have*.

(63) Hua Pond (15)

15 听说 有 这么个 招 佃 的 财主 ,
   ting¹ shuo¹ you³ zhe⁴ me  ge  zhao¹ dian³ de  cai² zhu³
   hear that so (much) clf recruit tenant farmer NOM rich man

v existmrkr pro-form clf v n prt n

they heard that *there was* a rich man who was recruiting tenant farmers.

Adjectival verbs are also used to describe the setting or a participant. These adjectival verbs come after the noun they modify and form the predicate of the clause.

(64) Hua Pond (64)

64 景致 好看 极 了。
   jing³ zhi³ hao³ kan² ji² le
   scenery beautiful extremely CRS
   n adj adv prt

the scenery was extremely beautiful.

Stative verbs, which describe the state of someone or something, such as *zhu‘ live*, and which include the copular verb *shi‘ to be*, also indicate setting material. The two examples below show this.

(65) Liu He Fills in the River (1)

1 传说 , 龙王 住 在 钱塘江 里 ,
   chuan² shuo¹ Long² Wang² zhu³ zai⁴ Qian² Tang² Jiang¹ li³
   it is said Dragon King live at Qian Tang River in

v n v coverb n loc

It is said that the Dragon King *lived* in the Qian Tang River,
This day by chance was August 18th.

A stative clause may not even use a stative verb, but rather put two noun phrases side-by-side. In the example below, ‘lush field’ describes the eastern part of the land and no copular or stative verb is used.

Hua Pond (60)

the eastern part was a lush and verdant field,

Setting material can also be encoded by temporal and locative words and phrases. Temporal words and phrases are characterized by temporal adverbs such as *yī tiān* ‘one day’ or *yī hou* ‘after’ while spatial material is identified with locative particles such as *lǐ* ‘in’ or *wài* ‘outside’. Temporal adverbs appear at the beginning of the clause or at the end of a dependent clause. Locative phrases tend to occur at the beginning of a clause, right before or after the subject. But temporal and locative phrases can be encoded as any salience band. It is only when temporal and locative clauses are used in conjunction with existential, descriptive, stative or copulative verbs that they become setting material.

4.5 Band 4: Irrealis

Irrealis clauses (Band 4) describe events which do not actually happen in the story. They include events which might happen or will happen in the future, conditional events, questions and imperatives; they are marked as such by negators, conditional markers, modals, question markers and auxiliary verbs. In the selected texts, the most common marker of irrealis events was negation (*bù*, 没 *meì* ‘not’). Other markers which were found were conditionals, auxiliary verbs, temporal phrases and verbs which require a future object clause. The example below shows a temporal
phrase zhe⁴ yi¹ tian¹ 'on this day' marking an irrealis clause. The phrase 'on this day' refers to August 18 (stated in the previous clause) which is future time to the story participants. Therefore, this clause is describing what will happen in the future.

(67) King Qian Shoots the Tide (44)

44 这一天潮头最高，
zhe⁴ yi¹ tian¹ chao² tou² zu³ gao¹
this, here one day tide the most tall, high
don this day, the tide would be at its highest,

"Hua Pond" clause (7) is a good example of several irrealis markers working together in one section of text. The main verb of clause (7) is 说明 shuo¹ ming² 'explain'. The subordinate clause which follows it (the object of 'explain') contains the irrealis markers which affect clauses (7, 9-11). The primary irrealis marker is the conditional 只要 zhi³ yao⁴ 'if only, so long as' (7) which sets up what Hua Taishi requires (bolded in (68)). The result then comes, future time being implied by the conditional as well as shi² nian² zhi³ nei⁴ 'within 10 years' (italicized in (68)) and is supported by the negative marker bu⁴ 'not' (underlined in (68)). The irrealis marking in (7) then reaches to clauses (9-11). The temporal phrases tou² yi¹ nian²...di² er²
nian²...di² san¹ nian² ‘the first year…the second year…the third year’ (all italicized in 9-11) then refer to future events.

(68) Hua Pond (7, 9-11)

7 说明只要把生地变成熟田，
shuo¹ ming² zhi³ yao⁴ ba³ sheng¹ de bian⁴ cheng² shu² tian³
explain if only, so long as living adverbializer turn into, become ripe field
v conn prt adjprt v  adj n
长出庄稼，十年之内不准起
zhang³ chu¹ zhuang¹ jia shi² nian² zhi³ nei⁴ bu³ qi³
grow out crops ten year possessive particle inside NEG start
v Vcomp n num n prt loc adv Vcomp
he explained that so long as the tenant farmers were able to take this living land and turn it into a ripe field, growing crops from it, within ten years they would not have to rent the land anymore…

9 头 一 年 没 出息 ,
head one year NEG profit

the first year there would be no profit,

10 第 二 年 收 五 成 ,
prefix for ordinal numbers two year collect, receive five 1/10

the second year, they would collect 50 percent,

11 第 三 年 收 七 成 ....
prefix for ordinal numbers three year collect, receive seven 1/10

the third year they would collect 70 percent....

In “Liu He Fills in the River” clause (13) the auxiliary hui⁴ ‘can, able’ is used to describe an irrealis event. Also yao⁴ ‘be going to’ in “Hua Pond” (23) is an auxiliary that indicates the future event of San Kou being born.

(69) Liu He Fills in the River (13)

run to the extent that rather, slightly slow one step then able, can passive
running even a little bit slowly, a person could get dragged out with the current.

In “Hua Pond” clause (12) an irrealis statement is made using two interjection particles. The first one ai is an expression of regret and can be roughly translated as ‘oh, if only!’ The last one ya adds emphasis to this sentiment.

(70) Hua Pond (12)

12 暗，天下哪有这么好心肠
ai4 tian1 xia4 na3 you3 zhe4 me hao3 xin1 chang2
interj. of regret the whole world which, how have so (much) good heart, intentions
interj NOM QW v pro-form adj n

的财主呀!
de cai2 zhu3 ya
NOM rich man, moneybags excl.
prt n interj

oh, if only the whole world had such good-intentioned rich men!

Another marker of irrealis is when the verb requires an object that has a future (or possible) outcome. An example of this occurs in “Liu He Fills in the River” clause (58) where the verb pa4 ‘fear, be afraid of’ is followed by a subordinate clause describing a possible event. A second example of this occurs in “Invisible Grass” (95-97) where the object of the verb ze2 ling4 ‘command’ is a future action. Thus as a result of ‘command’ in (95), the verbs da3 ‘beat’ (95), ya1 ‘take into custody’ (96) and ting1 hou4 ‘await judgment’ can be interpreted as future events.

(71) Invisible Grass (95-96)

95 责令衙役重打四十，
ze2 ling4 ya2 yi4 zhong4 da3 si4 shi2
order, command govt servant heavy, serious hit, beat forty
v n adj v num

ordered the government servants to beat him heavily 40 times,
and have him taken into custody in the southern jail.

97 听候

await (judgment, decision) deal with an offender

4.6 Band 5: Evaluation / Author Intrusion

Evaluation (Band 5) is a comment or evaluation given by the author or narrator of the story. It is used to draw the reader in, keep his interest or present a moral. In the selected texts, the authors break into the narrative at several points, sometimes discreetly and other times overtly. This narrative intrusion is encoded in a variety of ways: exclamations, interjections, quotations and references to the reader.

In “Hua Pond” clause (96) the author intrudes by quoting a well-known saying which is preceded by the adverb zhen1 shi4 ‘truly, it is true that’ which tips the reader off that this is a narrative intrusion.

Clause (4) in “King Qian Shoots the Tide” is a quotation which the author inserts to support his point. In (6), while the reader is not directly addressed (in that a pronoun is not used) it is clear from the context that the author is addressing the reader (as the reader is the inferred subject of ke3 yi3 xiang3 jian4 le ‘can see’). Clause (42) though, is an example of where the reader is directly referred to by using an overt pronominal reference ni3 ‘you’. In (78-79) the author asks two rhetorical questions to emphasize his point to the reader.
From this saying, (you) can see (how severe the disaster was).

4.7 Band 6: Cohesion

Cohesion within a narrative is material which holds the story together to present a unified whole. It allows the reader to keep track of what is going on in the story. This section quickly surveys some cohesive words and phrases used in other bands before discussing the few actual instances of Band 6 cohesive clauses. Cohesive markers found in the text included temporal adverbs, conjunctions, lexical synonyms, repeated grammatical patterns, overlap clauses and summary statements. As mentioned in Section 4.2, temporal phrases and conjunctions aided in presenting a sequential flow to the text. These serve as checkpoints for the reader to let them know where they are in the story. Cohesive words and phrases were found throughout the texts, though they were not common. An example of lexical cohesion through synonyms and repeated grammatical patterns were found in two pairs occurring side by side in “Hua Pond”. In the following example of Hua Pond (60-63), all four clauses have the structure of S(V)O, the first two being comprised of NP + NP. In clauses (62-63) anthropomorphic qualities are attributed to the trees and the flowers.

(73) Hua Pond (60-63)

60 东 一 片 绿油油 的 田 ,
dong¹ yi¹ pian⁴ lü⁴ you¹ you² de tian²
the eastern part was a **lush and verdant** field,
the western part was **lush and verdant** land,

the willow tree branches waved,

all kinds of flowers welcomed the wind with a smile,

Lexical cohesion through repetition was not a widely used cohesive tool in the selected texts but it did occur at high points in two of the stories. In “King Qian Shoots the Tide” clauses (95-104) (at the Peak of the story) the word **she** ‘shoot/release’ appeared seven times and the word **jian** ‘arrow’ was used eight times. In “Invisible Grass” (60-68) (in Pre-Peak Episode 3) the words **wen** ‘ask’ (four times), **ying** ‘answer, reply’ / **hui da** ‘answer, say’ (three times) and **jian** ‘see’ (six times) were repeated to reinforce that this is the crux of the story.

In terms of binding ability, cohesive clauses have more power to bind a text together than words or phrases. At the clausal level, summary statements such as the one below found in “Hua Pond” serve to sum up the situation of the character(s) at that point in the story. Summary statements were the most frequent cohesive clauses found in the text, occurring at the end of a segment.
mother and son both spent their days enduring hardship

Cohesive words and clauses (marked by lexical and grammatical cohesion) which appear in close proximity to each other, can also serve as rhetorical devices. This is the case in “Hua Pond” clauses (29-37) where the words gua'kai 'blow open', kou4 'fasten' and the onomatopoeia hu1la1la1 'flapping sound' appear repeatedly. They occur in similar and repeated grammatical structures in a concentrated area, serving to heighten the tension of the episode within the Stage of the story.

4.8 Promotion and Demotion

Clauses in the salience scheme are not rigidly fixed into one band; they can move up or down the scale (Longacre 1996: 25). Non-Storyline clauses can be promoted to Storyline clauses by words such as 立刻 li4ke4 ‘immediately’ or 忽然 hu1ran2 ‘suddenly’. Likewise, Storyline clauses can be demoted to non-Storyline clauses by being relativized or subordinated to another clause. No instances of promotion were found in the texts; possible candidates, which included the (glossed) words ‘immediately’ or ‘suddenly’, were not true instances of promotion because the verbs they occurred with were already in Storyline clauses.

Demotion of clauses did occur, as in the example shown below. Normally the fact that the Dragon King had suffered losses would be a Storyline clause, but because it is subordinated to the main clause, it becomes background information.
that is because the Dragon King had suffered losses because of Liu He, afraid his area would again suffer disaster, so this was the reason he personally patrolled the river.

4.9 Summary

In this chapter the salience scheme of four selected Mandarin narratives has been examined. It has been found that these Mandarin narratives can be described with six of the nine salience bands which Longacre (1996) proposes as an etic salience scheme for narrative. Therefore the proposed Mandarin emic salience scheme is composed of the following bands: Storyline, Background, Setting, Irrealis, Evaluation and Cohesion. The Pivotal Storyline Band, the Secondary Storyline Band and the Flashback Band were not found in the texts, perhaps because these are short stories for children and the required length and complexity would reduce comprehension.

The characteristics of each band are:

Storyline (Band 1) is marked by verbs of action, motion, reported speech, cognitive experience, passive verbs and events proper. Directional verbs can accompany action and motion verbs. Storyline verbs are described as being volitional, punctual, and sequential. Sequentiality is marked through temporal phrases, conjunctions, adverbs and the iconic order in the real world.

Background (Band 2) describes activities that are customary, prolonged, repetitive and ongoing. These activities are characterized by temporal adverbs which characterize events as being durative, habitual and non-punctual. The durative marker 着–zhe is used to mark durative activities. In durative clauses without –zhe,
durativity is marked by temporal adverbs. Habitual events are accompanied by adverbs of frequency. Temporal phrases are often used to mark routine or ongoing actions. Cognitive states are also included in background material and demonstrated by verbs of emotion and cognition.

Setting (Band 3) is primarily marked by verbs which are existential (e.g. 有 you³ ‘have, there is’), descriptive (adjectival verbs), stative (住 zhu³ ‘live’) or copulative (是 shì⁴ ‘be’). Temporal adverbs and locative particles often accompany setting verbs.

Irrealis (Band 4) events are indicated by negation, conditionals, interjections, auxiliary verbs and verbs which require a future object.

Evaluation/Author Intrusion (Band 5) is encoded through exclamations, interjections, quotations and references to the reader.

Finally, Cohesion (Band 6) is composed of clauses with similar or identical grammatical construction in close proximity to each other. Summary statements and lexical cohesion also created cohesion in the texts.

