

## 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 12<sup>th</sup> 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 *zao<sup>3</sup>xian<sup>1</sup>* '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 *shi<sup>4</sup>* 'is').

Segment 2 (clauses 2-12) introduces a more specific time (*you<sup>3</sup>yi<sup>1</sup>nian<sup>2</sup>* '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 *pai<sup>4</sup>* '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 *cou<sup>4</sup> qiao<sup>3</sup>* ‘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 (*lai<sup>2</sup>* ‘come’ (13), *da<sup>1</sup> qi<sup>3</sup>* ‘begin to build’ (19)). The section ends with an atelic action verb phrase *kai<sup>1</sup> qi<sup>3</sup> ken<sup>3</sup> huang<sup>1</sup> di<sup>4</sup> lai<sup>2</sup>* ‘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. *gua<sup>1</sup> kai<sup>1</sup> le* ‘blew open’ (29), *kou<sup>4</sup>* ‘fasten’ (30), *shuo<sup>1</sup>* ‘say’ (37) and *zhang<sup>3</sup>* ‘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. *bang<sup>1</sup>...zhong<sup>4</sup> tian<sup>2</sup>* ‘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 *zi<sup>4</sup> cong<sup>4</sup>* ‘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 *you<sup>3</sup>* ‘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 *di<sup>4</sup> san<sup>1</sup> nian<sup>2</sup> chun<sup>1</sup> tian<sup>1</sup>* ‘in the spring of the third year’ (65), San Kou and his parents are reintroduced and the actions are primarily durative (*fang<sup>4</sup> niu<sup>2</sup>* ‘herd cattle’ (68) as indicated by the temporal adverb *cong<sup>2</sup> ci<sup>3</sup>* ‘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 *bu<sup>4</sup> jiu<sup>3</sup>* '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. *hui<sup>2</sup>* 'return' (71) and *yao<sup>4</sup>* '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 (*chai<sup>1</sup>* 'tear down' (80)) and motion verbs (*bi<sup>1</sup>* 'force, compel' (72)), thus exhibiting a short span of time and propelling the story forward. The adverb *li<sup>4</sup> ke<sup>4</sup>* '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 *hen<sup>3</sup> kuai<sup>4</sup>* '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 *yi<sup>1</sup> nian<sup>2</sup> yi<sup>1</sup> nian<sup>2</sup>* 'year after year' (119) and the verbs reflect this durative and habitual nature e.g *geng<sup>1</sup>* '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"**

Segment	Clause	Boundary Marker	Instance
1	1	Time established – generic time Location is set	<i>zao<sup>3</sup> xian<sup>1</sup></i> 'previously' Outside the city gate of Qing Chun, Hangzhou; indicated by stative verb <i>shi<sup>4</sup></i> 'is'
2	2-12	Change in time – specific time Participants introduced  Change of verbs Indirect speech	<i>you<sup>3</sup> yi<sup>1</sup> nian<sup>2</sup></i> 'one year' Hua Taishi, Chou Bitou, villagers Action verbs
3	13-20	New paragraph Conjunction  Change in time – specific time, but longer time period described Introduction of participants Change of verbs	<i>cou<sup>4</sup> qiao<sup>3</sup></i> 'as chance would have it' <i>zhe<sup>4</sup> shi<sup>2</sup> hou<sup>4</sup></i> 'at this time' San Kou's parents Action and motion verbs
	21-44	New paragraph Change of time – specific time period Direct speech	<i>zhe<sup>4</sup> yi<sup>1</sup> nian<sup>2</sup></i> 'this year'
	45-54	Change of time – long time period  Change of verbs  Indirect speech	<i>jia<sup>1</sup> li<sup>3</sup> jia<sup>1</sup> wai<sup>4</sup> de sheng<sup>1</sup> huo<sup>2</sup></i> 'in life both in and out of the home' Habitual and durative events ( <i>bang<sup>1</sup> shang<sup>4</sup></i> 'began and continued to help')
	55-64	New paragraph	

		Change in time – longer time period Reintroduction of participants	<i>jian<sup>4</sup> jian<sup>4</sup> de</i> ‘gradually’ Tenants
	65-69	New paragraph Change in time – specific time  Reintroduction of participants Change in verbs  Summary statement	<i>di<sup>4</sup> san<sup>1</sup> nian<sup>2</sup> chun<sup>1</sup> tian<sup>1</sup></i> ‘the spring of the third year’ San Kou and his parents Primarily durative actions ( <i>cong<sup>2</sup> ci<sup>3</sup></i> ‘from then on’)
4	70-71	New paragraph Reintroduction of participants Change in time Change in verbs	Hua Taishi <i>bu<sup>4</sup> jiu<sup>3</sup></i> ‘not long after’ Action verbs
	72-88	New paragraph Reintroduction of participants Change of location – specific Change of verbs  Change in time – shorter time span Direct speech	Chou Bitou, tenants <i>cun<sup>1</sup> zi</i> ‘village’ Action and motion verbs, punctiliar verbs changes pace of events Shown by punctiliar verbs
	89-93	New paragraph Change in time  Reintroduction of participants Change in verbs	<i>ban<sup>4</sup> tian<sup>1</sup></i> ‘a while’ – time described is moderately longer Tenants as neighbors More durative, non-punctiliar verbs ( <i>ban<sup>4</sup> tian<sup>1</sup></i> ‘quite a while’)
5	94-96	New paragraph	

