

## Chapter 4

### Salience Schemes of the Selected Texts

#### 4.1 Introduction

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

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

#### 4.2 Band 1: Storyline

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

The salience scheme proposed by Longacre (1996: 28) is based primarily on analysis of languages which mark tense and aspect on verbs. But because Mandarin is a language which does not do this, other markers must be found which indicate the same information. In the case of Mandarin, Storyline events are marked by the type

of verbs they employ. Among the selected texts the narratives move forward by means of action verbs, motion verbs, reported speech verbs and cognitive event verbs, passive verbs (often indicated by the passive marker *bei*<sup>4</sup>) and events proper. Out of these, action and motion verbs are the most prevalent and can occur both with and without directional verbs. Other markers of the Storyline include the perfective marker *-le* which marks the completeness of the action, adverbs such as *ma*<sup>3</sup> *shang*<sup>4</sup> ‘immediately’ or *kuai*<sup>4</sup> ‘quickly’, emphasizing the punctuality of the event, and the connective *jiu*<sup>4</sup> ‘then’ which serves to mark sequential events.

#### 4.2.1 Action Verbs

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

(42) Invisible Grass (66)

66 便		低	下	了	头	。
bian <sup>4</sup>		di <sup>1</sup>	xia <sup>4</sup>	le	tou <sup>2</sup>	
so, soon afterwards, then		lower		PFV	head	
coordconn		v		ASP	n	

so she **lowered** her head.

(43) Hua Pond (80)

80 拆	屋	拆	到	三	扣	家	,
chai <sup>1</sup>	wu <sup>1</sup>	chai <sup>1</sup>	dao <sup>4</sup>	San <sup>1</sup>	Kou <sup>4</sup>	jia <sup>1</sup>	
tear down	room	tear down	arrive, reach	San Kou	home		
v	n	v	VComp	n	n		

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

## 4.2.2 Motion Verbs

Motion verbs carry the participants on, across and off the stage. They often employ directional verbs to accomplish this. The most common directional verbs found in the text are *shang*<sup>4</sup> ‘upward motion, beginning or continuing of an action’, *xia*<sup>4</sup> ‘down, downward motion or ceasing of an action’, *lai*<sup>2</sup> ‘come (towards the speaker or subject) and *qu*<sup>4</sup> ‘go (away from speaker or subject). Examples of motion verbs with and without directionals, respectively, are shown below.

### (44) King Qian Shoots the Tide (105)

105	那	潮头	只好	弯弯曲曲	地	向	西南
	na <sup>4</sup>	chao <sup>2</sup>	tou zhi <sup>3</sup> hao <sup>3</sup>	wan <sup>1</sup> wan <sup>1</sup>	qu <sup>1</sup> qu <sup>1</sup>	di <sup>4</sup>	xiang <sup>4</sup> xi <sup>1</sup> nan <sup>2</sup>
	that	tide	had to, forced to	zigzag	adverbializer	towards	southwest
	dem	n	v	v	prt	dir	n

逸 去  
 yi<sup>4</sup> qu<sup>4</sup>  
 escape, flee go  
 v dir

That tide was forced to zigzaggingly **flee** toward the southwest,

### (45) Invisible Grass (86)

86	直	奔	公案	桌
	zhi <sup>2</sup>	ben <sup>1</sup>	gong <sup>1</sup> an <sup>4</sup>	zhuo <sup>1</sup>
	straightforward (indic. cont. motion or action)	run quickly	judge's desk	table
	adv	v	n	n

directly **ran quickly** to the judge's desk.

## 4.2.3 Reported Speech Verbs

Reported speech formulae are also included in the Storyline band and cover both direct and indirect speech. Direct speech describes speech that is spoken from one character to another and is marked grammatically with a speech verb and some type of quotation marks. Direct speech stands out from the text. These speech verbs can be one or two characters long, as in the following examples: 问 *wen*<sup>4</sup> ‘ask’, 说 *shuo*<sup>1</sup> ‘say’, 说到 *shuo*<sup>1</sup> *dao*<sup>4</sup> ‘say’ and 叫嚷 *jiao*<sup>4</sup> *rang*<sup>3</sup> ‘bellow one’s grievances’.