No instances of promotion were found in the text, but demotion was found through subordination of a main clause. Table 27 below outlines the proposed Mandarin salience scheme for this corpus.
Table 27 Mandarin emic salience scheme

<table>
<thead>
<tr>
<th>Band Name</th>
<th>Characteristics</th>
</tr>
</thead>
</table>
| Band 1: Storyline | Action, motion verbs (directional particles)  
Cognitive events  
Speech verbs  
Action and motion verbs with passive marker  
Event proper verbs |
| Band 2: Background | Temporal adverbs showing duration or habits  
Durative marker 着-zhe  
Customary, ongoing, repetitive actions (often marked with temporal adverbs)  
Cognitive states  
Subordinated clauses |
| Band 3: Setting | Existential verb (you³ 'have, there is')  
Descriptive verbs (adjectival verbs), Stative verbs  
Copular verb (shi⁴ ‘be’) |
| Band 4: Irrealis | Negation  
Conditionals  
Auxiliary verbs  
Verbs which require a future object |
| Band 5: Evaluation | Conjunction jiu⁴ shi ‘in fact’, exclamations, interjections,  
Quotations and references to the reader |
| Band 6: Cohesion | Lexical cohesion  
Summary statements  
Similar and repeated grammatical constructions |
Chapter 5
Macrostructure

5.1 Introduction

Narrative texts are generated for a reason, such as entertainment or education, and they usually have a guiding purpose to which they must conform. The framework used by the author to regulate what is included or not included in the narrative is called the macrostructure. All the clauses of a well-crafted text usually somehow serve to advance or explain this main purpose of the text.

In the previous chapters, the structure of this framework has been discussed (the surface and notional structure) as well as its contents and characteristics (salience scheme). In this chapter, a framework which controls what is included in each text is derived. Van Dijk and Kintsch (1983: 52) propose that the governing framework is called a macrostructure and describe its generation as a process which is “designed to capture the intuitive notion of the ‘gist’ of a discourse”. Thus the purpose of the macrostructure is to provide the essence of a discourse as well as to guide the clauses which proceed from it. Van Dijk posits (1977b: 144-146) that this process involves the recursive application of five rules which serve to compound and delete information that is not part of the essential points of the discourse. These rules are discussed in full in Section 2.3.5. To summarize them here: the Generalization Rule (M1) generalizes specific information; the Deletion Rule (M2) deletes propositions which are not dependent on other propositions for interpretation; the Integration Rule (M3) consolidates information that is coherently related to global information; the Construction Rule (M4) combines sequences of propositions which form one action or process at some higher level, thereby introducing ‘new’ information which is not in the original text; and the ‘Zero Rule’ in which a proposition is a macroproposition already.

Somsonge (1991: 15-38) provides a practical application of these rules to Thai narrative. She proposes three steps to prepare the text for the generation of the macrostructure. Step 1 is to divide the text into propositions, usually based on the independent clauses of the story as they are told. These are then numbered for ease
of reference. This has already been done for the Mandarin texts and can be referred to in Appendices A-D.

Step 2 is to abstract the text into Storyline clauses only. Here, Somsonge (1991: 17) proposes using Storyline-only propositions, removing all material which does not advance the Storyline as this “makes a good abstract of the text, and is a low level of macrostructure”. In contrast, van Dijk and Kintsch (1983: 190) support using all bands of the narrative to generate the macrostructure. Van Dijk (1977b: 147) also presumes that both Storyline and non-Storyline material will be a part of the macrostructure so that the main events in the story can be contrasted with the initial and/or final states of the narrative. Information may be presented in the narrative surface structure that, while not advancing the Storyline, gives the reader crucial background on the characters or why these events are happening. Greninger (2009: 70), too, concludes that Storyline material alone may not be enough to generate a macrostructure for narratives which “encode macrorelevant information in surface forms that do not appear on storyline clauses”. He describes this method as “seem[ing] to be adequate only for summarizing the plot of the story as opposed to the global semantic structure” (2009: 70).

In preparing the texts for macrostructure analysis, both methods were considered by this researcher and it was found that using all bands of information produced a more satisfying summary of the text. For example, if Storyline-only clauses had been used to summarize “Liu He Fills in the River” then the background information about the tide god – how his irritability caused surging tides, destroying people’s crops – would have been omitted. This would have produced a summary that focused on the mother / son narrative, whereas including all the clauses of the text produced a broader summary. This summary included the tide god being subdued and farmers able to grow their crops again with the sub-plot of mother being restored to son. Therefore, for the purposes of this thesis, the first level macrostructure will be generated after applying the macrorules to all the clauses in the text.

Step 3 is then the application of the five macrorules. The end product will be an abstract of the text from which the reader will understand the essential points of the narrative.

For the purpose of brevity, only the generation of a macrostructure for “Liu He Fills in the River” will be discussed in detail in this chapter. A second macrostructure, that of “Invisible Grass”, can be found in Appendix F.
5.2 Level 1 Macrostructure

In this section, the propositions of “Liu He Fills in the River” will undergo the first recursive application of macrorules. Macropropositions refer to the clauses after the macrorules have been applied. New numbers are assigned at each new level of abstraction (shown in the left hand column) and are read as follows: 2/P5 “Level 2 Macrostructure, Macroproposition 5”.

Clauses (1-5) of “Liu He Fills in the River” introduce the Dragon King (also known as the tide god) and present his irritability, and therefore the unpredictability of the tide, as the reason for the fields flooding and the people's livelihood being ruined. These five clauses contain setting and background information, serving as the beginning state of equilibrium in the narrative and so are essential to the macrostructure. The Zero Rule is applied to them and they become Macropropositions 1-5.

| Cl (1-5) → Zero → 1/P1-P5 | 传说 ， 龙王 住 在  
chuan² shuo¹ Long² Wang² zhu⁴ zai⁴ 
it is said Dragon King live at  
钱塘江 里 ，  
Qian² Tang² Jiang¹ li³ 
Qian Tang River in  
It is said that the Dragon King lived in the Qian Tang river,  
他 性情 暴躁 ，  
ta¹ xing⁴ qing bao⁴ zao⁴ 
3sg-m character irascible, irritable, violent  
his character was irritable,  
把 潮水 弄 得 涨落  
ba³ chao² shui³ nong⁴ de  
zhang³ luo⁴ 
tidewaters do to the extent that rise and fall |

22 This is read: Clauses (1-5) undergo the Zero Rule to form the first-level macropropositions (1-5).
Clauses (6-14) introduce Liu He and his parents and describe how the death of Liu He’s father made life very difficult. Clause (6) is retained in the macrostructure because it introduces the main and secondary character and the location where the events of the story will take place. This then becomes Macroproposition 6.

**Cl (6) → Zero → 1/P6**

那时，江边住着一户穷苦的

then, at that time, in those days river beside, next to live

DUR one household, family impoverished, destitute NOM
Clause (7) describes the process of how Liu He’s father died and so using the Generalization Rule (M1) the clause can be shortened to say that he drowned. (The deleted material is notated with an ellipsis.) While the Construction Rule (M4) may have been appropriate to apply to this clause because it describes a process which forms one action (the death of the father), it was not applied because ‘new’ information was not generated from it; the text clearly states that he drowned. This then becomes Macroproposition 7.

Clause (8) is included in the macrostructure through the Zero Rule because it describes the situation Liu He and his mother found themselves in. This creates Macroproposition 8. Clauses (9-14) form a unit describing how destitute Liu He and his mother were as a result of the father’s death and what they did to survive. The idea of “destitution” (found in (8)) is elaborated on in this unit and so can be incorporated into Macroproposition 8 by the Integration Rule (M3).
| Cl (8) → Zero → 1P/8 | 没有渔船打不成
mei² you³ yu² chuan² da³ bu⁴ cheng²
NEG exstmrkr fishing boat catch NEG accomplish, succeed

鱼，从此
yu² cong² ci³ Liu⁴ He² yi¹ jia¹
fish since then, from then on Liu He one family

更加穷苦了。
geng⁴ jia¹ qiong³ ku³ le
even more impoverished, destitute CRS

he did not have a fishing boat to catch fish, so from that time on Liu He’s whole family was even more destitute. |

| Cl (9-14) → M3 → 1P/8 |

Clauses (15-20) form a unit which describes how the mother died. Clause (15a) describes the setting of the macroproposition while clause (19) completes it. This forms Macroproposition 9. Clauses (15b-18) are removed by the Deletion Rule (M2) and clause (20) remains as its own macroproposition (P10) by the Zero Rule.

| Cl (15a, 19) → M3 → 1/P9 | 有 一 天，娘 儿 俩
you³ yi¹ tian¹ niang² er² lia³
existmrkr one day mother son two, both

正在捞鱼的时候
zheng⁴ zai⁴ lao¹ yu² de shi² hou⁴
in the process of, while fish up, dredge up fish when

... One day, while mother and son were both fishing...

一 个 浪 头 打 来
yi¹ ge lang⁴ tou da³ lai²
one clf wave come to attack

a wave came to attack,

One day, while mother and son were both fishing... a wave came to attack. |
it took hold of his mother and curled her into the whirlpool.

Clauses (21-22) are combined using the Integration Rule (M3) to show the situation Liu He was in. The phrase ‘did not have a mother’ in (21) is represented in the phrase ‘orphaned and alone’ in (22), and because it has been previously stated that his father died, the phrase ‘on his own’ reflects that both his parents have now died. These two clauses form Macroproposition 11. Clause (23) gives the basis for Liu He’s next actions and becomes Macroproposition 12.

Clauses (24-29) form a unit. Clause (24) is already a macroproposition and so the Zero Rule is applied to it. Clause (25) is abbreviated using the Integration Rule (M3). Clause (26) states again that Liu He was throwing rocks, and as this information is already presented in (24), it is deleted through the Integration Rule (M3). Clause (27) presents the new information that Liu He was cursing so the Zero Rule is applied. Clauses (28-29) elaborate on the subject of Liu He’s cursing, so they are incorporated into clause (27) by the Integration Rule (M3). Therefore clauses (24-29) form Macropropositions 13-15.
| Cl (24) → Zero → 1/P13 | 就 一 面 哭 着 ,
| Cl (26) → M3 → 1/P13 | jiù yī mian kuī zhe
| Cl (37) → M2 → 0 | then on one hand...(on the other hand) cry, weep DUR

| Cl (25) → M3 → 1/P14 | 他 发 誓 要 用 石 块 把
ta fā shì yào yòng shí kuài bǎ
3sg-m vow, swear must, will use rock

| | 钱 塘 江 填 满 , 不 让
| | Qian² Tang² Jiang¹ tian² man³ bu⁴ rang⁴
Qian Tang River fill in full, to the brim NEG let, allow

| | 潮 水 再 伤 害 人
chao² shui³ zai⁴ dao⁶ chu⁴ hai⁴ ren²
tidewaters again, once more everywhere harm people

Crying, he moved the rocks of all sizes with all his might from a hill beside the river hurling them into the river.

He vowed that he would use rocks to fill in the Qian Tang river and not allow the tide water to once again … harming people everywhere.
| Cl (27) → Zero → 1/P15 | 嘴 里 不 断 地 咒 骂  
|------------------------|---------------------------------------|
| Cl (28-29) → M3 → 1/P15 | zui³ li⁴ bu⁴ duan⁴ di⁴ zhou⁴ ma⁴ 
mouth in NEG break, abstain from adverbializer curse |

| Cl (27) → Zero → 1/P15 | 嘴 里 不 断 地 咒 骂  
|------------------------|---------------------------------------|
| Cl (28-29) → M3 → 1/P15 | zhe DUR  
in his mouth he did not abstain from cursing: |

Clauses (30-31) and (32-36) are summarized by the Construction Rule (M4) to generate Macropropositions 16 and 17.

| Cl (30-31) → M4 → 1/P16 | 龙 王 的 水 晶 宫 被 六 和  
|------------------------|---------------------------------------|
| Cl (32-36) → M4 → 1/P17 | Long² Wang² de shui³ jing¹ gong¹ bei⁴ Liu⁴ He² 
Dragon King NOM crystal palace passive Liu He  
的 石 头 碎 烂 了  
de shi² tou peng⁴ lan⁴ le 
NOM stone smash PFV  
The Dragon King's crystal palace was smashed by Liu He's rocks.

| Cl (38) → Zero → 1/P18 | 一 天 , 两 天 ...... 整 整 丢 了  
|------------------------|---------------------------------------|
| Cl (38) → Zero → 1/P18 | yi¹ tian¹ liang³ tian¹ zheng³ zheng³ diu¹ le  
one day two day whole, full throw PFV  
七 七 四 十 九 天 。  
qi¹ qi¹ si⁴ shi² jiu³ tian¹  
seven seven four ten nine day  
one day, two days...he threw rocks for 7,749 days.

The weeping, cursing and throwing rocks described in (37) has already been stated in Macroproposition 13, so it will be integrated into that clause and deleted. Clause (38) stands alone as a macroproposition so it remains through the Zero Rule and forms Macroproposition 18.
Clause (39), too, is a macroproposition and so the Zero Rule is applied to it, creating P19. Clauses (40-44) describe the process of the Dragon King coming to Liu He, yet clause (45) summarizes this process so (40-44) can be subsumed under (45) using the Integration Rule (M3). These two clause groupings form Macropropositions 19 and 20.