		Change in time – time described is longer Change in location Change in verbs Evaluative saying	<i>hen<sup>3</sup> kuai<sup>4</sup></i> ‘very quickly’ Hua Taishi’s land/mansion Almost stative verbs
	97-100	New paragraph Change in time – shorter, specific Change of location Change of participants Change in verbs	Hua Taishi’s birthday Hua Taishi’s mansion Hua Taishi’s guests Action, motion
	101-117	Change in participants Change in time - events happen within a short length of time Change in verbs Change in location Direct speech	Reappearance of San Kou as a dragon Action, motion, telic Hua Taishi’s courtyard
6	118-122	New paragraph Change in time Change in location Change in participants Change in verbs	<i>yi<sup>1</sup> nian<sup>2</sup> yi<sup>1</sup> nian<sup>2</sup></i> ‘year after year’ The plot of land Tenants Durative and habitual verbs ( <i>yi<sup>1</sup> nian<sup>2</sup> yi<sup>1</sup> nian<sup>2</sup></i> ‘year after year’)

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.<sup>14</sup>

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

### 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”

Segment	Clause	Boundary Markers	Instances
1	1-6	Time established - a long time period Location is set Change in verbs Evaluative statement	<i>cong<sup>2</sup> lai<sup>2</sup></i> ‘always’ Qian Tang River Events are stative and habitual
2	7-9	New paragraph Change in time - more specific Introduction of participants Change of verbs	<i>dao<sup>4</sup> tang<sup>2</sup> chou<sup>2</sup> mo<sup>4</sup> nian<sup>2</sup></i> ‘until the end of the Tang dynasty’ King Qian Presentational verb <i>you<sup>3</sup></i> ‘there is’, active verb <i>cheng<sup>2</sup></i> ‘name, call’
	10-12	New paragraph Change in time – more specific	<i>wang<sup>2</sup> qian<sup>2</sup> zhi<sup>4</sup> li<sup>3</sup> Hang<sup>2</sup> zhou<sup>1</sup> de shi<sup>2</sup> hou<sup>4</sup></i> ‘when King Qian ruled in Hangzhou’
3	13-41	Conjunction Change in time – shorter time period described New participants Change in verbs Direct speech	<i>yin<sup>1</sup> ci<sup>3</sup></i> ‘consequently’ Shown by dialogue and punctiliar verbs Workers and tide god Action verbs
4	42-46	New paragraph	



		Author intrusion Time in story is paused - future time described Change in verbs	<i>ba<sup>1</sup> yue<sup>4</sup> shi<sup>2</sup>ba<sup>1</sup></i> 'August 18'  Stative ( <i>shi<sup>4</sup></i> 'be') and adjectival verbs ( <i>xiong<sup>1</sup>meng<sup>3</sup></i> <i>wu<sup>2</sup>bi<sup>3</sup></i> 'fierce without comparison')
5	47-60	New paragraph Introduction of old and new participants Specific time  Specific location Changes in verbs Direct speech	King, army, general  <i>ba<sup>1</sup> yue<sup>4</sup> shi<sup>2</sup> ba<sup>1</sup> ri<sup>4</sup> dao<sup>4</sup> le</i> ' August 18 <sup>th</sup> arrived' Stage next to Qian Tang River Action and motion verbs
	61-66	Location change Change of focus Change of verbs	"Step On and Open" Mountain King Action, motion and event proper verbs
	67-74	Reintroduction of participants Change of verbs Change in time	Members of the army and crowd  Passive and event proper <i>mei<sup>3</sup> duo<sup>1</sup> jiu<sup>3</sup></i> 'not long after' <i>cong<sup>2</sup> ci<sup>3</sup></i> 'from then on', <i>zhi<sup>2</sup> dao<sup>4</sup> ru<sup>2</sup> jin<sup>1</sup></i> 'until now'
	75-79	New paragraph Change in time – back to story present Change of location Rhetorical questions	<i>you<sup>4</sup></i> 'again'  On the banks of the river
	80-88	All participants on stage Change in time Direct speech	<i>ru<sup>2</sup> jin<sup>1</sup></i> 'now'
	89-92	New paragraph Change of focus Change of verbs	People on bank Action, less punctiliar

6	93-106	Change in time Introduction of participant Direct speech	<i>yi<sup>1</sup> huir<sup>4</sup></i> 'in a little while' Tide god
7	107-111	Conjunction Change in time Change in participants	<i>yin<sup>1</sup> ci<sup>3</sup></i> 'so' <i>zhi<sup>2</sup> dao<sup>4</sup> jin<sup>1</sup> tian<sup>1</sup></i> 'from then until now' Common people

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%), six new paragraphs (13%), four instances of direct speech (9%) and four introductions or changes of location (9%). 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"**

Segment	Clause	Boundary Markers	Instance
1	1-5	Introduction of new participant Aperture Location set Change in verbs Summary statement	Dragon King "it is said" Qian Tang River Adjectival verbs ( <i>bao<sup>4</sup> zao<sup>4</sup></i> 'irritable')
2	6-14	New paragraph Change in time Intro of new participants Change of location Change in verb type	<i>na<sup>4</sup> shi<sup>2</sup></i> 'at that time' Liu He and parents Next to Qian Tang River Mostly action, motion and durative (marked by <i>cong<sup>2</sup> ci<sup>3</sup></i> )