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

(46) Invisible Grass (60)

60 老财迷 拿起 一根 枯 枝子 问 : “ 看见  
 lao<sup>3</sup> cai<sup>2</sup> mi<sup>2</sup> na<sup>2</sup> qi<sup>3</sup> yi<sup>1</sup> gen<sup>1</sup> ku<sup>1</sup> zhi<sup>1</sup> zi wen<sup>4</sup> kan<sup>4</sup> jian<sup>4</sup>  
 Old Miser take start one clf dried, withered branch ask see  
 n v Vcomp num clf adj n v v

我 了 吗 ？”

wo<sup>3</sup> le ma  
 I, me PFV PRT  
 pro ASP Q

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

(47) Invisible Grass (76-77)

76 想来想去

xiang<sup>3</sup> lai<sup>2</sup> xiang<sup>3</sup> qu<sup>4</sup>  
 think back and forth  
 v

He thought back and forth

77 金银 财 宝 再 多 , 也 不如  
 jin<sup>1</sup> qian<sup>2</sup> cai<sup>2</sup> bao<sup>3</sup> zai<sup>4</sup> duo<sup>1</sup> ye<sup>3</sup> bu<sup>4</sup> ru<sup>2</sup>  
 money wealthy treasure again, once more more also it would be better to  
 n adj n adv num conn coordconn

做 官 光棍  
 zuo<sup>4</sup> guan<sup>1</sup> guang<sup>1</sup>gun<sup>4</sup>  
 do, make official gangster, hoodlum  
 v n n

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

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

#### 4.2.4 Cognitive Event Verbs

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

(48) Invisible Grass (20)

20 想 了 一 个 主意 ,  
 xiang<sup>3</sup> le yi<sup>1</sup> ge zhu<sup>3</sup> yi  
 think PFV one clf plan, idea  
 v ASP num clf n

they **thought** of an idea,

#### 4.2.5 Passive Verbs

Action verbs occurring with the passive markers *bei<sup>4</sup>* or *gei<sup>3</sup>* can also move the story forward. Mandarin only uses an adversive passive, so when actions are described

using a passive they are usually bad. An example of this occurs below. The passive is italicized and the verb is in bold.

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

34 不料 又 被 六和 丢 下 的  
 bu<sup>4</sup> liao<sup>4</sup> you<sup>4</sup> *bei<sup>4</sup>* Liu<sup>4</sup> He<sup>2</sup> diu<sup>1</sup> xia<sup>4</sup> de  
 unexpectedly, to one's surprise also *passive* Liu He throw under, below NOM  
 coordconn adv prt n v loc prt

石块 砸 在 头 上  
 shi<sup>2</sup> kuai<sup>4</sup> za<sup>2</sup> zai<sup>4</sup> tou<sup>2</sup> shang<sup>4</sup>  
 rock smash at head on  
 n v coverb n loc

and *was* unexpectedly **hit** on the head by a rock thrown down by Liu He,

### 4.2.6 Events Proper

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

(50) Hua Pond (93)

93 原来 潭 中央 出现 了 一 个  
 yuan<sup>2</sup> lai<sup>2</sup> tan<sup>2</sup> zhong<sup>1</sup> yang<sup>1</sup> chu<sup>1</sup> xian<sup>4</sup> le yi<sup>1</sup> ge  
 as it turns out deep pool, pond center, middle appear PFV one clf  
 conn n n v ASP num clf

无 底 洞 !  
 wu<sup>2</sup> di<sup>3</sup> dong<sup>4</sup>  
 no, not have, without bottom, base cave  
 v n n

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

Conversely, events-proper clauses can also be punctual as the following example shows. The punctual nature of the clause is shown by the adverbs *jing<sup>4</sup>ran<sup>2</sup>* 'unexpectedly', *yi<sup>1</sup>* 'as soon as' and the punctual event *deng<sup>4</sup>* 'step on'.

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(51) King Qian Shoots the Tide (67)

67 这	山	竟然	给	他	一	下
zhe <sup>4</sup>	shan <sup>1</sup>	jing <sup>4</sup> ran <sup>2</sup>	gei <sup>3</sup>	ta <sup>1</sup>	yi <sup>1</sup>	xia <sup>4</sup>
this, here	mountain	unexpectedly, surprisingly	passive	3sg-m	as soon as	go down
dem	n	adv	prt	pro	adv	v

蹬	了	开	来
deng <sup>4</sup>	le	kai <sup>1</sup>	lai <sup>2</sup>
step on, tread on	PFV	open, initiate, begin	come
v	ASP	v	dir

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

A list of Storyline clauses for “Liu He Fills the River” can be found in Appendix E. At the end of Section 5.2 there is a comparison between the Storyline clauses and the clauses used in the Level 1 macrostructure for “Liu He Fills in the River”.