<table>
<thead>
<tr>
<th>Cl (39) → Zero → 1/P19</th>
<th>这天正好是八月十八，this, here day happen to, by chance is August eighteen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cl (40-45) → M3 → 1/P20</td>
<td>这一天突然，龙王来到六和面</td>
</tr>
<tr>
<td></td>
<td>sudden, the Dragon King came to Liu He...</td>
</tr>
</tbody>
</table>

The Construction Rule (M4) can be applied to clauses (46-47) and summarized by saying ‘The Dragon King tried to appease Liu He’. Likewise the Construction Rule (M4) can be applied to (48-56) and summarized by saying ‘but Liu He gave him an ultimatum’. These two sections form Macropropositions 21-22.

<table>
<thead>
<tr>
<th>Cl (46-47) → M3 → 1/P21</th>
<th>龙王企图安抚六和。Dragon King try, attempt placate, appease Liu He</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cl (48-56) → M4 → 1/P22</td>
<td>可是六和给他说最后通牒。but Liu He give 3sg-m ultimatum</td>
</tr>
</tbody>
</table>

Clauses (57-59) are integrated into one proposition by the Integration Rule (M3). The Dragon King did not want to give the mother up, but he would rather not see his palace destroyed. Clause (61) is a macroproposition to which (60) subsumes. These describe Macropropositions 23 and 24, respectively.
<table>
<thead>
<tr>
<th>Clause</th>
<th>Integration</th>
<th>Deletion</th>
<th>Abbreviation</th>
<th>Macrostructure</th>
</tr>
</thead>
<tbody>
<tr>
<td>(57-59)</td>
<td>M3</td>
<td>1/P23</td>
<td>hen³ bu⁴ qing² yuan⁴ de Long² Wang² ba³ very NEG willing adverbializer Dragon King</td>
<td></td>
</tr>
<tr>
<td>(60-61)</td>
<td>M3</td>
<td>1/P24</td>
<td>Liu⁴ He² ta’ niang² song⁴ le hui² lai² Liu He 3sg-m mother give PFV return, come back</td>
<td>Very unwillingly, the Dragon King returned Liu He's mother.</td>
</tr>
<tr>
<td>(62-63)</td>
<td>M3</td>
<td></td>
<td>niang² er² lia³ gao¹ gao¹ xing⁴ xing⁴ di⁴ mother son two, both very happy adverbializer</td>
<td>Mother and son both happily returned home.</td>
</tr>
<tr>
<td>(64-65)</td>
<td>M2</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(62-63)</td>
<td>M3</td>
<td>1/P25</td>
<td>cong² na⁴ shi² qi³ Qian² Tang² Jiang¹ de from that time start Qian Tang River NOM</td>
<td>From then on, the Qian Tang River’s tide waters…stabilized.</td>
</tr>
</tbody>
</table>

Clauses (62) and (63) can be integrated together via the Integration Rule (M3). Clauses (64) and (65) are deleted by the Deletion Rule (M2). Clause (66) can be abbreviated by the Integration Rule (M3). Clause (67) is a macroproposition. Clauses (62-63) becomes Proposition 25 and clauses (66, 67) then become Propositions 26 and 27. The Zero Rule is applied to clauses (68-69) because they describe how Liu He’s pagoda got its name. Therefore, they are important to the macrostructure and form Propositions (P28 and P29).
People…did not fear [the tidewaters] again,

along the two uncultivated banks of the river, it was all opened up and became good farmland, cultivating lush crops.

In order to thank to Liu He for controlling the Dragon King into submission, his descendants began to build a pagoda on the hill of rocks that he moved.
In comparing the Level 1 macrostructure with the Storyline\textsuperscript{23} of “Liu He Fills in the River”, two differences are identified. The first is that different types of clauses are included in the Level 1 macrostructure, specifically Background, Setting and Irrealis. Secondly, the 23 Storyline clauses are drawn from the whole range of stages, not just in the Pre-Peak through Post-Peak Episode segments. (Storyline clauses were not found in the Stage/Exposition in this text). These two differences help to provide a more rounded picture of the story.

To summarize, the first application of five macrorules on the 69 clauses of “Liu He Fills in the River” text resulted in 29 macropropositional statements. A rough count showed that 51% (15) came from the Storyline band, 31% (9) came from the Background band, 10% (3) came from the Setting band and 7% (2) from Irrealis band. It was surprising to see what a high percentage of non-Storyline material was included in the first-level macrostructure. This researcher expected non-Storyline information to be integral to the macrostructure, but not as important as 49%. Background clauses came primarily from the Stage, but also from Pre-Peak Episodes 1, 3, 4 and the Closure. Setting clauses were derived from the Stage, Pre-Peak Episode 1 and the Peak while Irrealis clauses were drawn from Pre-Peak Episode 3 and the Closure. This non-Storyline material is included in the macrostructure because it provides important information about characters, why they do what they do and the beginning and ending states of equilibrium in the story. Not only does this allow the analyst to create a fuller picture of the story, but it can also clarify the reason for telling the story, such as to impart a moral. Texts 1-3 (“Hua Pond”, “King Qian Shoots the Tide” and “Liu He Fills in the River”) all conclude with non-Storyline clauses stating how a particular topographical feature or landmark got its name as a result of the preceding story. Thus, the point of these stories is two-fold: first to show how the characters overcame oppression and secondly to tell how a certain landmark came to be named. Text 4, “Invisible Grass”, does not have similar clauses at the end and so it can be inferred that its purpose is primarily to entertain and to teach the results of being greedy.

\textsuperscript{23} See Appendix E for a list of “Liu He Fills in the River” Storyline clauses.
5.3 Level 2 Macrostructure

Now that a preliminary level of macrostructure has been established, the next step is to take the 29 Level 1 macropropositions and reduce them again in order to gain a shorter version of what is being said. The goal is to identify the main points of the story which determine what clauses are included in the text.

Macrolevel propositions P1-P5 are consolidated via the Integration Rule (M3) into 2/P1. 1/P6 is consolidated and the Integration Rule (M3) is applied, creating 2/P2. Macroproposition 1/P7 is vital to the story so it is kept as 2/P3 by the Zero Rule. Macroproposition 1/P8 is deleted by the Deletion Rule (M2). Macropropositions 1/P9-P10 are restated through the Integration Rule (M3) to become 2/P4. Macropropositions 1/P11-12 are deleted by the Deletion Rule (M2). Macropropositions 1/P13-20 are integrated by the Integration Rule (M3) to form 2/P5. Macropropositions 1/P21 and P22 are combined to form one proposition by the Integration Rule (M3), creating 2/P6. Macroproposition 1/P23 is already a second-level macroproposition so it is retained by the Zero Rule to make 2/P7. Macroproposition 1/P24 is deleted by the Deletion Rule (M2). Macroproposition 1/P25 is a second-level macroproposition already so the Zero Rule is applied and designated as 2/P8. Macroproposition 1/P26 is deleted by the Deletion Rule (M2). Macroproposition 1/P27 is a second-level macroproposition and so is modified slightly by the Integration Rule (M3) to form 2/P9. Macropropositions 1/P28 and P29 are second-level macropropositions and so are retained by the Zero Rule to form 2/P10 and 2/P11. These results are shown in the table below.

<table>
<thead>
<tr>
<th>2P Process</th>
<th>Level 2 Macropropositions</th>
</tr>
</thead>
</table>
| 1/P1-P5 → M3 → 2/P1 | 因为 住 在 钱塘江 里的 龙王  \(\text{yìn wéi zhuī zài Qián Táng Jīng lǐ de Lóng Wáng}\) because live at Qiantang River in NOM Dragon King  

 性情 暴躁     沿江两岸  \(\text{xìng qíng bào zào yán jiāng liǎng àn}\) character irascible, irritable, violent along river two bank  

 的 田地 常常 被 淹没  \(\text{de tián dì cháng cháng bēi yān mò}\) NOM farmland often, frequently passive flood |
Because the character of the Dragon King who lived in the Qian Tang river was so violent, the fields along both sides of the river frequently flooded.

<table>
<thead>
<tr>
<th>Sentence</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Because the character of the Dragon King who lived in the Qian Tang river was so violent, the fields along both sides of the river frequently flooded.</td>
<td>因为龙王在钱塘江居住，性格暴烈，沿岸的田地经常被洪水淹没。</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentence</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liu He lived with his parents next to the river.</td>
<td>Liu He lived with his parents next to the river.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentence</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>The year Liu He was five years old, his father drowned.</td>
<td>Liu He五岁时那一年，他的父亲淹死了。</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentence</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Later, a wave took hold of his mother and curled her into the whirlpool.</td>
<td>后来，一个浪头将他母亲卷入了漩涡。</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentence</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liu He threw rocks into the river, angrily cursing the Dragon King.</td>
<td>Liu He将石头丢入江中，生气地咒骂龙王。</td>
</tr>
</tbody>
</table>
The Dragon King tried to appease Liu He but Liu he gave him an ultimatum.

Very unwillingly, the Dragon King returned Liu He's mother.

From then on, the Qian Tang River’s tidewater’s…stabilized.
In order to thank to Liu He for controlling the Dragon King into submission, his descendants began to build a pagoda on the hill of rocks that he moved.

This is then "Liu He's Pagoda" [or why it's named Liu He's Pagoda].

Formation of Level 2 Macropropositions reduced the text from 29 Level 1 macropropositions to 11 Level 2 macropropositions. Sixty-four percent (7) of the clauses were Storyline clauses while 36% (4) were Background clauses. The Setting and Irrealis clauses of the Level 1 Macrostructure were not of such macro importance to make it to the next level of macrostructure. At this level of abstraction the percentage of Storyline clauses increased from 51% to 64% while the percentage of non-Storyline material decreased from 48% to 36%. Background clauses, too, increased from 31% to 36%. These figures suggest that a) Storyline clauses make up the greatest share of the macrostructure, b) Background clauses play a significant role at a higher level of macrostructure, and c) the significance of non-Storyline bands is reduced as the macrostructure becomes more abstracted.
5.4 Macrostructure of “Liu He Fills in the River”

Now that the essential sentences of the narrative have been mapped out, the recursive rules are applied one more time to create an abstract of the text, giving the potential reader a more concise view of what the story is about. Admittedly, this is a somewhat subjective process. Other similar summaries could be drawn from the same set of Level 2 macropropositions24 (van Dijk and Kintsch 1983: 53).

Therefore, the following macropropositions are presented as an adequate abstract of the story. The events in 2/P1-P8 describe the process of how Liu He subdued the Dragon King (tide god) (which included making the Dragon King return his mother) and therefore can be consolidated into the third-level macroproposition 3/P1. Macropropositions 2/P10 and P11 are deleted by the Deletion Rule (M2). As a result the main events in the story (e.g. the parents’ deaths which lead to the mother’s rescue, the throwing of rocks, the damage to the crystal palace, giving the ultimatum) can all be represented by the word ‘subdue’. All of these events (and events leading up to them) subdued the tide god. Likewise, as a result of being subdued, the farmers were able to plant their crops again, which solved the problem mentioned at the beginning of the text and returned the story world to its equilibrium. Therefore, the proposed summary of “Liu He Fills in the River” is as follows:

24 Somsonge (1991: 28) notes that if the macrorules are applied further to describe a Level 4 macrostructure, then the text encapsulates a moral which can be applied to any story. For the purposes of this thesis, a Level 3 Macroproposition will be sufficient.
Table 29 Level 3 Macroproposition for “Liu He Fills in the River”

<table>
<thead>
<tr>
<th>2/P1-P9 → M4 → 3/P1</th>
<th>为了</th>
<th>救</th>
<th>回</th>
<th>娘亲</th>
<th>,</th>
<th>也</th>
<th>为了</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>wei² le</td>
<td>jiu⁴</td>
<td>hui²</td>
<td>niang²</td>
<td>qin¹</td>
<td>ye³</td>
<td>wei² le</td>
</tr>
<tr>
<td></td>
<td>in order to</td>
<td>save, rescue</td>
<td>return</td>
<td>mother</td>
<td>also</td>
<td>in order to</td>
<td></td>
</tr>
<tr>
<td>2/P9-10 → M2 → 0</td>
<td>农民们</td>
<td>有</td>
<td>田</td>
<td>可</td>
<td>耕</td>
<td>,</td>
<td>六和</td>
</tr>
<tr>
<td></td>
<td>nong²</td>
<td>min²</td>
<td>men</td>
<td>you³</td>
<td>tian²</td>
<td>ke³</td>
<td>geng¹</td>
</tr>
<tr>
<td></td>
<td>farmers</td>
<td>have field</td>
<td>able</td>
<td>plow, till</td>
<td>Liu He</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>治伏</td>
<td>了</td>
<td>潮神</td>
<td>。</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>zhi⁴ fu²</td>
<td>le</td>
<td>chao²</td>
<td>shen²</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>control into submission</td>
<td>PFV</td>
<td>tide god</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

At this level of macrostructure, it should be noted that the abstraction still follows the Storyline in that Liu He first subdues the tide god which allows him to rescue his mother and the farmers to plant their fields. Also, the primary units of information are abstracted from Storyline clauses (rescuing the mother, subduing the tide god), but the reason for doing these things is found in the background information (the farmers being able to plant their fields). The whole premise of this story is that the tide god floods the fields so that the farmers are not able to plant their crops. Therefore in this abstraction Background information must be included in order to understand the actions of rescuing the mother and subduing the tide god.