		Summary statement	'from then on') verbs
3	15-20	New paragraph Focus on mother and son Change in time to shorter time period Change in verb type	<i>you<sup>3</sup> yi<sup>1</sup> tian<sup>1</sup></i> 'one day'  Action and motion verbs
4	21-29	New paragraph Change in time to longer time period Focus on son Change in verb type Direct speech	Shown through stative verbs  Primarily action verbs
	30-36	New paragraph Change of participant Change of location	Dragon King Crystal Palace
	37-38	New paragraph Change of participant Change of location Change of time	Liu He By the river <i>qi<sup>1</sup> qi<sup>1</sup> si<sup>4</sup> shi<sup>2</sup> jiu<sup>3</sup> tian<sup>1</sup></i> '7,749 days'
5	39-56	Change in time Change in verb type  Introduction and reintroduction of participants Direct speech	<i>zhe<sup>4</sup> tian<sup>1</sup></i> 'this day' State, action, motion and speech verbs Crab general, shrimp, Dragon King
	57-58	New paragraph Change of focus Change in verb	Dragon King Cognitive verbs
	59-61	New paragraph Reintroduction of participants Change of verbs	Liu He's mother  Action, verbal adjectival and

			motion verbs
6	62-69	New paragraph Summary sentence Time period is longer Reintroduction of participants Change in verb types	<i>cong<sup>2</sup> na<sup>4</sup> shi<sup>2</sup> qi<sup>3</sup></i> 'from then on' Dragon King, townspeople and descendents Durative and atelic verbs (marked by <i>cong<sup>2</sup> na<sup>4</sup> shi<sup>2</sup> qi<sup>3</sup></i> 'from that time on')

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"**

Segment	Clause	Boundary Markers	Instance
1	1-7	Participant introduced Location is set Type of verbs Time is set	Old wealthy landlord Tengnan Durative (- <i>zhe</i> ) and habitual ( <i>chang<sup>2</sup> nian<sup>1</sup></i> 'year round') verbs <i>cong<sup>2</sup> qian<sup>2</sup></i> 'in the past'
	8-12	New paragraph Introduction of participants	Workers, "Old Miser"
	13-16	New paragraph	

		New participant Change in location	Wife <i>lao<sup>3</sup>cai<sup>2</sup>mi<sup>2</sup> yuan<sup>4</sup>zi li<sup>3</sup></i> 'in the Old Miser's courtyard'
2	17-21	Preview statement Reintroduction of participants Change of location Change of verbs Change of time	Workers  Where workers are talking Action and motion verbs <i>shi<sup>2</sup>jian<sup>1</sup> zhang<sup>3</sup> le</i> 'as time went on', <i>you<sup>3</sup> yi<sup>1</sup> tian<sup>1</sup></i> 'one day'
	22-27	New paragraph Change of participants Change of action Change of time	Old Miser Action and motion verbs <i>zhe<sup>4</sup> yi<sup>1</sup> tian<sup>1</sup> wu<sup>3</sup> geng<sup>1</sup></i> 'this morning at 5am'
	28-44	Change of verbs Change of focus Direct speech	Speech verbs Workers
3	45-56	New paragraph Reintroduction of participants Change of location Change in verbs Indirect speech	Old Miser and wife  Old Miser's house Action and adjectival verbs
	57-73	New paragraph Change in location Change in verbs Direct speech	In the tree Action, motion and speech verbs
	74-79	New paragraph Change in verbs Change of time  Indirect speech  Preview statement	Cognitive verbs <i>zhe<sup>4</sup> yi<sup>1</sup> zhen<sup>4</sup> zi</i> 'this short period of time'

4	80-92	New paragraph Introduction of new participants Change of location Change of verbs Change in time	Government servants District magistrate's office Action and motion verbs <i>di<sup>4</sup> er<sup>4</sup> tian<sup>2</sup> shang<sup>3</sup> wu</i> 'the next day at noon'
	93-97	New participant Change in time	District magistrate <i>zhe<sup>4</sup> shi<sup>2</sup></i> 'at this moment'

“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 *zai<sup>4</sup>* ‘at’ or *li<sup>3</sup>* ‘inside’. Change of location was indicated by a directional marker such as *lai<sup>2</sup>* ‘come (motion toward speaker)’, *qu<sup>4</sup>* ‘go (movement away from speaker)’ or *dao<sup>4</sup>* ‘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 *you<sup>3</sup> yi<sup>1</sup> tian<sup>1</sup>* ‘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.