#### 4.2.7 Sequentiality of Verbs

Now that the events of the Storyline have been described, the processes that keep them on the Storyline and not shunted off into backgrounded information will be discussed. Sequentiality is a feature of the narrative that allows the Storyline to move forward. The main feature of sequentiality is that the verbs follow the order of how the events would occur in real life. Overt markers of sequentiality found in the texts were temporal adverbs, adverbs, perfective *-le*, conjunctions (such as *jiu<sup>4</sup>* ‘then’) and serial punctual verbs. “Hua Pond” (clause 65) is a good example of a series of sequential material. Here, the temporal phrase *di<sup>4</sup> san<sup>1</sup> nian<sup>2</sup> chun<sup>1</sup> tian<sup>1</sup>* ‘the third spring’ brings the reader from the previous time to the current time. It shows that it has been three years since the tenants were allowed to start farming Hua Taishi’s land. The adverb *gang<sup>1</sup>* ‘just’ shows that the fields had been plowed right after spring had come. It logically follows that the shoots were planted immediately after the fields were plowed, and this is supported by the adverb *cai<sup>2</sup>* ‘only then’. While *geng<sup>1</sup>* ‘plow’ and *cha<sup>1</sup>* ‘stick in, insert, plant’ are telic verbs in this context, meaning they have a defined endpoint, they are not punctual and do not advance the Storyline, and so are considered part of the dependent Background clause. Once the independent clause in the sentence is reached, the verbs become telic and punctual (*yong<sup>4</sup> wan<sup>2</sup> le* ‘used up’ and *lei<sup>4</sup> si<sup>3</sup>* ‘died from tiredness/exhaustion’) (also indicated by the *-le* signifying a completed action). This example demonstrates that



temporal phrases, adverbs and punctual verbs which are in independent clauses point to sequentiality in a clause.

(52) Hua Pond (65)

65 第	三 年 春 天	, 田 刚 耕
di <sup>4</sup>	san <sup>1</sup> nian <sup>2</sup> chun <sup>1</sup> tian <sup>1</sup>	tian <sup>2</sup> gang <sup>1</sup> geng <sup>1</sup>
prefix for ordinal numbers	three year spring	field just plow, till
prefix	num n n	n adv v

好  
hao<sup>3</sup>  
good, well  
Vcomp

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

秧	才	插	下
yang <sup>1</sup>	cai <sup>2</sup>	cha <sup>1</sup>	xia <sup>4</sup>
shoots, sprouts	<b>only (then), only if, just</b>	stick in, insert, thrust	under, below
n	adv	v	loc

the shoots **only then** were just planted,

三 扣 爸 用 完	了 力 气	, 累 死 在
San <sup>1</sup> Kou <sup>4</sup> ba <sup>4</sup> yong <sup>4</sup> wan <sup>2</sup>	le li <sup>4</sup> qi	lei <sup>4</sup> si <sup>3</sup> zai <sup>4</sup>
San Kou father use complete, entire	PFV strength	tired die at
n n v Vcomp	ASP n	adj Vcomp coverb

地 里 。  
de li<sup>3</sup>  
adverbializer in  
prt loc

when San Kou's father **used up** all his strength and **died from tiredness** in the field.

Sequentiality in a sentence may not be marked by anything other than that the verbs reflect a logical order and occur one after the other in the plot. An example of this occurs in "Invisible Grass" clauses (93-95). The Storyline verbs are in bold and the time phrase is italicized.



(54) Hua Pond (114)

114 巨 龙 转 下 身 , 龙 头 一 摇  
 ju<sup>4</sup> long<sup>2</sup> zhuan<sup>3</sup> xia<sup>4</sup> shen<sup>1</sup> long<sup>2</sup> tou<sup>2</sup> yi<sup>1</sup> yao<sup>2</sup>  
 gigantic dragon revolve, turn go down body dragon head one shake, wave  
 adj n v v n n n num v

龙 尾 巴 一 扫  
 long<sup>2</sup> wei<sup>3</sup> ba yi<sup>1</sup> sao<sup>3</sup>  
 dragon tail one sweep  
 n n num v

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

No special markers are required to mark co-occurrence (as shown in the example above) though optional markers include the temporal adverbs (*de*) *shi*<sup>2</sup> (*hou*<sup>4</sup>) ‘when’ and *dang*<sup>1</sup> ‘when, at the time’, and the coverb *zai*<sup>4</sup> ‘in, during’ (Yip and Rimmington 1997: 56).

Resultative verb complements are another way that sequentiality is marked. They indicate how a verb has been completed, that it has been completed and that the Storyline can move forward. Mandarin uses a wide variety of these complements such as 打掉 *da*<sup>3</sup> *diao*<sup>4</sup> ‘knock + fall off / topple’ and 打破 *da*<sup>3</sup> *po*<sup>4</sup> ‘hit + break / smash’ to describe the effect or result of an action. The example below shows that not only did the wind blow against the door, but that it blew the door open. The perfective *-le* emphasizes the completion of the action. The resultative verb complements and the perfective particle thus move the Storyline along to its next event of a cry being made and San Kou being born.