5.5 Summary

In this chapter, the five rules for macroanalysis postulated by van Dijk and Kintsch (1983) were successively applied to the text “Liu He Fills in the River” to form a reasonable summary of the text. To begin, clauses from the entire text, not just Storyline clauses, were sifted through to create a Level 1 Macrostructure (1M). The decision to use all the clauses was informed by van Dijk (1977a, b), van Dijk and Kintsch (1983) and supported by the work of Greninger (2009). Each clause was subjected to the five macrorules: whether generalized by a higher statement, deleted because of not being propositions of other clauses, integrated with other clauses, constructed to form a new clause or left as is because it was already a macroproposition. Once finished with this process, the Level 1 Macrostructure contained 29 macropropositions (out of the original 69 clauses of the text). Of the
29 1M clauses, 51% (15) came from the Storyline band, 31% (9) came from the Background band, 10% (3) came from the Setting band and 7% (2) came from the Irrealis band. In total, 51% of the 1M propositions came from the Storyline band and 49% came from supporting material. In terms of the surface structure, the clauses with macrostructural importance were spread throughout the text. Storyline clauses were found in every section except the Stage. Background clauses came primarily from the Stage, but also from Pre-Peak Episodes 1, 3, 4 and the Closure. Setting clauses were derived from the Stage, Pre-Peak Episode 1 and the Peak, while Irrealis clauses were drawn from Pre-Peak Episode 3 and the Closure.

The macrorules were then reapplied to the 29 Level 1 macropropositions to generate a set of 11 Level 2 macropropositions. Of these 11, seven clauses (64%) were Storyline material, two (18%) were Setting material, one (9%) was Background material and one (9%) was a combination of Storyline and supporting material.

The final application of the macrorules resulted in a summary statement of the text. Here, the main events of the story are summarized in one proposition. The free translation of the 3M macroproposition for “Liu He Fills in the River” is ‘In order to rescue his mother and also to allow the farmers to plow their fields, Liu He subdued the tide god.’ From this statement, the events of the text can be unpacked.
Chapter 6 Conclusion

6.1 Introduction
This thesis is a preliminary examination of selected aspects of organization and prominence in four Mandarin children's narratives. Specifically, the surface and notional structures of each text were investigated to see how prominent information was marked grammatically and semantically and to see how and where the two intersected. Additionally, levels of salience were examined in each text, identifying the particular characteristics of each in the Mandarin context and its correlation to prominence. Finally, macrostructures of each of the four texts were generated using five macrorules and applying them to both the Storyline and non-Storyline clauses of the texts. These resulted in reasonable summaries of the texts.

In this chapter, the conclusions of each chapter are summarized and compared to the works which inform this one. The research questions and hypotheses are reviewed and discussed along with the methods used. Finally suggestions for further research are proposed.

6.2 Summary and Comparisons
Chapter 1 was divided into two sections. Sections 1.2-1.6 discussed the objectives, hypotheses, text selection criteria, scope and limitations and gave an overview of the thesis. Sections 1.7-1.9 presented a brief overview of the Mandarin language, relying primarily on the work of Li and Thompson (1981) to give a brief grammar and phonology sketch of the language.

Chapter 2 was divided into three parts. Section 2.2 defined what was meant by the terms text, discourse and discourse analysis and how they are used in this thesis. In Section 2.3 five lenses were presented through which an analyst may examine a text. These were genre, segmentation of a text, surface and notional structure, Storyline and supportive material and macrostructures. Section 2.4 reviewed literature on which this thesis is based and that which aided in interpreting and explaining the selected texts.

Chapter 3 was divided into three sections. Section 3.2 first introduced the texts and then examined how boundaries in the text were marked, that is, how thematic
discontinuity was indicated. Criteria from van Dijk and Kintsch's (1983) topic change markers, Barnwell's (1980) thematic discontinuity markers and Dooley and Levinsohn's (2001) dimensions of thematic unity were integrated to define the segments of each text. The most frequent thematic disunity markers found in the texts included, but were not limited to changes in time, location, participants, action and direct/indirect speech and new paragraphs. These accounted for between 84%-95% of all thematic unit markers in the texts. Less frequent markers included conjunctions, narrative intrusion/evaluation, change of focus, rhetorical questions, aperture phrases, preview and summary statements. They all aligned with what van Dijk and Kintsch (1983), Barnwell (1980) and Dooley and Levinsohn (2001) proposed would be the case.

Section 3.3 addressed the first research question, namely what stages occur in the surface and notional structures, what were the characteristics of each and how did they correspond to each other. The hypothesis of there being seven of Longacre’s nine stages found in the Mandarin children's stories was partially correct. Of the surface structure features, it was found that all the stories contained a Title, Stage, Pre-Peak Episodes, Peak and Closure. Only “Liu He Fills in the River” used an Aperture phrase. The hypothesis proposed that Finis would occur in the texts, but it was not identified. Two of the texts had Post-Peak Episodes, while the other two went directly from the Peak to the Closure. An Aside to the Reader occurs in “King Qian Shoots the Tide” which was not predicted by the hypothesis.

At the notional level, all the texts had an Exposition, Inciting Moment, Developing Conflict, Climax, Denouement and Conclusion. In terms of correlation between the two structures, Stage/Exposition, Pre-Peak Episodes/Inciting Moment/Developing Conflict and Closure/Conclusion correlated exactly together in every text. It was the Peak/Climax/Denouement correlation that shifted the most, contrary to what was predicted in the hypothesis. In the texts it was found that the Peak corresponded to Climax or to both Climax and the Denouement. When the Peak was found in Climax only, the Denouement was encoded in Post-Peak Episodes in two of the stories. These Post-Peak Episodes correlated with both the Denouement or a segment not proposed by Longacre (nor anticipated by the hypothesis), a Pre-Denouement segment which occurs between the Peak and the Denouement. Final Suspense, contrary to the hypothesis, was not found as a stage of the notional structure. In terms of the Peak, heightened vividness, a crowded stage, dialogue, faster sequence of events (change of pace), onomatopoeic words and rhetorical underlining were all found in some combination at the Peak of the texts. None of the texts had a Finis.
These patterns follow what Longacre (1996) proposed as a general etic scheme and Peak marking for narrative, along with two additional segments: Post-Denouement Episodes and Asides to the Reader.

Chapter 4 addressed the second research question which asked which salience bands occur in the selected stories and what their characteristics are. First, the clauses of each text were categorized as belonging to one of the nine bands proposed by Longacre (1996). Contrary to the hypothesis of finding seven bands, it was found that in the selected narrative texts only six bands of information were marked: Storyline, Background, Setting, Irrealis, Evaluation/Author Intrusion and Cohesion were all found in the text. Pivotal Storyline, Secondary Storyline and Flashback were not found in the texts, perhaps because these stories are for children so they need to be kept short and uncomplicated. Sequentiality was marked by temporal adverbs or by conjunctions such as jiu ‘then’. When two verbs or verb phrases appeared together, it usually meant the actions occurred one right after the other. But in some cases, depending on the context, it could mean that the actions occurred simultaneously. While promotion of clauses to the Storyline did not occur, demotion of clauses did, by the subordination of a main Storyline clause.

Next each clause was described according to its characteristics. Storyline (Band 1) clauses are marked in a much broader way than anticipated by the hypothesis. They are marked by action, motion, cognitive events and speech verbs, actions described in the passive form and events proper. Perfective aspect markers did occur in Storyline clauses but they also occurred in other bands and so do not exclusively mark Storyline bands. Directional verbs can accompany action and motion verbs. These verbs are described as being volitional, punctual, and sequential. Sequentiality is marked through temporal phrases, conjunctions and adverbs.

Background (Band 2) clauses are also more multi-faceted than supposed by the hypothesis. They describe activities that are customary, prolonged, repetitive and ongoing. These events marked by temporal adverbs or adverbs of frequency which signal the duration, habit, repetition or continuity of the verb. The durative marker 着 –zhe is also used to mark durative activities. Cognitive states were also included in background material and were identified by verbs of emotion and cognition.

Setting (Band 3) clauses are not only marked by verbs which are existential (e.g. 有 you ‘have, there is’), and stative as suggested by the hypothesis, but they are also descriptive (adjectival verbs) and copulative (是 shi ‘be’) verbs. Temporal adverbs and locative particles often accompany Setting clauses as well.
Irrealis (Band 4) clauses are marked by negation, conditionals, interjections, auxiliary verbs, particles and verbs which require a future object. This was a much broader result than the hypothesis anticipated.

Evaluation/Author Intrusion (Band 5) clauses are encoded through exclamations, interjections, quotations and references to the reader. This was quite different from what the hypothesis suggested.

Finally, Cohesion (Band 6) clauses are marked by lexical cohesion and identical grammatical constructions. These reflect cohesion at the word and phrase level and can occur in other types of clauses as well. Cohesive clauses were characterized by summary statements in the texts. These characteristics of cohesive clauses were broader than the ones supposed in the hypothesis.

In sum, the hypotheses presented for the salience scheme were too narrow. The actual findings are broader than supposed beforehand and provide a more accurate description of the salience bands.

Chapter 5 addressed the third research question, asking if a reasonable macrostructure of the text be constructed from both Storyline and non-Storyline clauses. To answer that, an abstract of “Liu He Fills in the River” was generated using van Dijk and Kintsch's (1983) macrorules. These rules abstracted information from the propositions by Generalizing (M1), Deleting (M2), Integrating (M3) and Constructing new information (M4) from them. A fifth rule called the Zero Rule leaves the proposition as is if it is already a proposition. The text base was all the clauses of the story upon which the five macrorules were recursively applied three times. Each time the macrostructure became more abstracted and closer to a summary of the story. By the third level, a reasonable summary of the story, meaning one which covers the gist of the story and is likely to be accepted by a native speaker, had been constructed using both Storyline and non-Storyline clauses. From this the clauses of the story could be generated. Thus, the hypothesis proposed was confirmed.

Now the question must be asked about how this all fits together. How do salience bands relate to the surface and notional structure segments? What is the correspondence between the surface and notional structures, salience scheme and macrostructure?
First, what was discovered about the correlation between salience bands and surface and notional structure? Clauses with the highest salience (Storyline band) tended to have the greatest concentration in the middle segments of the story (all segments except the Stage/Exposition and Closure/Conclusion). Background clauses were spread throughout the text, but primarily concentrated in the Stage/Exposition and Closure/Conclusion. Setting clauses were found in the Stage/Exposition and at the beginning of segments to orient the reader. Author Intrusion, Irrealis and Cohesion clauses were interspersed throughout the segments. These patterns show that material with the highest notional function, that is, with the highest levels of tension, tends to occur in the middle section of the text, where the problem begins, is developed, comes to a head and is resolved. Material with medium salience is found in specific locations, at the beginning and end of the text as well as at segment divisions. Material with low salience is interspersed throughout the text, at times being concentrated for a certain purpose such as an Aside to the Reader. Thus, material with higher salience tends to be concentrated in specific areas while lower salience material is dispersed throughout the text.

Secondly, what was the relationship between the macrostructure, surface and notional structure and salience bands? In this research, the macrostructure was formed using both van Dijk and Kintsch (1983) and Greninger’s (2009) suppositions that Storyline and non-Storyline material should be included in macrostructure formation as it may be of macrostructural significance. As was found, Background, Setting and Irrealis material contributed to the Level 2 macrostructure along with Storyline material, while only Storyline and Background clauses made up the Level 3 macrostructure. As the level of abstraction increased, so the level of non-Storyline material, while present, decreased. This has several implications. It suggests that in generating macrostructures for the genre of Mandarin children’s stories, non-Storyline propositions have macrostructural significance at all levels. It also shows that Storyline clauses still hold the greatest weight in a macrostructure, but that higher salience non-Storyline clauses also hold weight. Because the greatest percentage of the macrostructure comes from Storyline clauses, it then follows that the macrostructure draws its material from where the Storyline clauses primarily occur, that is the surface and notional structures of Pre-Peak/Inciting Moment through Post-Peak Episodes/Denouement. Non-Storyline clauses used in the macrostructure may also be found in these segments. Macrostructural elements may also be drawn from the Stage (Exposition) or Closure (Conclusion) as these often convey the reason for the problem and the beginning and ending states of equilibrium.
Thus we see that the identification and extraction of prominent material within a text is an interconnected process. To find the prominent material within a text, the text must first be divided into segments using thematic unity markers. This breaks the text into manageable units. Each segment is then identified as to its surface and notional structure value. The clauses within these segments inform this process; the more salient (prominent) the clause, the more it moves the Storyline forward. Once the plot structure is known, then a macrostructure is generated from the text. The method chosen for this research was to use both highly salient and less salient clauses in order to form a more rounded picture of the story. Less-prominent material accounted for a significant portion of the macrostructure at each level, though it did decrease as the level of abstraction increased.

6.3 Evaluation of Methods Used

In terms of evaluating the methods used in research, there were several areas which were weak and could be improved upon with further research. First, was the use of online texts as sources. Though the texts used in this thesis were confirmed by two native speakers to be natural, it might be of benefit for future research in this area to be based on printed stories, owing to the fact that these have a higher likelihood of being reviewed and edited before publication.

A second area in which the chosen methods were weak was in the construction of macrostructures. The process of macrostructure generation is a subjective one and particularly so for the non-native speaker. As the researcher is not a native speaker or an insider within the Chinese culture, she may select different information as prominent than what a native speaker would choose. Likewise, a native speaker may identify different aspects of the surface structure as prominent and create an entirely different set of macrostructures than the ones created here. In the end, macrostructure formation is a subjective process and will give a different outcome for every reader.

6.4 Suggestions for Further Research

There are many avenues of research for which this thesis could be the impetus. Suggestions for further research include:

1. Increase the number of texts analyzed. Study of a larger corpus will reinforce or replace the claims made here. Increase the variety of texts analyzed. Children’s stories are fairly straightforward. Look at narratives written for
adults or for purposes other than to entertain (such as in the newspaper). Read a wide variety of authors as they have different styles and may arrange the elements of a story differently. How are the basic structures of a story as described here encoded differently in other stories? Read authors from different time periods. How are various aspects of prominence marked in those texts? Examine the structure of oral narratives vs. written narratives. Do some of the same features as described here still apply in the oral medium?