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**Table 21 Percentages of boundary markers found in Texts 1-4**

<b>Thematic Unity Markers</b>	<b>Text 1</b>	<b>Text 2</b>	<b>Text 3</b>	<b>Text 4</b>	<b>Total</b>
<b>Primary Markers</b>	# (%)	# (%)	# (%)	# (%)	
Introduction or reintroduction of participants	10 (17)	7 (15)	7 (17)	8 (19)	32
Intro or change in location	6 (10)	4 (9)	4 (10)	6 (14)	20
Change in action	11 (19)	8 (17)	8 (19)	8 (19)	36
Change in time	14 (24)	11 (23)	6 (14)	6 (14)	36
New paragraph	10 (17)	6 (13)	8 (19)	7 (17)	31
Direct or indirect speech	5 (8)	4 (9)	2 (5)	4 (10)	15
Percentage of primary markers	95%	86%	84%	93%	
<b>Secondary Markers</b>					
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
<b>Total no. of markers</b>	<b>59</b>	<b>48</b>	<b>42</b>	<b>42</b>	<b>190</b>
<b>Total percentages</b>	<b>101%<sup>15</sup></b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	

### 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

<sup>15</sup> 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)

1 传说	,	龙王	住	在	钱塘江	里	,
chuan <sup>2</sup> shuo <sup>1</sup>		Long <sup>2</sup> Wang <sup>2</sup>	zhu <sup>4</sup>	zai <sup>4</sup>	Qian <sup>2</sup> Tang <sup>2</sup> Jiang <sup>1</sup>	li <sup>3</sup>	
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,

Two of the other texts began with the temporal adverbs *zao<sup>3</sup> xian<sup>1</sup>* 'previously, before' ("Hua Pond" (clause 1)) and *cong<sup>2</sup> qian<sup>2</sup>* 'before, in the past, formerly'<sup>16</sup> ("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).

<sup>16</sup> According to one online Chinese-English dictionary, *cong<sup>2</sup> qian<sup>2</sup>* 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 *zao<sup>3</sup> xian<sup>1</sup>* 'previously', setting the story in the generic past. The location is set using a stative clause indicated by the stative verb *shi<sup>4</sup>* 'to be' (1) and a locative marker *wai<sup>4</sup>* 'outside' (1). In Segment 2, the stage is further defined by the more specific temporal adverb *you<sup>3</sup> yi<sup>1</sup> nian<sup>2</sup>* 'one year'. In Segment 2 (2-12) the style changes to narrative style, opening with the temporal adverb *you<sup>3</sup> yi<sup>1</sup> nian<sup>2</sup>* '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 expository and/or narrative material.

In "King Qian Shoots the Tide" the Stage covers clauses (1-9). It is introduced by the temporal adverb *cong<sup>2</sup> lai<sup>2</sup>* '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.

(33) King Qian Shoots the Tide (1-2)

1 钱塘江            的    潮水    从来    就是    很   大   的  
 Qian<sup>2</sup> Tang<sup>2</sup> Jiang<sup>1</sup> de    chao<sup>2</sup> shui<sup>3</sup> cong<sup>2</sup> lai<sup>2</sup> jiu<sup>4</sup> shi<sup>4</sup>    hen<sup>3</sup> da<sup>4</sup> de  
 Qian Tang River NOM tidewaters always it is in fact very big NOM  
 n                            prt    n                            adv            conn            intsf adj prt

The Qian Tang river's tides have always been very big,

2 潮头    既                    高            ,    潮水    冲击            的  
 chao<sup>2</sup> tou    ji<sup>4</sup>                            gao<sup>1</sup>                            chao<sup>2</sup> shui<sup>3</sup> chong<sup>1</sup> ji<sup>1</sup>            de  
 tide    already, since tall, high    tidewaters attack, impact NOM  
 n            conn                            adj                            n                            n                            prt  
 力量                            又    猛  
 li<sup>4</sup> liang                            you<sup>4</sup>    meng<sup>3</sup>  
 power, force, strength emph. ferocious  
 n                            adv    adj

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 (*dao<sup>4</sup> tang<sup>2</sup> chou<sup>2</sup> mo<sup>4</sup> nian<sup>2</sup>* 'until the final years of the Tang dynasty' (7)) and the main character King Qian is introduced with an existential verb *you<sup>3</sup>* 'there is'.

In "Liu He Fills in the River", the Stage occurs in Segment 1 (clauses 1-5). Because of the aperture *chuan<sup>2</sup> shuo<sup>1</sup>* '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 *zhu<sup>4</sup>* '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.

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

1 传说                    ,    龙王            住   在    钱塘江            里            ,  
 chuan<sup>2</sup> shuo<sup>1</sup>                    Long<sup>2</sup> Wang<sup>2</sup> zhu<sup>4</sup>    za<sup>4</sup>                    Qian<sup>2</sup> Tang<sup>2</sup> Jiang<sup>1</sup> li<sup>3</sup>  
 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*,

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, *cong<sup>2</sup> qian<sup>2</sup>* ‘in the past’ (1), indicating that the following events have already happened. Following this, a presentational phrase with the stative verb *you<sup>3</sup>* ‘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 *gong<sup>4</sup> feng<sup>4</sup>* ‘enshrine and worship’ (2), *diao<sup>1</sup>* ‘carve, engrave’ (3), *xie<sup>3</sup>* ‘write’ (4) and *xiu<sup>4</sup>* ‘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 (*shi<sup>4</sup>* ‘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
lao <sup>3</sup> cai <sup>2</sup> mi <sup>2</sup>	sui <sup>1</sup>	you <sup>3</sup>	wan <sup>4</sup> guan <sup>4</sup>	jia <sup>1</sup> chan <sup>3</sup>		kuo <sup>4</sup>
Old Miser	although	have	very wealthy	family property		<b>ample, broad</b>
n	coordconn	v	adj	n		adj