(55) Hua Pond (35-36)

35 北 风 第 三 次 把 草 棚 的 门 刮  
 bei<sup>3</sup> feng<sup>1</sup> di<sup>4</sup> san<sup>1</sup> ci<sup>4</sup> ba<sup>3</sup> cao<sup>3</sup> peng<sup>2</sup> de men<sup>2</sup> gua<sup>1</sup>  
 north wind prefix for ordinal numbers three time grass hut NOM door blow  
 adj n prefix num n prt n n prt n v

开 了  
 kai<sup>1</sup> le  
 open, initiate, begin PFV  
 v ASP

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

36 丈夫 第 三 次 把 门 扣 好 时 , “  
 zhang<sup>4</sup> fu di<sup>4</sup> san<sup>1</sup> ci<sup>4</sup> ba<sup>3</sup> men<sup>2</sup> kou<sup>4</sup> hao<sup>3</sup> shi<sup>2</sup>  
 husband prefix for ordinal numbers three time door fasten so when  
 n prefix num n prt n v adv temp adv

哇 ” 的 一 声 , 伢 儿 生  
 wa<sup>1</sup> de yi<sup>1</sup> sheng<sup>1</sup> ya<sup>2</sup> er sheng<sup>1</sup>  
 excl. NOM one sound, voice son born  
 interj prt num n n v

下来 啦 。  
 xia<sup>4</sup> lai<sup>2</sup> la  
 (verb suffix indic. downward motion)  
 dir interj

when the husband fastened the door the third time, there was a "wa" sound, and a son was born.

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

#### 4.3 Band 2: Background

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

In the selected texts Background clauses are marked in several ways, primarily by using temporal adverbs, durative markers (e.g. *-zhe*) or non-punctual verbs. Temporal adverbs like *tian<sup>1</sup> tian<sup>1</sup>* 'every day' often accompany a background clause showing the durative, ongoing, habitual, repetitive nature or frequency of the verb. Durative verbs show duration of time. They also mark happenings that are customary, have been prolonged or have been the case over a long period of time. An example of a background clause which uses a non-punctiliar verb is shown below.

(56) Hua Pond (100)

100 拜寿		的	官员	绅士	
bai <sup>4</sup> shou <sup>4</sup>		de	guan <sup>1</sup> yuan <sup>2</sup>	shen <sup>1</sup> shi <sup>4</sup>	
congratulate an elderly person on his birthday	NOM	official	gentlemen		
v		prt	n	n	
<b>黑压压</b>		的	跪	满	一 地。
hei <sup>1</sup> ya <sup>1</sup> ya <sup>1</sup>		de	gui <sup>4</sup>	man <sup>3</sup>	yi <sup>1</sup> di <sup>4</sup>
<b>form a dense mass</b>	NOM	kneel	full, to the brim	one	ground
v		prt	v	Vcomp	num n

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

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

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

4 沿	江	两	岸	的	田地	常常	被	淹没	,
yan <sup>2</sup>	jiang <sup>1</sup>	liang <sup>3</sup>	an <sup>4</sup>	de	tian <sup>2</sup> di <sup>4</sup>	chang <sup>2</sup> chang <sup>2</sup>	bei <sup>4</sup>	yan <sup>1</sup> mo <sup>4</sup>	
along	river	two	bank	NOM	farmland	often, frequently	passive	flood	
coverb	n	num	n	prt	n	adv	prt	v	

the fields on both sides of the river **frequently flooded**,

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

## (58) Hua Pond (99)

99	华太师	坐	在	客堂	当	中	的	太师	椅
	Hua <sup>2</sup> Tai <sup>2</sup> Shi <sup>1</sup>	zuo <sup>4</sup>	zai <sup>4</sup>	ke <sup>4</sup> tang <sup>2</sup>	dang <sup>1</sup>	zhong <sup>1</sup>	de	tai <sup>4</sup> shi <sup>1</sup>	yi <sup>3</sup>
	Hua Taishi	sit	at	room for meeting guests	among		NOM	Tai Shi	chair
	n	v	coverb	n	coverb		prt	n	n

上

shang<sup>4</sup>

on

loc

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

Temporal phrases are often used to mark durative, routine or ongoing actions. They are preposed at the beginning of the clause or postposed at the end of a dependent clause. In the example below, both a preposed and a postposed temporal adverb are used along with the stative verb *you<sup>3</sup>* 'there is' mark duration.