2. Because the Peak is the most volatile region of the story, what other Peak marking features may be found when a broader corpus of Mandarin narratives is used? What role does verb density play in the marking of Peak? What other bands of information may be marked that are not found in these selected texts?

3. As children grow up to become teenagers and adults, how does the structure of the stories they read change?

It was the goal of this thesis to describe various aspects of prominence in Mandarin children’s narrative. As a result, markers of boundaries were identified, the texts were divided into segments, their surface and notional structures described and correlated the characteristics of the different salience bands were categorized and described and a reasonable macrostructure created from each text. As a result, these aspects of prominence in Mandarin children’s narrative are now better understood and could be used in the creation of more Mandarin texts. As a result of being identified, they can also be reorganized or modified to create stories with varied structures and characteristics. This will create further diversity and creativity in the genre of Mandarin children’s stories.
BIBLIOGRAPHY


APPENDIX A

TEXT OF “HUA POND”

华家池
Hua² Jia¹ Chi²

Hua Pond

1 早先，杭州庆春门外是一大片
zao³ xian¹ Hang² Zhou¹ Qing⁴ Chun¹ men² wai⁴ shi⁴ yi¹ da⁴ pian⁴
previously, before Hangzhou Qing Chun gate outside is one big clf
temp adv n n n loc v num adj clf

荒芜的官地。
huang¹ wu² de guan¹ di⁴
overgrown NOM official land
adj prt n n

Previously, outside the city gate of Qing Chun in Hangzhou [province], there was a large tract of overgrown government land.

2 有一年，当朝的华太师派他的
you³ yi¹ nian² dang¹ chao² de Hua² Tai² Shi¹ pai⁴ ta¹ de
exttmrkr one year that dynasty NOM Hua Taishi dispatch 3sg-m NOM
v num n dem n prt n v pro prt

管家臭鼻头到杭州来。
guan³ jia³ Chou⁴ Bi² Tou dao⁴ Hang² Zhou¹ lai²
official Chou Bitou arrive at, to Hangzhou come
n n coverb n dir

One year, Hua Tai Shi who was in power at the time dispatched his official Chou Bitou to come to Hangzhou.

3 臭鼻头骑马绕着荒地跑了
Chou⁴ Bi² Tou qi³ ma³ rao⁴ zhe huang¹ di⁴ pao³ le
Chou Bitou ride horse go around, move around DUR uncultivated land run PFV
n v n v ASP n v ASP
Chou Bitou rode his horse around the uncultivated land once,

This large piece of uncultivated land was figured to be the Hua family's.

Hua Taishi then posted notices all over Hangzhou,

he recruited tenant farmers to cultivate the land,
he explained that so long as the tenant farmers were able to take this living land and turn it into a ripe field, growing crops from it, within ten years they would not have to rent the land anymore.

The poor people all began to calculate on their fingers:

the first year there would be no profit,
第 二 年 收 五 成 ，
di\(^4\)  \(\text{er}^4\) \(\text{nian}^2\) \(\text{shou}^1\) \(\text{wu}^3\) \(\text{cheng}^2\)
prefix for ordinal numbers two year collect, receive five 1/10
prefix num n v num num
the second year, they would collect 50 percent,

第 三 年 收 七 成 ......
di\(^4\)  \(\text{san}^1\) \(\text{nian}^2\) \(\text{shou}^1\) \(\text{qi}^1\) \(\text{cheng}^2\)
prefix for ordinal numbers three year collect, receive seven 1/10
prefix num n v num num
the third year they would collect 70 percent....

哎 ， 天下 哪 有 这么 好 心肠
ai\(^4\)  \(\text{tian}^1\) \(\text{xia}^4\) \(\text{na}^3\) \(\text{you}^3\) \(\text{zhe}^4\) \(\text{me}^6\) \(\text{hao}^3\) \(\text{xin}^1\) \(\text{chang}^2\)
interj. of regret the whole world which, how have so (much) good heart, intentions
interj n QW v pro-form adj n
的 财主 呀 ！
de \(\text{cai}^2\) \(\text{zhu}^3\) ya
NOM rich man, moneybags excl.
prt n interj
oh, if only the whole world had such good-intentioned rich men!

凑巧 这 时候 从 外 乡 来
\(\text{cou}^4\) \(\text{qiao}^3\) \(\text{zhe}^4\) \(\text{shi}^2\) \(\text{hou}^3\) \(\text{cong}^2\) \(\text{wai}^4\) \(\text{xiang}^1\) \(\text{lai}^2\)
as chance would have it this, here time from another part of the country come
adv dem n coverb n v
As chance would have it, at this time there came a husband and wife from another part of the country.

了 一 对 夫妻 ，
\(\text{le}^1\) \(\text{yi}^1\) \(\text{dui}^4\) \(\text{fu}^1\) \(\text{qi}^1\)
PFV one couple husband and wife
ASP num clf n
they were urgently looking for a place to stay for a time,

they heard that there was a rich man who was recruiting tenant farmers,

so regardless of the consequences, he signed Hua Taishi's contract.

The husband and wife arrived outside the gate of Qing Chun,
they found a deep pond of water.

Next to the pond they began to put up a small grass hut to settle in,

then rising early in the morning, groping around in the dark, spending all their energy, they began to cultivate the uncultivated land.

This year December was an intense winter,
22 天 下 大 雪 ，
tian4 xia4 da4 xue3
sky under, below big snow
n loc adj n

on the ground there was much snow.

23 夫 妻 要 生 伢儿 了。
qi1 zi4 yao4 sheng1 ya5 er le
wife be going to give birth to son CRS
n aux v n prt

the wife was going to give birth to a son.

24 在 这 孤 零 零 的 小 草 棚 里 ，
zai4 zhe4 gu1 ling2 ling3 de xiao3 cao3 peng3 li3
at this, here lone, isolated and without help NOM small grass hut in
coverb dem adj prt adj n n loc

没 有 亲 戚 送 包 红 糖 ，
mei3 you3 qin1 qi4 song4 bao1 hong2 tang2
NEG extmrk relatives give package brown sugar
prt v n v n

In this isolated small grass hut, they did not have relatives to give them packages of brown sugar [good for pregnant women’s blood],

25 也 没 有 邻 舍 递 碗 姜 汤 ，
ye3 mei3 you3 lin2 she4 di4 wan3 jiang1 tang1
also NEG extmrk neighbor hand over, pass bowl ginger soup
conn prt v n v n n

and they didn't have a neighbor to hand them a bowl of ginger soup.

26 只 有 丈 夫 守 着 妻 子 ，
zhi3 you4 zhang4 fu1 shou3 zhe4 qi1 zi
only husband guard, defend DUR wife
adv n v ASP n

only the husband was guarding his wife,
he was worried to the point of running around in circles.

"flap, flap, flap!"

The north wind blew open the grass hut's door,

The husband hurriedly began to fasten the main part of the hut well:

Again, the north wind blew open the door of the grass hut,
The husband again began to fasten the main body of the hut well:

"flap, flap, flap!"

The north wind blew the door of the grass hut open a third time,

when the husband fastened the door the third time, there was a "wa" sound, and a son was born.
丈夫对妻子说：‘生这伢儿扣了三次门，扣了快些长大吧！’

丈夫 dislike San Kou grow to the extent that slow say, speak

丈夫的肾脏和骨骼都累折啦！”

Father’s kidneys and bones are all tired and broken!”
San Kou very quickly grew a measure taller.

The wife also disliked that San Kou was growing so slowly and said, "Hey, San Kou, quickly grow up!"

Mother's eyes are already dim!"

San Kou again grew tall another measure very fast.
The son just born, then was as big as a seven or eight year old,

he was more intelligent and thoughtful than a ten-year-old son,

In life both in and out of the home, he helped his family.
In the day, he always had a black cloud following him as he walked,

the fierce sun could not harm him;

San Kou carried water for his mother,

so long as he blew one puff of air in the buckets, the two buckets would then be full!

Everyone said, ["]San Kou is not an ordinary fetus,
San Kou is a dragon born into this world.

Ever since San Kou's father signed Hua Taishi's agreement, there were many impoverished people who also worked as Hua Taishi's tenant farmers, moving to this piece of uncultivated land to live there. They gradually assembled around that deep pond, becoming a one-two-three-hundred-household environment.
Gradually, at that deep pond's surroundings, there gathered a village of 23 households.

You hoe a little, I weed a little,

the uncultivated land quickly changed in appearance:

the eastern part was a lush and verdant field,

the western part was lush and verdant land,
62 杨柳枝儿摇，
yang² liú³ zhi¹ ér yáo²
willow tree branch shake, wave
n n v
the willow tree branches waved,

63 百花迎风笑，
bái³ hua¹ yíng² fēng¹ xiào⁴
all kinds of flowers welcome wind smile
n v n n
all kinds of flowers welcomed the wind with a smile,

64 景致好看极了。
jǐng³ zhì³ hǎo³ kàn⁴ jí² le
scenery beautiful extremely CRS
n adj adv prt
the scenery was extremely beautiful.

65 第三年春天，田刚耕好，
zhī³ sān¹ nián² chūn¹ tián¹ tián² gāng¹ gēng¹ hào³
prefix for ordinal numbers three year spring field just plow, till good, well
prefix num n n n adv v Vcomp

，秧才插下，
yáng¹ cái² chā¹ xià⁴
shoots, sprouts only (then), only if, just stick in, insert, thrust under, below
n v loc

三扣爸用完了力气，累死在
sān¹ kòu³ bā¹ yòng³ wán³ liè leí sǐ³ zǎi³
San Kou father use complete, entire PFV strength tired die at
n n v Vcomp ASP n adj Vcomp coverb
In the spring of the third year, the fields had just been plowed, the shoots only then were just planted, when San Kou's father had used up all his strength and died from tiredness in the field.

San Kou's mother was so grieved,

her eyes were blind from crying.

From then on, San Kou herded cattle for this family, cut grass for that family,

mother and son both spent their days enduring hardship.
Not long after, Hua Taishi retired on account of old age and returned to Hangzhou.

He saw that this tract of uncultivated land had already become a fertile field, so he wanted to reclaim it to build an imperial mansion to spend his remaining years.

Chou Bitou led people to rush into the village, forcing the tenant farmers immediately out of their houses.
佃户们听了都叫嚷起来：“

tenant farmers hear all bellow one's grievances beg. or cont. an action

不 是 讲 明 十 年 之 内 不 起 租 吗 ？”

NEG is state clearly ten year inside, within NEG start rent, lease PRT

Chou Bitou smiled sinisterly said: "Within 10 years (I didn't break my promise),

Chou Bitou heh heh sinisterly smile PFV two sound, voice ten year

之内 嘛，inside, within emph., indicates something is obvious

半 年 也 是 十 年 之 内 ，

half year also is ten year inside, within

half a year is also within 10 years,
如今已是第三年，
now already is prefix for ordinal numbers three year
n adv v prefix num n

now it is already the third year,

Tai Shi’s charity has finished!”

As soon as he shouted, the men under him then set to work tearing down the farmers’ houses.

They tore down houses until they reached San Kou’s home,

San Kou would not comply.
San Kou appeared to go mad, pouncing on and wrestling Chou Bitou and scratching and biting him.

Chou Bitou became violent,

He ordered the men under him to tie up San Kou,

hang a large stone on him,

"plop" sound,
87 throw into door in front of, before, ahead NOM deep pond

and throw him into the deep pond in front of the city gate;

88 He also started a fire and burned San Kou's blind mother to death in the grass hut.

89 After Chou Bitou's squad left, the neighbors all hurried to the deep pond to dredge up San Kou.

90 They fished for quite a while,
they were not able to dredge up anything.

Some people went into the water to go search.

As it turned out, in the middle of the pond there [suddenly] appeared a bottomless cave!

Very quickly, Taishi's gold and blue splendor mansion began to be built on this piece of land.
In Tai Shi's mansion, the floor was paved with gold, the walls were silver-tiled, the wooden partitions were inlaid with pearl, and the beams were mounted with white jade.

Truly, "The prime minister's mansion is as splendorous as the gods' mansions"!

Just as Tai Shi's mansion had finished being built, his 60th birthday also came.
This day Tai Shi's mansion was adorned with lanterns and extremely lively.

Hua Taishi sat on his chair in the room for meeting guests,

the officials and gentlemen congratulating him on his birthday formed a dense mass, kneeling before him.

pay respect finish long life be just about to enter banquet eat wine

v Vcomp n v v n v n
当他们拜完，正要进去吃喝时，突然看见周必头连滚带爬地进来，大叫大嚷：‘太师爷，老爷们，事情不好了!’

在后花园突然长出了两根柏树干，

一定是有妖怪了，’

华太师不相信，
So together with the officials and gentlemen, he went to the back garden to look,

sure enough, there were two bare cedar tree trunks standing tall and upright there,

in order to please Hua Taishi, one of the officials hurriedly responded "This is an auspicious sign that came down from heaven,
Like the pine and cedar tree, Grandfather Taishi will last forever...."

They had not finished speaking, when they saw the cedar trunk towards the top emit a "boom" sound,

from underground flew out a gigantic dragon.

As it turned out these cedar trunks were in fact the two horns of the gigantic dragon.
This gigantic dragon was in fact San Kou ----

San Kou's revenge had come!