得	淌	油	，	但	对
de	tang <sup>3</sup>	you <sup>2</sup>		dan <sup>4</sup>	dui <sup>4</sup>
<b>to the extent that</b>	<b>drip, shed, trickle</b>	<b>oil, fat</b>		but, however	to, toward
<b>prt</b>	<b>v</b>	<b>n</b>		conn	coverb

长工们	却	十分	苛刻	。
chang <sup>2</sup> gong <sup>1</sup> men	que <sup>4</sup>	shi <sup>2</sup> fen <sup>1</sup>	ke <sup>1</sup> ke <sup>4</sup>	
workers	but, yet, however	<b>very, completely</b>	<b>harsh</b>	
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 *cou<sup>4</sup> qiao<sup>3</sup>* ‘as luck would have it’ along with the temporal adverb *zhe<sup>4</sup> shi<sup>2</sup> hou<sup>4</sup>* ‘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<sup>1</sup>* ‘blow’ (29) and *kou<sup>4</sup>* ‘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 *jia<sup>1</sup> li<sup>3</sup> jia<sup>1</sup> wai<sup>4</sup> de sheng<sup>1</sup> huo<sup>2</sup>* ‘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 *bu<sup>4</sup> shao<sup>4</sup> qiong<sup>3</sup> ku<sup>3</sup> ren<sup>2</sup>* ‘many impoverished people’ (55) and their cultivation of the field. It opens with a new paragraph and the preposition *zi<sup>4</sup> cong<sup>2</sup>* ‘ever since’ (55). The clauses primarily consist of action and event verbs. The temporal adverb *jian<sup>4</sup> jian<sup>4</sup> 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 *bu<sup>4</sup> jiu<sup>3</sup>* ‘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 *yin<sup>1</sup> ci<sup>3</sup>* ‘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 18<sup>th</sup> 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 *ni<sup>3</sup>* ‘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 *ba<sup>1</sup> yue<sup>4</sup> shi<sup>2</sup> ba<sup>1</sup> ri<sup>4</sup>* 'August 18' (42) and the following *zhe<sup>4</sup> yi<sup>1</sup> tian<sup>1</sup>* '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) reintroduces the officers, soldiers and common people on stage. There is a change of verbs to include the passive marker (*gei<sup>3</sup>* (67)) and an event proper verb (*chu<sup>1</sup> xian<sup>4</sup>* '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: *mei<sup>3</sup> duo<sup>1</sup> jiu<sup>3</sup>* 'soon after' (72), *cong<sup>2</sup> ci<sup>3</sup>* 'from then on' (73), and *zhi<sup>2</sup> dao<sup>4</sup> ru<sup>2</sup> jin<sup>1</sup>* 'until now' (74.) At the boundary of the segment, because of the temporal adverbs *yin<sup>1</sup> ci<sup>3</sup>* 'so, consequently' (73) and *zhi<sup>2</sup> dao<sup>4</sup> ru<sup>2</sup> jin<sup>1</sup>* '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 *you<sup>4</sup>* '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 *ru<sup>2</sup> jin<sup>1</sup>* '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 *na<sup>4</sup> shi<sup>2</sup>* 'at that time', the location is set *jiang<sup>1</sup> bian<sup>1</sup>* '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 *zhu<sup>4</sup>* 'live' and *dai<sup>4</sup>* '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 *you<sup>3</sup> yi<sup>1</sup> tian<sup>1</sup>* '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 *yi<sup>1</sup> tian<sup>1</sup>, liang<sup>3</sup> tian<sup>2</sup>...zheng<sup>3</sup>zheng<sup>3</sup>...qi<sup>1</sup>qi<sup>1</sup>si<sup>4</sup>shi<sup>2</sup>jiu<sup>3</sup>tian<sup>1</sup>* '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	在	江	边	一面	哭
	Liu <sup>4</sup> He <sup>2</sup>	<u>zai<sup>4</sup></u>	<i>jiang<sup>1</sup></i>	<i>bian<sup>1</sup></i>	yi <sup>1</sup> mian <sup>4</sup>	ku <sup>1</sup>
	Liu He	<u>at</u>	<i>river</i>	<i>beside, next to</i>	on one hand...(on the other hand)	cry, weep
	n	<i>coverb</i>	<i>n</i>	<i>loc</i>	constr.	v
	一面		咒骂		一面	
	yi <sup>1</sup> mian <sup>4</sup>		zhou <sup>4</sup> ma <sup>4</sup>		yi <sup>1</sup> mian <sup>4</sup>	
	(on one hand)...		curse		(on one hand)...	
	constr.		v		constr.	