## (59) Hua Pond (55)

55	自从	三扣	爸	在	华太师	的	契约	上
	zi <sup>4</sup> cong <sup>2</sup>	San <sup>1</sup> Kou <sup>4</sup>	ba <sup>4</sup>	zai <sup>4</sup>	Hua <sup>2</sup> Tai <sup>2</sup> Shi <sup>1</sup>	de	qi <sup>4</sup> yue <sup>1</sup>	shang <sup>4</sup>
	ever since	San Kou	father	at	Hua Taishi	NOM	agreement, contract	on
	coverb	n	n	coverb	n	prt	n	loc

捺	下	手指印	以后	,	就	有	不	少
na <sup>4</sup>	xia <sup>4</sup>	shou <sup>3</sup> zhi <sup>3</sup> yin <sup>4</sup>	yi <sup>3</sup> hou <sup>4</sup>		jiu <sup>4</sup>	you <sup>3</sup>	bu <sup>4</sup>	shao <sup>3</sup>
press down	under, below	fingerprint	after		then		NEG	few
v	loc	n	temp adv		conn	existmrkr	adv	n

穷苦	人	也	做	了	华太师	的	佃户
qiong <sup>3</sup> ku <sup>3</sup>	ren <sup>2</sup>	ye <sup>3</sup>	zuo <sup>4</sup>	le	Hua <sup>2</sup> Tai <sup>2</sup> Shi <sup>1</sup>	de	dian <sup>4</sup> hu <sup>4</sup>
impoverished, destitute	people	also	do, make	PFV	Hua Taishi	NOM	tenant farmer
adj	n	conn	v	ASP	n	prt	n

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

One variation was found in "Invisible Grass" clause (6). While there is no structural support in the clause to interpret this as a routine activity, the content in the previous clauses (the durative marker *-zhe*) allows the reader to infer that this is a

habitual event. A more literal translation would be ‘he could not open his mouth and say three sentences without talking about wealth’.

(60) Invisible Grass (6)

6 啦 起 呱 来 也 三 句 离 不 开 “  
 la qi<sup>3</sup> gu<sup>1</sup> lai<sup>2</sup> ye<sup>3</sup> san<sup>1</sup> ju<sup>4</sup> li<sup>2</sup> bu<sup>4</sup> kai<sup>1</sup>  
 chat start chat come also three sentence leave NEG open, initiate, begin  
 v Vcomp v dir conn num n v adv v

财 “ 字  
 cai<sup>2</sup> zi<sup>4</sup>  
 wealthy word, character  
 adj n

when he chatted with others, he always talked about "wealth",

Another variation of ongoing, repetitive actions not being overtly marked is found in “Hua Pond” clause (47). Here, the first phrase is *jia<sup>1</sup> li<sup>3</sup> jia<sup>1</sup> wai<sup>4</sup> de sheng<sup>1</sup> huo<sup>2</sup>* ‘life inside and outside the home’. The living of life is clearly an ongoing and durative action. Because of this context, the verb *bang<sup>4</sup>* ‘help’ is interpreted as durative and non-punctual. This is aided by *shang<sup>4</sup>* which indicates an action is beginning or continued. The nominal phrase ‘in life inside and outside of the home’ takes on an ongoing, repetitive meaning – San Kou always and continuously helped his family.

(61) Hua Pond (47)

47 家 里 家 外 的 生 活 都 帮  
 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> dou<sup>1</sup> bang<sup>1</sup>  
 home in home outside NOM life all help, support  
 n loc n loc prt n adv v

上 一 手 。  
 shang<sup>4</sup> yi<sup>1</sup> shou<sup>3</sup>  
 beg. and cont. of action one hand  
 prt num n

in life both in and out of the home, he helped his family.

Cognitive states are also included within background information. Cognitive states are not on the Storyline because they do not advance the Storyline, yet they do serve to enhance the background of the story. They describe verbs of “cognition and emotion which are durative and non-punctual” (Somsong 1991: 92). They allow the reader to sense what the character is thinking or feeling. An example of a cognitive state is found below.

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

23 他 又 伤 心 又 愤 怒  
 ta<sup>1</sup> you<sup>4</sup> shang<sup>1</sup> xin<sup>1</sup> you<sup>4</sup> fen<sup>4</sup> nu<sup>4</sup>  
 3sg-m both...(and) grieve, be broken-hearted (both)...and angry  
 pro constr. v constr. adj

he was both broken-hearted and angry,

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

#### 4.4 Band 3: Setting

The Setting (Band 3) establishes the time, location and participants within the narrative. It provides expository or descriptive material and therefore is most concentrated in the Stage/Exposition segment. But as noted previously in Chapter 3,



when time, location and participants change there is usually a segment break and so setting can appear at these places in the text as well. Verbs which mark the setting band are typically existential, descriptive, stative or copulative.

Existential verbs show that something exists in the story. They are often used at the beginning of the story or at a segment break to introduce a person or a thing. One of the most common verbs used for existential/presentational sentences is the verb *you*<sup>3</sup> 'there is, have'.