The gigantic dragon turned his body, shook its head, swept its tail,

then the whole of Tai Shi’s mansion sank into the underground,

turned into a pool the circumference of several tens of "mu"s [unit of land].
Hua Taishi and all the officials and gentlemen all drowned inside the ground.

The destitute farmers who had been driven out, from all directions gathered together again and made their home next to this pond.

Year after year, they plowed the field and planted in the ground, planted trees and cultivated flowers.
this place slowly became more beautiful.

Because Hua Taishi's mansion sunk to the bottom of the pond, people soon called that big pond "The Hua Family's Pond";

there were also some people who saw this good scenery and named it "Small West Lake".
The Qian Tang river's tides have always been very big.

since the tide was so high, the tidewater's force was very ferocious,

consequently Qian Tang River two bank POSS dam always this, here 

beside, next to only (then), only if, just repair, build good, well that beside, next to
Hardly had this side of the bank be repaired when that side of bank would be pounded and collapse.

4 "**黄河** 日 **修** 一 **斗** **金** ， **钱江** 日 **修**

"The Yellow River daily builds one "dou" [equiv. decaliter or peck] of gold, the Qian River daily builds one "dou" of silver".

5 **那** **时候** ， **潮水** 给 **人民** 带 **来** 的

At that time, the tidewaters brought disastrous damage to the people,

6 **从** **这** **句话** 里 **就** 可以 **想** **见** 了。

From this saying, you can see (how severe the disaster was).

...
Until the final years of the Tang dynasty, there was a Wu Yue king known as Qian Liu, 8
he was brave and fierce, without comparison,
9 at that time a class of people all gave him the name "King Qian".
10 When King Qian ruled in Hangzhou, he felt it easy to deal with all kinds of matters (except for repairing the seawall of the Qian Tang River).
11 就是 这 道 钱塘江 的 海堤 修 不 好 ， 因为 刚刚 要 修 好 ， 潮水 一 天 一 夜 要 来 两 次 ， 简直 叫 人 没 有 法子 把 海堤 修筑 起来 。

12 因为 刚刚 要 修 好 ， 潮水 一 天 一 夜 要 来 两 次 ， 简直 叫 人 没 有 法子 把 海堤 修筑 起来 。

13 因此 ， 钱王 手 下 的 人 很 着急 ，

Consequently, the men under King Qian were very nervous,
14 都怕钱王发脾气，
dou' pa' Qian² Wang² fa¹ pi³ qi
even fear, be afraid King Qian show character, temperament
adv v n v n
they all feared that King Qian would get angry,

15 只好报告钱王道："大王，这
zhi³ hao³ bao⁴ gao⁴ Qian² Wang² dao⁴ da⁴ wang² zhe⁴
had to, forced to inform, report, tell King Qian say big king this, here
v v n v
海堤还是不修吧，
hai³ di¹ hai² shi⁴ bu⁴ xiu¹ ba
seawall still, nevertheless NEG repair, build excl.
adv adv v prt
they had to inform King Qian, "Great King, this seawall still is not built well,

16 总不会修好的。
zong³ bu⁴ hui⁴ xiu¹ hao³ de
always NEG will repair, build good, well NOM
adv adv aux v Vcomp prt
it will never be built well.

17 因为钱塘江里面有个潮神在
yin¹ wei⁴ Qian² Tang² Jiang¹ li³ mian⁴ you³ ge chao⁵ shen² zai⁴
because Qian Tang River inside existmrkt clf tide god at
coordconn n loc v clf n coverb
跟我们作对，
gen¹ wo³ men zuo⁴ duì⁴
with, as compared to we oppose, set oneself against
coverb pro v
because in the Qian Tang river there is a tide god who is opposed to us,

18 只等到我们把海堤修得
zhi¹ deng³ dao⁴ wo³ men ba³ hai³ di¹ xiu¹ de
only wait arrive at, to we seawall repair, build to the extent that
adv v coverb pro prt n v prt
when he waits until when we are almost finished with the wall, then he stirs up havoc, rousing the tide collapsing our seawall.

King Qian became angry after hearing their words,

he was so angry that every hair on his moustache stuck out,

his eyes glaring to the extent that they appeared like a copper lock,
he sternly shouted, "Hey!

You bunch of useless guys!

Why don't you drag this tide god up and slaughter him?"

The men working under him hurriedly said, "This cannot be done, this cannot be done,
26 他 是 个 潮神 ，
   ta1 shi4 ge chao3 shen2
3sg-m is clf tide god
pro v clf n

he is a tide god,

27 在 海 水 里面 ， 跟 海 龙王
   zai4 hai3 shui3 li3 mian4 gen1 hai3 Long3 Wang2
at sea, ocean water inside with, as compared to sea, ocean Dragon King
coverb n n loc coverb n n

住 在 一起 的 哩 ！
zhu4 zai4 yi1 qi3 de li
live at together NOM
v coverb adv prt interj

he lives in the ocean with the Sea Dragon King!

28 我们 没 法 去 找 他 。
   wo3 men mei2 fa3 qu4 zhao3 ta1
we NEG method, way go find 3sg-m
proprt n v v pro

We don't have a way to find him.

29 何况 他 来 的 时候 ， 是 随 着 潮水
   he2 kuang4 ta1 lai4 de shi4 hou4 shi4 sui2 zhe chao3 shui3
besides, moreover 3sg-m come when is along with, following tidewaters
comm pro dir temp adv v coverb n

翻 滚 ， 都 在 潮头 的 海水 里面 ；
fan1 gun3 dou4 zai4 chao3 tou de hai3 shui3 li3 mian4
roll, boil all at tide POSS seawater inside
v adv coverb n prt n loc

When he comes, the tidewaters and everything in the seawater boils;
30 我们 凡人
wo men fan ren
we ordinary person, mortal

we are mortals,

31 既 看 不 到 , 更 没 法子
ji kan bu dao geng mei fa zi
already, since look NEG arrive at, to even more, further NEG way, method

捉拿 他 。
zhou na ta
catch, arrest 3sg-m
v pro

so we can’t even see him, not to mention catch him.

32 人们 就是 趁 着 铁打 的 船
ren jiu shi chen zhe tie de chuan
people it is in fact take advantage of DUR strong as iron POSS boat

去 寻找 ，
qu xun zhao
go look for
v v

The people are in fact taking advantage of a boat strong as iron to go out to search,

33 只要 一 碰到 潮头 , 也 会 给
zhi yao yi peng dao chao tou ye hui gei
if only, so long as as soon as hit tide also will passive

吞 没 了 的 。”
tun mei le de
swallow, take NEG NOM
v pro ASP pro

provided that as soon as they hit the tide, they will not be swallowed.”
When King Qian heard this, his two eyes emitted sparks,

he roared saying: "Hey!

Can it be that we allow this little tide god to come and run amok?

No!"
King Qian thought for a bit.

then he said, "Ok, let me go myself to subdue him.

Up until August 18th, you had better gather ten thousand famous archers to the river,

I really want to see this tide god!"
Do you know why King Qian definitely chose the day of August 18th?

As it turns out, August 18th was the tide god's birthday,

on this day, the tide would be at its highest,

the tide would be overwhelming and fierce;

but also tide god able, can at this, here one day ride DUR white horse

Also on this day, the tide god would run on top of the tide, riding a white horse.

47 八月 十八 日 到 了 
   ba1 yue4 shi2 ba1 ri4 dao4 le
   August eighteen day arrive at, to
   n num n coverb ASP

The day of August 18th arrived,

48 钱塘江 边 搭 起 了 一 座 大 王
   Qian2 Tang2 Jiang1 bian1 qi3 le yi1 zuo4 da4 wang2
   Qian Tang River beside, next to put up, build start
   n loc v Vcomp ASP num clf adj adj

台 
   tai2
platform, stage
n
beside the Qian Tang river a great royal platform began to be built,

49 钱 潮 厢 一 早 就 到 台 上 观 看
   Qian2 Wang2 yi1 zao4 jiu4 dao4 tai2 shang4 guan1 kan4
   King Qian as soon as early then arrive at, to platform, stage on watch, view
   n adv adj conn coverb n loc v

动静 , 等 待 潮 神 到 来 。
   dong4 jing4 deng3 dai4 chao3 shen2 dao4 lai2
sound of activity wait for tide god arrive, reach come
n v n v dir

As soon as it was early in the morning King Qian arrived on the stage to watch the activity and wait for the tide god to arrive.
The 10,000 elite archers chosen from the local people did not assemble at one time, but one after another.

King Qian saw this and disliked it being so slow,

so he ordered that they assemble to the river and deployed the ranks in battle formation.
这时有个人将官，上前跪下禀道：“大王！

At that moment, a general went forward, knelt down and reported, "Great King!"

弓箭手跑向江边来时，要经过一座行宝石山，

When the archers ran towards the river, they had to cross a gem mountain,

这个地方山路狭窄，

this mountain road was narrow,

只能容一人走过，

only one person was able to cross at a time,
moreover, they had to climb up and down the mountain.

58 因此 来 得 慢 了 。“

so we did not arrive on time.”

59 钱王 听 了 ，

King Qian heard this,

60 喝道 ：“ 呀 呸 ， 这样 岂 不要 耽误 了

and he shouted, "Hmph! It delayed killing the tide god!"

61 他 立刻 跳 上 千 里 驹 ，

He immediately jumped on a swift horse,
飞也似地来到了宝石

山前，

and seemed to fly to the gem mountain,

他连忙跑到山巅上面向四

He promptly ran up to the mountain's summit and looked all around below,

他只看见这山的南半边有利

he only saw that this mountain's south had a crevice.
于是他坐了下来，
yuē shì ta zuo le xià lái
consequently, as a result 3sg-m sit PFV (verb suffix indic. downward motion)
coordconn pro v ASP dir

把两只脚踩在山的裂缝处，
ba liăng zhī jīào cái zài shān de liè fèng chuè
two only feet step on, tread on at mountain NOM crevice place
prt num adv n v coverb n prt n n

用力一蹬，哈!
yòng yī dēng ha
exert oneself physically one step on, tread on excl.
v num v prt

So he sat down, treading on the mountain crevice violently with his two feet, ha!

这山竟然给他一下
zhè shān jìng rán géi tā yī xià
this, here mountain unexpectedly, surprisingly passive 3sg-m as soon as go down
dem n adv prt pro adv v

蹬开了来，
dēng le kāi lái
step on, tread on PFV open, initiate, begin come
v ASP v dir

The mountain was unexpectedly opened as soon as he stepped on it,

中间出现了一条宽宽的道路。
zhōng jiān xiàn chū yī tiáo kuān kuān de dào
middle appear PFV one clf wide NOM path, way
n v ASP num clf adj prt n

in the middle there appeared a wide path.

那些将士见了，
na xiē jiang shì le
that some, few, several officers and soldiers see CRS
dem n n v prt

some of the officers and soldiers saw this,
70 人人喝彩，
ren² ren³ he³ cai³
everyone cheer
n   v
everyone cheered,

71 个个欢呼！
ge⁴ ge⁴ huan¹ hu¹
each one cheer for, acclaim
n   v
each one cheered!

72 没多久，全部弓箭手就通过这条大路，到江边聚齐了。
mei³ duo¹ jiu³ quan² bu⁴ gong¹ jian⁴ shou³ jiu² tong¹ guo⁴ zhe⁴ tiao²
soon after whole, entire archer then pass through this, here clf
temp adv n n conn v dem clf
dai² lu⁴ dao⁴ jiang¹ bian¹ jiu² qi¹ le
big road arrive at, to river beside, next to assemble PFV
adj n coverb n loc v ASP

Soon after, all of the archers then passed through this big road and assembled by the river.

73 ——从此，这里就叫作“蹬开岭”，
cong³ ci³ zhe⁴ li³ jiu² jiao⁴ zuo⁴ deng⁴
since then, from then on here then be called step on, tread on
temp adv pro-form conn v v
kai¹ ling³
open, initiate, begin mountain range
v   n

From then on this was called "Step On and Open" mountain range.

74 那钱王的一双无比大
na⁴ Qian² Wang² de yi¹ shuang¹ qi² da⁴ wu² bi³
that King Qian POSS one pair anaph. pronoun big without comparison
dem n prt num clf pro-form adj adj
King Qian's incomparably large footprints, until now, are still embedded deep in the stone wall.

King Qian again rode very fast on his horse everywhere and inspected everything.

Platform, stage on when one 10,000 army early then line up good, well column, row or file of troops power, force each one gallant, valiant.
while they waited for him to once again come to the royal stage beside the river, an army of ten thousand elite soldiers lined up, each one gallantly and valiantly taking their bows and arrows, looking toward at the river's water.

The common people along the bank of the Qian river, who had suffered enough from the disastrous damage, rebuilt the dike to control the water.

Which one was not happy?

Who had not tried their hardest?
Now they heard that King Qian was going to shoot the tide god, so everyone rushed to watch and cheer him on,

81 真是每家每户, 人人出动, 几十里路长的江岸,

it is truly... every household close, shut door everyone dispatch troops several tens of kilometers to the banks of the river,

82 黑压压地挤满了人。

it was jam-packed.

83 钱王见了这般声势, 

King Qian saw this momentum,

84 更加胆壮起来, 

and his courage grew even more,
忙叫人拿来了笔墨，写了两句诗，道："为报潮神并水府，钱塘且借与钱城。"

busily, hurriedly call, ask man take come PFV pen and paper write PFV two
sentence n v co ord conn v n coord conn
水府 n n aux v v n
government n
水府，钱塘且借与钱城。

he busily called someone to take a pen and paper and write down two verses, saying, "In order to respond to the tide god and water government the Qian Tang [River] will be loaned to Qian City temporarily."