往 江 心 丢 着 石块 ,  
 wang<sup>3</sup> jiang<sup>1</sup> xin<sup>1</sup> diu<sup>1</sup> zhe shi<sup>2</sup> kuai<sup>4</sup>  
 to, towards river heart throw DUR rock  
 coverb n n v ASP n

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,

38 一 天 , 两 天 ..... 整整 丢 了 七 七 四 十  
 yi<sup>1</sup> tian<sup>1</sup> liang<sup>3</sup> tian<sup>1</sup> zheng<sup>3</sup> zheng<sup>3</sup> diu<sup>1</sup> le qi<sup>1</sup> qi<sup>1</sup> si<sup>4</sup> shi<sup>2</sup>  
 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 。  
 jiu<sup>3</sup> tian<sup>1</sup>  
 nine day  
 num n

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 (*shi<sup>2</sup> jian<sup>1</sup> chang<sup>2</sup> le* ‘a while later’ and *you<sup>3</sup> yi<sup>1</sup> tian<sup>1</sup>* ‘one day’) and a reintroduction of the workers<sup>17</sup>. 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

<sup>17</sup> 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. *zhe<sup>2</sup> teng* 'toss about' (74), *zhuo<sup>2</sup> mo<sup>2</sup>* '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<sup>1</sup> sheng<sup>1</sup> yao<sup>1</sup> he<sup>4</sup>* ‘as soon as he shouted’ (79), an onomatopoeic word *pu<sup>1</sup> tong<sup>1</sup>* ‘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.

(37) Hua Pond (79)

79	一	声	吆喝	，	手下人	便
	yi <sup>1</sup>	sheng <sup>1</sup>	yao <sup>1</sup> he <sup>4</sup>		shou <sup>3</sup> xia <sup>4</sup> ren <sup>2</sup>	bian <sup>4</sup>
	as soon as	sound, voice	shout		men under him	so, soon afterwards, then
	adv	n	v		n	coordconn

动手	拆	屋子	。
dong <sup>4</sup> shou <sup>3</sup>	chai <sup>1</sup>	wu <sup>1</sup> zi	
start work	tear down	house	
v	v	n	

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 (*yi<sup>1</sup> huir<sup>4</sup>* ‘in a little while (later)’ (93)). Surface indications of Peak are that there is a heightened sense of vividness created by several salient verbs: *ben<sup>1</sup> teng<sup>2</sup>* ‘surge forward, roll on in waves’ (94), *fan<sup>1</sup> juan<sup>3</sup>* ‘spin, whirl around’ (94), *chong<sup>1</sup>* ‘lash, pound’ (94) and by clauses which indicate that the time described is short, such as *hua<sup>4</sup> yin<sup>1</sup> yi<sup>1</sup> luo<sup>4</sup>* ‘as soon as he finished saying this’ (96), *zhe<sup>4</sup> shi<sup>2</sup>* ‘at this time’ (97) and *sha<sup>4</sup> shi<sup>2</sup>* ‘in a split second’ (102). Other Peak markers include a crowded stage, onomatopoeic 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 *hu<sup>1</sup> ran<sup>2</sup>* ‘suddenly’ (40) and *bu<sup>4</sup> yi<sup>1</sup> hui<sup>4</sup>* ‘soon’ (45), as well as the onomatopoeic phrase *hong<sup>1</sup> long<sup>2</sup> long<sup>2</sup>* ‘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. *Liu<sup>4</sup> He<sup>2</sup> jiu<sup>4</sup> shuo<sup>1</sup>*... ‘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 *ke<sup>3</sup> qiao<sup>3</sup>* ‘by happy coincidence’ and *zheng<sup>4</sup> zai<sup>4</sup>* ‘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 *zhi<sup>2</sup> ben<sup>1</sup>* ‘directly ran’ (86) and the temporal adverb (*zhi<sup>4</sup> shi<sup>2</sup>* ‘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"<sup>18</sup>. 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 (*hen<sup>3</sup> kuai<sup>4</sup>* '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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<sup>18</sup> "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 *bai<sup>4</sup> wan<sup>2</sup> shou<sup>4</sup>, zheng<sup>4</sup> yao<sup>4</sup> ru<sup>4</sup> xi<sup>2</sup> chi<sup>1</sup> jiu<sup>3</sup>* '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 龙王            满心            不    愿意  
 Long<sup>2</sup> Wang<sup>2</sup>    man<sup>3</sup> xin<sup>1</sup>        bu<sup>4</sup>    yuan<sup>4</sup> yi<sup>4</sup>  
 Dragon King    one's whole heart NEG willing, want  
 n                adv                adv    adj

The Dragon King with all his heart was not willing,

58 但            又    怕            六和    真            的    把    钱塘江  
 dan<sup>4</sup>            you<sup>4</sup>    pa<sup>4</sup>            Liu<sup>4</sup> He<sup>2</sup>    zhen<sup>1</sup>        de    ba<sup>3</sup> Qian<sup>2</sup> Tang<sup>2</sup> Jiang<sup>1</sup>  
 but, however    again    fear, be afraid    Liu He    really, truly    NOM    Qian Tang River  
 conn            adv    v            n            adv            prt    prt    n

填没    了    ,    压    塌    他    的    水晶宫            ,    只好  
 tian<sup>2</sup> mei<sup>3</sup> le        ya<sup>1</sup>    tan<sup>1</sup>    ta<sup>1</sup>    de    shui<sup>3</sup> jing<sup>1</sup> gong<sup>1</sup>        zhi<sup>3</sup> hao<sup>3</sup>  
 fill in    PFV    crush collapse 3sg-m NOM crystal palace        had to, forced to  
 v            ASP    v            Vcomp    pro    prt    n                            v

都 答应                      下来  
 dou<sup>1</sup> da<sup>1</sup> ying                xia<sup>4</sup> lai<sup>2</sup>  
 all reply, promise, agree (indic. completion or result of an action)  
 adv v                              Vcomp

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 *ma<sup>3</sup> shang<sup>4</sup>* 'immediately' (59) and *gao<sup>1</sup> gao<sup>1</sup> xing<sup>4</sup> xing<sup>4</sup>* 'happily' (60).