(63) Hua Pond (15)

15 听说 有 这么 个 招 佃 的 财主 ，  
 ting<sup>1</sup> shuo<sup>1</sup> you<sup>3</sup> zhe<sup>4</sup> me ge zhao<sup>1</sup> dian<sup>4</sup> de cai<sup>2</sup> zhu<sup>3</sup>  
 hear that so (much) clf recruit tenant farmer NOM rich man  
 v existmrkr pro-form clf v n prt n

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

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

(64) Hua Pond (64)

64 景致 好看 极 了 。  
 jing<sup>3</sup> zhi<sup>4</sup> hao<sup>3</sup> kan<sup>4</sup> ji<sup>2</sup> le  
 scenery beautiful extremely CRS  
 n adj adv prt

the scenery was **extremely beautiful**.

Stative verbs, which describe the state of someone or something, such as *zhu*<sup>4</sup> 'live', and which include the copular verb *shi*<sup>4</sup> 'to be', also indicate setting material. The two examples below show this.

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

1 传说 ， 龙王 住 在 钱塘江 里 ，  
 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,

(66) Liu He Filled the River (39)

39 这 天 正好 是 八月 十八 ,  
zhe<sup>4</sup> tian<sup>1</sup> zheng<sup>4</sup> hao<sup>3</sup> shi<sup>4</sup> ba<sup>1</sup> yue<sup>4</sup> shi<sup>2</sup> ba<sup>1</sup>  
this, here day happen to, by chance is August eighteen  
dem n adv v n n

This day by chance **was** August 18th,

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

Hua Pond (60)

60 东 一 片 绿油油 的 田 ,  
dong<sup>1</sup> yi<sup>1</sup> pian<sup>4</sup> lu<sup>4</sup> you<sup>2</sup> you<sup>2</sup> de tian<sup>2</sup>  
east one clf lush, verdant NOM field  
n num clf adj prt n

the eastern part was a lush and verdant field,

Setting material can also be encoded by temporal and locative words and phrases. Temporal words and phrases are characterized by temporal adverbs such as *you<sup>3</sup> yi<sup>1</sup> tian<sup>1</sup>* 'one day' or *yi<sup>3</sup> hou<sup>4</sup>* 'after' while spatial material is identified with locative particles such as *li<sup>3</sup>* 'in' or *wai<sup>3</sup>* 'outside'. Temporal adverbs appear at the beginning of the clause or at the end of a dependent clause. Locative phrases tend to occur at the beginning of a clause, right before or after the subject. But temporal and locative phrases can be encoded as any salience band. It is only when temporal and locative clauses are used in conjunction with existential, descriptive, stative or copulative verbs that they become setting material.

#### 4.5 Band 4: Irrealis

Irrealis clauses (Band 4) describe events which do not actually happen in the story. They include events which might happen or will happen in the future, conditional events, questions and imperatives; they are marked as such by negators, conditional markers, modals, question markers and auxiliary verbs. In the selected texts, the most common marker of irrealis events was negation (不 *bu<sup>4</sup>*, 没 *mei<sup>2</sup>* 'not'). Other

markers which were found were conditionals, auxiliary verbs, temporal phrases and verbs which require a future object clause. The example below shows a temporal phrase *zhe<sup>4</sup> yi<sup>1</sup> tian<sup>1</sup>* 'on this day' marking an irrealis clause. The phrase 'on this day' refers to August 18 (stated in the previous clause) which is future time to the story participants. Therefore, this clause is describing what will happen in the future.

(67) King Qian Shoots the Tide (44)

44 这 一 天 潮 头 最 高  
*zhe<sup>4</sup> yi<sup>1</sup> tian<sup>1</sup> chao<sup>2</sup> tou zui<sup>4</sup> gao<sup>1</sup>*  
 this, here one day tide the most tall, high  
 dem num n n adv adj

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

"Hua Pond" clause (7) is a good example of several irrealis markers working together in one section of text. The main verb of clause (7) is 说明 *shuo<sup>1</sup> ming<sup>2</sup>* 'explain'. The subordinate clause which follows it (the object of 'explain') contains the irrealis markers which affect clauses (7, 9-11). The primary irrealis marker is the conditional 只要 *zhi<sup>3</sup> yao<sup>4</sup>* 'if only, so long as' (7) which sets up what Hua Taishi requires (bolded in (68)). The result then comes, future time being implied by the conditional as well as *shi<sup>2</sup> nian<sup>2</sup> zhi<sup>1</sup> nei<sup>4</sup>* 'within 10 years' (italicized in (68)) and is supported by the negative marker *bu<sup>4</sup>* 'not' (underlined in (68)). The irrealis marking in (7) then reaches to clauses (9-11). The temporal phrases *tou<sup>2</sup> yi<sup>1</sup> nian<sup>2</sup>...di<sup>4</sup> er<sup>2</sup> nian<sup>2</sup>...di<sup>4</sup> san<sup>1</sup> nian<sup>2</sup>* 'the first year...the second year...the third year' (all italicized in 9-11) then refer to future events.