86 马上把诗丢进江水里去，大声叱道："喂，潮神听了！"

immediately poem, ode throw enter river water in go big sound, voice
叱道 v v interj n
shout at say hey tide god hear PFV
叱道："喂，潮神听了！"

Immediately, he threw the poem into the river water and in a loud voice shouted "Hey! God of the tide, listen!

87 如果你答应了，就不许把潮水涌来！

if you reply, promise, agree PFV then NEG allow tidewaters
涌来！

If you promise, then do not allow the tidewaters to rush forth!
If there is still a flood, then do not blame my brutality!

When the people on the bank and the archers heard this, they all began to cheer.

The sound was like the roar of thunder.
Everyone looked nervously toward the river, watching for activity.

but the tide god did not at all pay attention to King Qian's warning.

In a little while though, they saw a distant white line rolling quickly towards them, the more it came, the faster it came, the more ferocious it was,

by the time, when near, close when then appear explode
By the time it was near, it appeared to be like exploded icebergs, collapsed the piles of snow seeming to surge forward and whirl around, pounding straight toward the great royal stage.

King Qian saw this and in a loud voice shouted, "Fire the arrows!"
As soon as he finished saying this, he was the first one to shoot an arrow.

At that time, 10,000 arrows shot by 10,000 elite troops simultaneously shot straight toward the tide.

The common people all clapped their hands, loudly cheering.

Ten thousand arrows were shot, and another ten thousand arrows;
ten thousand arrows were shot, and again ten thousand more;

"whoosh, whoosh, whoosh",

in a split second, 30,000 arrows were fired,

The arrows actually closed in on him enough so that he dared not attack the bank again.
钱王又下令："追射！"

King Qian again ordered: "Fire!"

那潮头只好弯弯曲曲地向西南

That tide was forced to zigzag and flee toward the southwest,

最后消失得无影无踪了。

finally it disappeared without a trace.

因此，直到今天，潮水一到六和

So, until now, the tidewaters, as soon as they reach Liu He's pagoda, they quickly disappear;

而在于六和塔前面，江水弯弯曲曲

and at Liu He pagoda, in front of river water zigzag
and in front of Liu He's tower, the river water zigzags and flows ahead, appearing like the "zhi" [a Z shaped Chinese character] character.

Therefore, people also call this place the "Z-shaped River".

From that time on, the seawall was able to be built.

Common people in order to commemorate, remember King Qian this time
In order to commemorate King Qian's feat of shooting the tide, the seawall along the river came to be known as "Qian's Dike" by the common people.
APPENDIX C
TEXT OF “LIU HE FILLS IN THE RIVER”

It is said that the Dragon King lived in the Qian Tang river,

his character was irritable,

the tide was not predictable,

the fields on both sides of the river frequently flooded,
it did such harm that the people passed their days very scared and on edge all the time.

In those days, next to the river there was living a family of fishermen, a husband and wife raising a son, Liu He.

The year Liu He was five years old, his father was fishing on the river, overturned the boat and drowned.
他没有渔船，打不成鱼，

从此，六和一家更加穷苦了。

母亲和儿子都用两根竹竿，

On top of each, they fastened a small circular net,

趁潮来的时候，赤着脚跑

On top of each, they fastened a small circular net,
taking advantage of when the tide came, they ran with abandon in front of the tide dredging up the fish.

12 捞 潮头 鱼 是 很 危险 的 ，

Fishing for the tide fish was very dangerous,

13 跑 得 稍 慢 一 步 就 会 叫

running even a little bit slowly, a person could get dragged out with the current.

14 娘 儿 俩 为了 生活 ，又 不得不

Mother and son both, in order to make a living, continually had to brave this danger.
有一天，娘儿俩正在捞鱼的时候，不料，这鱼儿正在泥沙中，母亲和儿子正在捕鱼，却突然间，鱼儿被泥沙包裹起来，无法动弹。母亲发现情况不妙，便拉着儿子的手，拔脚飞跑，很幸运地逃脱了。
but already it was too late,

19 一个 浪头 打来 ，
yi1 ge lang4 tou da3 lai2
one clf wave come to attack
num clf n v

a wave came to attack,

20 把 他 娘 卷 进 旋涡 里 去 了 。
ba3 ta1 niang2 juan3 jin4 xuan2 wo1 li3 qu4 le
3sg-m mother curl, scroll enter whirlpool in go PFV
prt pro n v dir n loc v ASP

it took hold of his mother and curled her into the whirlpool.

21 六和 没 有 了 娘 ，
Liu4 He2 mei2 you3 le niang2
Liu He NEG exstmrkr CRS mother
n prt v prt n

Liu He did not have a mother now,

22 更 是 孤苦伶仃 、 无依无靠 了 。
geng4 shi4 gu1 ku5 ling2 ding1 wu2 yi1 wu2 kao4 le
even more, further is orphaned and alone on one's own CRS
adv v idiom idiom prt

he was now even more orphaned and alone.

23 他 又 伤心 又 愤怒 ，
ta1 you4 shang1 xin1 you4 fen4 nu4
3sg-m both...(and) grieve, be broken-hearted (both)...and angry
pro constr. v constr. adj

he was both broken-hearted and angry,

24 就 一面 哭 着 ， 一边
jiu4 yi1 mian4 ku1 zhe yi1 bian1
then on one hand...(on the other hand) cry, weep DUR at the same time
conn constr. v ASP coordconn
Crying, he moved the rocks of all sizes with all his might from a hill beside the river hurling them into the river. He vowed that he would use rocks to fill in the Qian Tang river and not allow the tide water to once again charge around violently, harming people everywhere.
In his hand he was throwing rocks,

In his mouth he did not abstain from cursing:

"What an evil tide, damn Dragon King!

I am determined to move this hill to fill in the Qian Tang river!"
The rocks thrown by Liu He smashed many holes into the roof, windows and doors of the (Dragon King's) crystal palace.

The rocks on the crystal palace front steps piled into a small mountain, quickly blocking the main gate.

The Dragon King heard Liu He's cursing voice,

He walked to the crystal palace's entrance doorway to look around,
and was unexpectedly hit on the head by a rock thrown down by Liu He,

35 把 他 的 一 只 龙 角 砸 歪 了 。

one of his dragon horns was smashed askew.

36 后 脑 勺 上 肿 起 一 个 大 疙 瘩 ， 疼

On the back of his head, a large lump began to swell, hurting to the extent that he cried out in pain.

37 六 和 在 江 边 一 面 哭 ，

一面... (on one hand)... cry, weep

一面 咒 骂 ... 一 面

(on one hand)... on the other hand curse... (on one hand)... on the other hand
Liu He on one hand wept by the river, on the other hand cursed, and on the other hand threw rocks towards the heart of the river,

one day, two days...he threw rocks for 7,749 days.

This day by chance was August 18th,

he suddenly heard the sound of booming and rumbling "boom, rumble" coming closer and closer,
The Qian Tang river's tide was rushing forth towards him.

Standing on the tide was a tyrannical crab general,

he was leading a small army of stooped and bent-backed shrimp,

at the end, under a yellow gauze umbrella the Dragon King was shaded.
Soon, the Dragon King came to Liu He and said, "Child, child, don't cry, don't cry, don't throw rocks.

Do you want gold, silver, pearls and jewels?

"Dragon King, Dragon King, you listen,

I don't want your gold, silver and pearls and jewels!

You must listen to two matters of mine,
如若不依，我就用石块压

if NEG comply, go along with I, me then use rock crush

 crawled your crystal palace, fill in this Qian Tang River!

哪两件事呀，你说说看。

which, how two clf matters excl. you say, speak examine

“Tell me what the two matters are.”

第 一件，马上把我娘送回来；

prefix for ordinal numbers one clf immediately I, me mother give

return, come back v

"The first matter, immediately return my mother;

第 二 件，从今以后不准

prefix for ordinal numbers two clf from now on after NEG allow

disorderly, in confusion swell tidal waves

The second matter, from now on you will not allow the disorderly swell of the tidal waves,
the tide will only obediently follow the river's path,

it will swell until it reaches this hill and then stop.

The Dragon King with all his heart was not willing,
The Dragon King immediately gave Liu He's mother back to him.

Liu He was so happy!

Mother and son both happily returned home.

From then on, the Qian Tang river's tide waters were a lot less.
and also the swells that arrived next to the small mountain stabilized.

Every year, on the 18th of August, the tide was a little larger than usual,

That is because the Dragon King had suffered losses because of Liu He, afraid his area would again suffer disaster, so this was the reason he personally patrolled the river.
People had felt the water's temperament, so they did not fear it again.

Along the two uncultivated banks of the river, it was all opened up and became good farmland, cultivating lush crops.

In order to (express) thanks to Liu He and Long Wang, descendants then at the small hill moved rocks.
In order to thank Liu He for controlling the Dragon King into submission, his descendants began to build a pagoda on the hill of rocks that he moved,

69 这就是“六和塔”。

this is then "Liu He's Tower" [or why it's named Liu He's Tower].
APPENDIX D

TEXT OF “INVISIBLE GRASS”

隐身草

Yin³ Shen¹ Cao³

Invisible Grass

In the past, Tengnan had an old wealthy lord,

in his house, all year round, he worshiped the god of wealth,

on the beam was engraved a ‘yuan bao’ [ancient currency] pattern,

spread out horizontally over the door was written "beckon wealth and enter treasure",
On his clothes was embroidered a large money pattern,

when he chatted with others, he always talked about "wealth",

the local people began to give him the nickname "Old Miser".

Although the Old Miser was extremely wealthy, to the point of embarrassment, to his workers though, he was completely harsh.
The workers struggled to live, having been doing manual labor for a year,
up until now they still had not received any wages,
this was hateful in their minds,
they cursed him with their mouths.
Inside the Old Miser’s courtyard there was an old locust tree,
in the tree there was a big crow’s nest.
All day long his wife would boast about this crow's nest which was like a bowl that gathered treasure, thanks to this "gathering bowl of treasure" his family became wealthy.

As time went on, the workers were all tired of hearing the master boast about the bowl of treasure.

There was one day, Zhang San, Li Si, Zhu Wu, Yang Liu, four people...
One day, Zhang San, Li Si, Zhu Wu, Yang Liu, the four of them came together,

whispered for quite a while,

they thought of an idea,

they wanted to make the Old Miser tear down this "Treasure Pot" with his own hand.

This one day early five a 2hr watch period, Old Miser
That morning at the fifth two-hour watch period [between 3-5am], the Old Miser got up to urge the workers to go out to work in the countryside.

23 刚 一 出 屋 门 , 就 见 老槐树 下
just as soon as out room door then see old locust tree under, below
adv adv Vcomp n n conn v n loc

模模糊糊 有 几 个 人 影 ,
indistinct exstmrkr several clf people shadow, image
adj v qtf clf n n
just as he was going out of his door, he saw under the old locust tree several indistinct shadows,

24 还 嘀嘀咕咕 在 喊 嘴 什么 。
in addition talk in whispers (action in progress) shout, call whisper what
coordconn v ASP v v Q
in addition they were furtively whispering about something.

25 他 忙不迭 地 躲 到 假 山 后 ,
3sg-m hurriedly adverbializer hide arrive at, to false hill after
pro advprt v coverb adj n temp adv
He hurriedly hid behind a little mound,

26 竖 起 耳朵 ,
erect, vertical start ears
v Vcomp n
perked his ears up.
wanting to hear (what on earth was being said).

He only heard Zhang San say, "We also do not know what this grass that makes people invisible looks like,

how will we possibly find it?"

Li Si said, "On the contrary, it is woven in the crow's nest (somehow),
No. I will go up and carefully examine each branch."

Zhu Wu said, "That's not a good way to do it!"

"That's easy to do,"

Yang Liu said, "That's easy to do,

we first use a long pole to drive the old crow away,"
one action takes place after completion of another hide arrive at, to to one side
then hide to one side,
so when the master gets up, as soon as he sees that no one is there, he will definitely go back
to sleep.
Wait until he closes the door, then we move,
Then that's how we'll do it!
Wait until tomorrow at midnight when we'll start work.”
停了霎，又听杨六说：”刘老道说的这棵隐身草，可是无价之宝。

The Old Miser stopped (hearing anything) for a while (but then) heard Yang Liu speak again: "Taoist Liu said that this invisible grass is a treasure without price.

Whoever has it is invisible;

whatever he wants to do, he can do,
we (must) first come to an agreement, no matter who uses this invisible grass to get wealthy, he absolutely must not forget us brothers.”

The Old Miser heard them chattering for a bit,

but could not clearly hear what was being said,

then he saw them go to the countryside to work.

The Old Miser had exposed the secret,
he was both angry and happy.

he was angry because the workers wanted to steal his family's treasured object;

he was happy because he could immediately get a priceless treasure.

He hastily returned to his room,
and told his wife everything that had just happened in full detail.

54 他 老婆 只 了 半信半疑。

His wife only half-believed him.

55 接着 又 商量 了 半天 ， 趁 着 天 还 不 大 亮 ，

They continued to talk it over for quite a while, taking advantage of the day while it was still not very light.

56 就 开始 行动 了。

then they began to act.

57 老财迷 慢慢 地 爬 上 树 枝 ，

The Old Miser slowly climbed up on the branches.
then began to tear down the crow’s nest.

Under the tree, his wife was looking up,

The Old Miser picked up a dry branch and asked "Can you see me?"

"I can see you" his wife responded.

He again picked up a branch and asked, "Can you see me?"
His wife still replied that she could see him.

Then in this way he continued to ask 25, 26 times, until his wife's neck hurt,

she truly couldn't stand it,

so she lowered her head.