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

59 龙王              马上              把 六和      娘      送      了      上      来  
 Long<sup>2</sup> Wang<sup>2</sup> ma<sup>2</sup> shang<sup>4</sup>    ba<sup>3</sup> Liu<sup>4</sup> He<sup>2</sup> niang<sup>2</sup> song<sup>4</sup> le    shang<sup>4</sup> lai<sup>2</sup>  
 Dragon King immediately    Liu He    mother give PFV on    come  
 n                      adv                      prt n                      n                      v                      ASP loc                      dir

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  
 niang<sup>2</sup> er<sup>2</sup> lia<sup>3</sup>              gao<sup>1</sup> gao<sup>1</sup> xing<sup>4</sup> xing<sup>4</sup> di<sup>4</sup>              hui<sup>2</sup>    jia<sup>1</sup>    qu<sup>4</sup>    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

60<sup>th</sup> 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. *zhong*<sup>4</sup> ‘plant’ (119) marked by *yi*<sup>1</sup> *nian*<sup>2</sup> *yi*<sup>1</sup> *nian*<sup>2</sup> ‘year after year’ (119)). In (121-122) it is mentioned that this is how Hua Pond got its name.

(40) Hua Pond (118)

118 被 赶走 的 穷 佃户 又 从  
 bei<sup>4</sup> gan<sup>3</sup> zou<sup>3</sup> de qiong<sup>2</sup> dian<sup>4</sup> hu<sup>4</sup> you<sup>4</sup> cong<sup>2</sup>  
 passive drive out NOM poor, destitute tenant farmer **again** from  
 prt v prt adj n **adv** coverb

四面八方 聚拢 来 , 在 这 池塘  
 si<sup>4</sup> mian<sup>4</sup> ba<sup>1</sup> fang<sup>1</sup> ju<sup>4</sup> long<sup>2</sup> lai<sup>2</sup> zai<sup>4</sup> zhe<sup>4</sup> chi<sup>2</sup> tang<sup>2</sup>  
 all around, in all directions **gather together** come at this, here pond, pool  
 idiom v dir coverb dem n

边 安 下 了 家 。  
 bian<sup>1</sup> an<sup>1</sup> xia<sup>4</sup> le jia<sup>1</sup>  
 beside, next to **install go down PFV home**  
 loc v v **ASP n**

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 (*yin<sup>1</sup> ci<sup>3</sup>* ‘so, consequently’) marking a new segment. The time phrase *zhi<sup>2</sup> dao<sup>4</sup> jin<sup>1</sup> tian<sup>1</sup>* ‘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. *jiang<sup>1</sup> shui<sup>3</sup> wan<sup>1</sup>wan<sup>1</sup>qu<sup>1</sup>qu<sup>1</sup> de xiang<sup>4</sup> qian<sup>2</sup> liu<sup>2</sup> qu<sup>4</sup>* ‘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.

(41) King Qian Shoots the Tide (107-109)

107 因此 , 直到 今天 , 潮水 一 到 六和  
 yin<sup>1</sup> ci<sup>3</sup> zhi<sup>2</sup> dao<sup>4</sup> jin<sup>1</sup> tian<sup>1</sup> chao<sup>2</sup> shui<sup>3</sup> yi<sup>1</sup> dao<sup>4</sup> Liu<sup>4</sup> He<sup>2</sup>  
**consequently until today** tidewaters as soon as arrive, reach Liu He  
 coordconn coverb n n adv v n

塔 边 就 快 没 有 了 ;  
 ta<sup>3</sup> bian<sup>1</sup> jiu<sup>4</sup> kuai<sup>4</sup> mei<sup>2</sup> you<sup>3</sup> le  
 pagoda beside, next to then quickly NEG CRS  
 n loc conn adv prt existmrkr prt

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

108 而 在 六和 塔 前面 , 江 水 弯弯曲曲  
 er<sup>2</sup> zai<sup>4</sup> Liu<sup>4</sup> He<sup>2</sup> ta<sup>3</sup> qian<sup>2</sup> mian jiang<sup>1</sup> shui<sup>3</sup> wan<sup>1</sup> wan<sup>1</sup> qu<sup>1</sup> qu<sup>1</sup>  
 and at Liu He pagoda in front of river water zigzag  
 conn coverb n n loc n n v

地 向 前 流 去 , 象 个 “ 之  
 di<sup>4</sup> xiang<sup>4</sup> qian<sup>2</sup> liu<sup>2</sup> qu<sup>4</sup> xiang<sup>4</sup> ge zhi<sup>1</sup>  
 adverbializer towards in front of, before, ahead flow go appear clf "Z shape"  
 prt dir loc v v v clf n

” 字  
 zi<sup>4</sup>  
 word, character  
 n

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,**

109 因此 人家 又 叫 这 个 地方  
 yin<sup>1</sup> ci<sup>3</sup> ren<sup>2</sup> jia you<sup>4</sup> jiao<sup>4</sup> zhe<sup>4</sup> ge di<sup>4</sup> fang  
 consequently people again call, ask this, here clf place  
 coordconn n adv v dem clf n

为 “ 之 江 ”。  
 wei<sup>4</sup> zhi<sup>1</sup> jiang<sup>1</sup>  
 indic. object of one's act of service "Z shape" river  
 coverb n n

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 *cong<sup>2</sup> na<sup>4</sup> shi<sup>2</sup> qi<sup>3</sup>* ‘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 (*zhe<sup>4</sup> shi<sup>2</sup>* ‘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), onomatopoeic words and rhetorical underlining were all found in some combination at the Peak of the texts; a change of vantage point was not found.