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

7 说明 只要 把 生 地 变成 熟 田  
*shuo<sup>1</sup> ming<sup>2</sup> zhi<sup>3</sup> yao<sup>4</sup> ba<sup>3</sup> sheng<sup>1</sup> de bian<sup>4</sup> cheng<sup>2</sup> shu<sup>2</sup> tian<sup>2</sup>*  
 explain if only, so long as living adverbializer turn into, become ripe field  
 v conn prt adj prt v adj n

长 出 庄稼 , 十 年 之 内 不 起  
*zhang<sup>3</sup> chu<sup>1</sup> zhuang<sup>1</sup> jia shi<sup>2</sup> nian<sup>2</sup> zhi<sup>1</sup> nei<sup>4</sup> bu<sup>4</sup> qi<sup>3</sup>*  
 grow out crops ten year possessive particle inside NEG start  
 v Vcomp n num n prt loc adv Vcomp

租  
 zu<sup>1</sup>  
 rent, lease  
 v

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

9 头 一 年 没 出 息  
 tou<sup>2</sup> yi<sup>1</sup> nian<sup>2</sup> mei<sup>2</sup> chu<sup>1</sup> xi  
 head one year NEG profit  
 n num n prt n

*the first year there would be no profit,*

10 第 二 年 收 五 成  
 di<sup>4</sup> er<sup>4</sup> nian<sup>2</sup> shou<sup>1</sup> wu<sup>3</sup> cheng<sup>2</sup>  
 prefix for ordinal numbers two year collect, receive five 1/10  
 prefix num n v num num

*the second year, they would collect 50 percent,*

11 第 三 年 收 七 成 .....  
 di<sup>4</sup> san<sup>1</sup> nian<sup>2</sup> shou<sup>1</sup> qi<sup>1</sup> cheng<sup>2</sup>  
 prefix for ordinal numbers three year collect, receive seven 1/10  
 prefix num n v num num

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

In “Liu He Fills in the River” clause (13) the auxiliary *hui<sup>4</sup>* ‘can, able’ is used to describe an irrealis event. Also *yao<sup>4</sup>* ‘be going to’ in “Hua Pond” (23) is an auxiliary that indicates the future event of San Kou being born.

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

13 跑 得 稍 慢 一 步 就 会 叫  
 pao<sup>3</sup> de shao<sup>1</sup> man<sup>4</sup> yi<sup>1</sup> bu<sup>4</sup> jiu<sup>4</sup> hui<sup>4</sup> jiao<sup>4</sup>  
 run to the extent that rather, slightly slow one step then able, can passive  
 v prt adv adv num n conn aux prt

潮水 卷 去 。  
 chao<sup>2</sup> shui<sup>3</sup> juan<sup>3</sup> qu<sup>4</sup>  
 tidewaters curl, scroll go  
 n v dir

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

In “Hua Pond” clause (12) an irrealis statement is made using two interjection particles. The first one *ai<sup>4</sup>* is an expression of regret and can be roughly translated as ‘oh, if only!’ The last one *ya* adds emphasis to this sentiment.

(70) Hua Pond (12)

12 唉 ， 天下 哪 有 这么 好 心肠  
 ai<sup>4</sup> tian<sup>1</sup> xia<sup>4</sup> na<sup>3</sup> you<sup>3</sup> zhe<sup>4</sup> me hao<sup>3</sup> xin<sup>1</sup> chang<sup>2</sup>  
 interj. of regret the whole world which, how have so (much) good heart, intentions  
 interj n QW v pro-form adj n

的 财主 呀 !  
 de cai<sup>2</sup> zhu<sup>3</sup> ya  
 NOM rich man, moneybags excl.  
 prt n interj

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

Another marker of irrealis is when the verb requires an object that has a future (or possible) outcome. An example of this occurs in “Liu He Fills in the River” clause (58) where the verb *pa<sup>4</sup>* ‘fear, be afraid of’ is followed by a subordinate clause describing a possible event. A second example of this occurs in “Invisible Grass” (95-97) where the object of the verb *ze<sup>2</sup> ling<sup>4</sup>* ‘command’ is a future action. Thus as a result of ‘command’ in (95), the verbs *da<sup>3</sup>* ‘beat’ (95), *ya<sup>1</sup>* ‘take into custody’ (96) and *ting<sup>1</sup> hou<sup>4</sup>* ‘await judgment’ can be interpreted as future events.