But (the voice from) above again asked, "Can you see me?"
His wife was so angry that she thoughtlessly said, "I can't see you!"

As soon as the Old Miser heard this, he was overjoyed, as if he had gained the most priceless treasure, and busily put the branch that was in his hand into his coat.

He came down from the tree,
he returned to his room,

he hid it in a big cabinet.

For this short period of time, the Old Miser thought over and over in his mind (how he could utilize the invisible grass).

He laid on the bed to rest while thinking through how he would get rich.
想来想去，

think back and forth

He thought back and forth.

金银财宝再多，也...不如

money wealthy treasure again, once more also it would be better to

make official gangster, hoodlum

even if my riches increased a lot more, it would be better to be a low-ranking official than a rich civilian,

去偷县太爷的大印，

go steal county district magistrate POSS official stamp

I will go steal the county magistrate's official stamp,

弄个七品县令做做。

do the 7th of 9 official ranks in Qing dynasty county magistrate do, make, be

I can be a 7th ranking county magistrate [a low position].

第二天晌午，他取出

prefix for ordinal numbers two day noon 3sg-m take out

prefix num n n pro v
The next day at noon, he took out the invisible grass and stuck it in his collar.

81️⃣ 备上马直奔滕县城里

he prepared to mount his horse and went quickly and directly to Teng County seat.

82️⃣ 一个时辰的工夫，就来到县衙门

Two hours later, he arrived in front of the government office.

83️⃣ 守门的衙役可巧正在打盹

The government servants guarding the door were, by happy coincidence, just dozing off,
衙役都没看见我。

衙役
dou1 mei2
gov't servant
全
all
看见
look see
我, me

(the Old Miser thought) the government servants do not see me.

于是他放心大胆地来
yu3 shi4 ta1 fang4 xin1 da4 dan3 de lai2
consequently, as a result 3sg-m rest assured bold, daring adverbializer come
coordconn
放心
rest assured
大胆
daring
地
adv
来
come

So he rest-assuredly and courageously came to the main hall,

直奔公案桌，

zhi2 ben1 gong1 an4 zhuo1
straightforward (indic. cont. motion or action) run quickly judge's desk table
adv
v
n
n

directly ran quickly to the judge's desk,

抱起官印转身体就走
bao4 qi3 guan1 yin4 zhuang3 shen1 jiu4 zhuo3
hold, carry (in arms) start official mark, image, print revolve, turn body then walk
v
Vcomp
n
n
c


carried in his arms the official seal, turned his body, then walked away.

值班的衙役们一看，哪里来的
zhi1 ban1 de ya2 yi4 men yi1 kan4 na3 li lai3 de
on duty NOM gov't servants as soon as see where come NOM
v
prt
n
adv
v
n
v
prt

256
愣种
leng² chong²
person who doesn't take consequences into account when they make a decision

The government servants on duty (said) as soon as they saw this, “How dare you come here to steal, idiot [idiom from Jiangsu province]!

Don’t you know it is the magistrate’s county?”

Then they swarmed around him, took hold of the Old Miser and beat him until he fell to the ground,

they began to tie him up,
92 夺回 官 印。

disenfranchise official mark, image, print

took back the official stamp.

93 这时 县 太爷 从 屏风

at this time, at this moment county district magistrate from (standing) screen

At this moment, the district magistrate suddenly appeared from behind a (standing) screen,

94 问 清 原 由,

ask clear, distinct original cause

interrogated the Old Miser about what was going on,

95 责令 衙役 重 打 四十,

order, command gov't servant heavy, serious hit, beat forty

ordered the government servants to beat him heavily 40 times,

96 押 入 南 牢,

take into custody, detain enter south prison, jail

and have him taken into custody in the southern jail,
await (judgment, decision) deal with an offender

v  v

to await judgment to deal with the offender.
APPENDIX E

STORYLINE CLAUSES FOR “LIU HE FILLS IN THE RIVER”

The Storyline clauses for “Liu He Fills in the River” are found below.Italicized clauses are dependent non-Storyline clauses which co-occur with independent Storyline clauses within the larger sentence.

(7) The year Liu He was five years old, his father was fishing on the river, overturned the boat and drowned.

(15) One day, while mother and son were both fishing, the tide came in especially quickly and especially viciously,

(16) Liu He saw that the situation was far from good,

(17) he grabbed his mother's hand and ran away,

(19) a wave came to attack,

(20) it took hold of his mother and curled her into the whirlpool.

(24) Crying, he moved the rocks of all sizes with all his might from a hill beside the river and hurled them into the river.

(25) He vowed that he would use rocks to fill in the Qian Tang River and not allow the tide water to once again charge around violently, harming people everywhere.

(30) The rocks thrown by Liu He smashed many holes into the roof, windows and doors of the crystal palace.

(31) The rocks on the Crystal palace front steps piled into a small mountain, quickly stopping up the main gate.

(32) The Dragon King heard Liu He's cursing voice,

(33) he walked to the Crystal palace's entrance doorway to look around,

(34) and unexpectedly was hit on the head by a rock thrown down by Liu He,

(35) one of his dragon horns was smashed askew.
(36) On the back of his head, a large lump began to swell, hurting to the extent that he cried out in pain.

(40) he suddenly heard the sound of booming and rumbling "boom, rumble" coming closer and closer,

(45) Soon, the Dragon King came to Liu He and said, "Child, child, don't cry, don't cry, don't throw rocks.

(58) but he was again afraid that Liu He would really fill in the Qian Tang River, crush his Crystal palace, so he was forced to agree to all of it.

(59) The Dragon King immediately gave Liu He's mother back to him,

(61) Mother and son both happily returned home.

(63) and also the swells that arrived next to the small mountain stabilized.

(67) along the two uncultivated banks of the river, it was all opened up and became good farmland, cultivating lush crops.

(68) In order to thank to Liu He for controlling the Dragon King into submission, his descendants began to build a pagoda on the hill of rocks that he moved,
APPENDIX F

MACROSTRUCTURE ANALYSIS OF

“INVISIBLE GRASS”

Below are the Level 1, Level 2 and Level 3 Propositions which compose the macrostructure of Text 4 “Invisible Grass”. The Level 1 propositions are originally based on the Storyline and non-Storyline clauses found in Appendix D.

Level 1 Propositions:

<table>
<thead>
<tr>
<th>Cl (1-6) → M4 → 1/P1</th>
<th>从前，滕南有个摆阔的地主。</th>
<th>cong² qian² Teng² Nan² you³ ge bei³ kuo⁴ de in the past, Tengnan exstmrkr clf ostentatious NOM 地主，di⁴ zhu³ landowner</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>In the past, Tengnan had an ostentatious lord,</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cl (7) → Zero → 1/P2</th>
<th>当地老百姓给他起了个外号：“老财迷”。</th>
<th>dang¹ di⁴ lao³ bai³ xing⁴ gei³ ta¹ qi³ le ge wai⁴ local common people give 3sg-m start PFV clf outside 号：&quot;老财迷&quot;。hao⁴ lao³ cai² mi² alias Old Miser</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The local people began to give him the nickname &quot;Old Miser&quot;.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cl (8) → Zero → 1/P3</th>
<th>老财迷虽然有万贯家产，</th>
<th>lao³ cai² mi² sui³ you³ wan⁴ guan⁴ jia¹ chan³ Old Miser although exstmrkr very wealthy family property</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>阔得淌油，</td>
<td>kuo⁴ de tang³ you² ample, broad to the extent that drip, shed, trickle oil, fat</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1/P3</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>262</td>
</tr>
</tbody>
</table>
Although the Old Miser was extremely wealthy, to the point of embarrassment, to his workers though, he was completely harsh.

The workers hated the Old Miser because even though they had already done a year of manual labor, up until now they still had not received their wages.

Inside the Old Miser's courtyard there was a locust tree, in the tree there was a big crow's nest, it had grown so that it looked like a treasure bowl.
The Old Miser and his wife believed that this "treasure pot" caused them to become wealthy.

A while later, the workers were all tired of hearing the master boast about his bowl of treasure.

One day, Zhang San, Li Si, Zhu Wu, Yang Liu, the four of them came together and thought of an idea,
要让老财迷自己亲手
would let, allow Old Miser self, own one's own hand

把这盆“聚宝盆”拆掉。
take hold of this, here clf assemble, gather treasure
tear down fall, drop

they wanted to make the Old Miser tear down this "treasure pot" with his own hands.

这 一 天 早 五 更 时候，
this, here one day early five a 2hr watch period time

Old Miser see old locust tree under, below indistinct extstmrk

Old Miser 老槐树 下 模模糊糊 有
see old locust tree under, below indistinct extstmrk

老财迷 见 老槐树 下 模模糊糊 有
Old Miser see old locust tree under, below indistinct extstmrk

几 个人 影，还
several clf people shadow, image in addition

嘀嘀咕咕 在 喊 嘟 什么。
talk in whispers at shout, call whisper what

That morning at the fifth two-hour watch period [between 3-5am] the Old Miser saw several indistinct shadows under the old locust tree, furtively whispering.

他 忙 不 迭 地 躲 到 假山
He hurriedly hid behind a little mound, wanting to hear what on earth was being said.
| Cl (28-44) → M4 → 1/P13 | 长工们 盘算 怎么  
clang³ gong¹ men  pan² suan⁴  zen³ me  
workers plot, scheme how, how come  

从 鸽 窝 里 偷 隐身草。  
cong² gua¹ wo¹ li³ tou¹ yin³ shen¹ cao³  
from crow nest steal legendary grass conferring invisibility  

这 个 隐身草 , 可是  
zhe⁴ ke¹ yin³ shen¹ cao³ ke³ shi⁴  
this, here clf legendary grass conferring invisibility but  

无价 之 宝。  
wu² jia⁴ zhi¹ bao³  
priceless possessive particle treasure  

有 了 它 , 谁 也 看 不 见 , 想干  
you³ le  ta¹ shei² ye⁴ kan⁴ bu⁴ jian⁴ xiang⁴ gan¹  
have PFV 3sg-n whoever also look NEG see think do  

什么 就 干 什么 ）。  
shen² me jiu⁴ gan¹ shen² me  
what then do what  

The workers plotted how to steal the "invisible grass" from the crow's nest. (This priceless invisible grass, if someone has it, he can do whatever he wants.) |
| Cl (45-47) → M2 → 0 |  |
| Cl (48-56) → M4 → 1/P14 | 老财迷 兜 了 这 个  
lao³ cai² mi² dou¹ le  zhe⁴ ge  
Old Miser expose, reveal PFV this, here clf  

底 所以 盘算 把  
di³ suo³ yi³ suan⁴ ba³  
heart of the matter so plot, scheme  

隐身草 从 鸽 窝 拿 出  
yin³ shen¹ cao³ cong² gua¹ wo¹ na² chu¹  
legendary grass conferring invisibility from crow nest take out |
The Old Miser had revealed the secret so he plotted to take the invisible grass from the crow's nest.

Due to a misunderstanding, the Old Miser found the grass but it was ordinary grass not grass which conferred invisibility.

He considered how he would get rich.

He decided to steal the county magistrate's stamp.

He took out the hidden body grass and stuck it in.
The next day at noon, he took out the invisible grass and stuck it in his collar.

Two hours later, he arrived in front of the Teng county seat government office. He stole the official stamp of the district magistrate but the government servants captured him.

At this moment, the district magistrate suddenly appeared, interrogated the Old Miser about what was going on.
and he waited for the sentencing.

Level 2 Propositions:

<table>
<thead>
<tr>
<th>Proposition</th>
<th>Chinese</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/P1-4 → M4 → 2/P1</td>
<td>老财迷很有钱但是对老财迷</td>
<td>Old Miser very have money but, however to, toward</td>
</tr>
<tr>
<td>1/P5-10 → M4 → 2/P2</td>
<td>老财迷深信院子里的宝盆是聚宝盆来报复老财迷</td>
<td>Old Miser firmly believe courtyard in &quot;treasure pot&quot; so the workers decided to steal it to take revenge on the Old Miser.</td>
</tr>
</tbody>
</table>
| 1/P11-14 → M4 → 2/P3 | 他们假装密谋要偷走鸹窝里的隐身草 | They pretended, feign secret plan be going to steal walk away with crow's nest in "treasure pot" so the workers decided to steal it to take revenge on the Old Miser.
并故意让老财迷发现，
and, furthermore deliberately let, allow Old Miser find, discover

他们阴谋。
They feigned a secret plan.

让他们发现。
They feigned a secret plan to steal the invisible grass in the crow's nest, and furthermore deliberately allowed the Old Miser to discover their plot.

Due to a misunderstanding, the Old Miser found the grass but it was ordinary grass, not grass conferring invisibility.

In order to use the invisible grass to get rich, he would use it to steal the Teng county district magistrate's official stamp.

In order to use the invisible grass to get rich, he would use it to steal the Teng county district magistrate's official stamp.
When he arrived at the government office, he stole the magistrate's stamp but immediately he was discovered by the district magistrate, was arrested and waited for a sentence.

Accepting the urgings of greed, the Old Miser was punished by the district magistrate.
RESUME

Name: Britte-Catherine Gorton

Date of Birth: 6 May 1981

Place of Birth: Seattle, Washington, USA

Institutions Attended:

  1999  Bellevue Christian High School, Bellevue, Washington, USA

  2003  University of Washington, Seattle, Washington, USA, Bachelor of Arts, majoring in Economics.

  2012  Payap University, Chiang Mai, Thailand, Master of Arts in Linguistics with a concentration in Translation.