“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**

Seg.	Clause	Surface	Notional
1	1	Title	Exposition
	1	No Aperture	
	1	Stage	
2	2-12	Stage	Exposition
3	13-20	Pre-Peak Episode 1	Inciting Moment
	21-44	Pre-Peak Episode 2	Developing Conflict
	45-54	Pre-Peak Episode 3	
	55-64	Pre-Peak Episode 4	
	65-69	Pre-Peak Episode 5	
70-71	Pre-Peak Episode 6		
4	72-88	Peak	Climax
	89-93	Post-Peak Episode 1	Pre-Denouement Episode 1
	94-96	Post-Peak Episode 2	Pre-Denouement Episode 2
5	97-100	Post-Peak Episode 3	Pre-Denouement Episode 3
	101-117	Post-Peak Episode 4	Denouement
6	118-122	Closure	Conclusion



**Table 23 “King Qian Shoots the Tide” surface and notional structure**

Seg.	Clause	Surface	Notional
1	1-6	Title	Exposition
		No Aperture Stage	
2	7-9	Stage	Exposition
	10-12	Pre-Peak Episode 1	Inciting Moment
3	13-41	Pre-Peak Episode 2	Developing Conflict
4	42-46	Aside to the Reader	Aside to the Reader
5	47-60	Pre-Peak Episode 3	Developing Conflict
	61-66	Pre-Peak Episode 4	
	67-74	Pre-Peak Episode 5	
	75-79	Pre-Peak Episode 6	
	80-88	Pre-Peak Episode 7	
	89-92	Pre-Peak Episode 8	
6	93-106	Peak	Climax (93-103)
			Denouement (104-106)
7	107-111	Closure	Conclusion

**Table 24 “Liu He Fills in the River” surface and notional structure**

Seg.	Clause	Surface Structure	Notional Structure
1	1-5	Title	Exposition
		Aperture Stage	
2	6-14	Pre-Peak Episode 1	Inciting Moment
3	15-20	Pre-Peak Episode 2	Developing Conflict
4	21-29	Pre-Peak Episode 3	Developing Conflict
	30-36	Pre-Peak Episode 4	
	37-38	Pre-Peak Episode 5	
5	39-56	Peak	Climax
	57-58	Post-Peak Episode 1	Pre-Denouement Episode 1
	59-61	Post-Peak Episode 2	Denouement
6	62-69	Closure	Conclusion

**Table 25 “Invisible Grass” surface and notional structure**

Seg.	Cl.	Surface Structure	Notional Structure
1		Title	Exposition
	1-7	No Aperture	
	8-12	Stage	
	13-16		
2	17-21	Pre-Peak Episode 1	Inciting Moment
	22-27	Pre-Peak Episode 2	Developing Conflict
	28-44	Pre-Peak Episode 3	
3	45-56	Pre-Peak Episode 4	
	57-73	Pre-Peak Episode 5	
	74-79	Pre-Peak Episode 6	
4	80-92	Peak	Climax (80-87) Denouement (88-92)
	93-97	Closure	Conclusion

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 Expository material overlap with each other and account for an average of 10.25%<sup>19</sup> 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

<sup>19</sup> 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%<sup>20</sup> 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<sup>21</sup>.

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<sup>20</sup> 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%

<sup>21</sup> 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

	Surface Structure					Avg		Notional Structure					Avg
	T1	T2	T3	T4				T1	T2	T3	T4		
<b>Stage</b>	10 %	8%	7%	16 %	10.25 %		<b>Expo- sition</b>	10 %	8%	7%	16 %	10.25 %	
<b>Pre- Peak Ep</b>	48 %	71 %	48 %	65 %	58%		<b>Inciting Moment</b>	7%	3%	13 %	5%	7%	
							<b>Develop Conflict</b>	42 %	68 %	35 %	60 %	51.25 %	
<b>Aside</b>	--	4%	--	--	1%		<b>Aside</b>	--	4%	--	--	1%	
<b>Peak</b>	14 %	13 %	26 %	13 %	16.50 %		<b>Climax</b>	14 %	10 %	26 %	8%	14.50 %	
<b>Post- Peak Ep</b>	24 %	--	7%		7.75 %		<b>Pre- Denoue Ep</b>	10 %	--	3%		3.25 %	
							<b>Denouem ent</b>	14 %	3%	4%	5%	6.50 %	
<b>Clo- sure</b>	4%	4%	12 %	5%	6.25 %		<b>Conclu- sion</b>	4%	4%	12 %	5%	6.25 %	
<b>Total %</b>	100	100	100	99	99.75		<b>Total %</b>	101	100	100	99	100	