(71) Invisible Grass (95-96)

95 责令 衙役 重 打 四十  
 ze<sup>2</sup> ling<sup>4</sup> ya<sup>2</sup> yi<sup>4</sup> zhong<sup>4</sup> da<sup>3</sup> si<sup>4</sup> shi<sup>2</sup>  
 order, command gov't servant heavy, serious hit, beat forty  
 v n adj v num

**ordered** the government servants to beat him heavily 40 times,

96 押	入	南	牢
ya <sup>1</sup>	ru <sup>4</sup>	nan <sup>2</sup>	lao <sup>2</sup>
take into custody, detain	enter	south	prison, jail
v	Vcomp	adj	n

and have him **taken into custody** in the southern jail,

97 听候	发落
ting <sup>1</sup> hou <sup>4</sup>	fa <sup>1</sup> luo <sup>4</sup>
await (judgment, decision)	deal with an offender
v	v

to await judgment to deal with the offender.

#### 4.6 Band 5: Evaluation / Author Intrusion

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

In “Hua Pond” clause (96) the author intrudes by quoting a well-known saying which is preceded by the adverb *zhen<sup>1</sup> shi<sup>4</sup>* ‘truly, it is true that’ which tips the reader off that this is a narrative intrusion.

Clause (4) in “King Qian Shoots the Tide” is a quotation which the author inserts to support his point. In (6), while the reader is not directly addressed (in that a pronoun is not used) it is clear from the context that the author is addressing the reader (as the reader is the inferred subject of *ke<sup>3</sup> yi<sup>3</sup> xiang<sup>3</sup> jian<sup>4</sup> le* ‘can see’). Clause (42) though, is an example of where the reader is directly referred to by using an overt pronominal reference *ni<sup>3</sup>* ‘you’. In (78-79) the author asks two rhetorical questions to emphasize his point to the reader.

(72) King Qian Shoots the Tide (6)

6 从 这 句 话 里 就 可 以 想 见 了 。  
cong<sup>2</sup> zhe<sup>4</sup> ju<sup>4</sup> hua<sup>4</sup> li<sup>3</sup> jiu<sup>4</sup> ke<sup>3</sup> yi<sup>3</sup> xiang<sup>3</sup> jian<sup>4</sup> le  
from this, here sentence, saying in then can, may infer, gather CRS  
prep dem n loc conn aux v prt

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

#### 4.7 Band 6: Cohesion

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

(73) Hua Pond (60-63)

60 东 一 片 绿 油 油 的 田 ，  
dong<sup>1</sup> yi<sup>1</sup> pian<sup>4</sup> lü<sup>4</sup> you<sup>2</sup> you<sup>2</sup> de tian<sup>2</sup>  
east one clf lush, verdant NOM field  
n num clf adj prt n

the eastern part was a lush and verdant field,

61 西 一 片 青 葱 葱 的 地 ,  
 xi<sup>1</sup> yi<sup>1</sup> pian<sup>4</sup> qing<sup>1</sup> cong<sup>1</sup> cong<sup>1</sup> de di<sup>4</sup>  
 west one clf lush and verdant NOM land  
 n num clf adj prt n

the western part was lush and verdant land,

62 杨 柳 枝 儿 摇 ,  
 yang<sup>2</sup> liu<sup>3</sup> zhi<sup>1</sup> er yao<sup>2</sup>  
 willow tree branch shake, wave  
 n n v

the willow tree branches waved,

63 百 花 迎 风 笑 ,  
 bai<sup>3</sup> hua<sup>1</sup> ying<sup>2</sup> feng<sup>1</sup> xiao<sup>4</sup>  
 all kinds of flowers welcome wind smile  
 n v n v

all kinds of flowers welcomed the wind with a smile,

Lexical cohesion through repetition was not a widely used cohesive tool in the selected texts but it did occur at high points in two of the stories. In “King Qian Shoots the Tide” clauses (95-104) (at the Peak of the story) the word *she<sup>4</sup>* ‘shoot/release’ appeared seven times and the word *jian<sup>4</sup>* ‘arrow’ was used eight times. In “Invisible Grass” (60-68) (in Pre-Peak Episode 3) the words *wen<sup>4</sup>* ‘ask’ (four times), *ying<sup>4</sup>* ‘answer, reply’ / *hui<sup>2</sup>da<sup>2</sup>* ‘answer, say’ (three times) and *jian<sup>4</sup>* ‘see’ (six times) were repeated to reinforce that this is the crux of the story.

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



(74) Hua Pond (69)

69	娘	儿	俩	苦	挨	着	过	日子。
	niang <sup>2</sup>	er <sup>2</sup>	lia <sup>3</sup>	ku <sup>3</sup>	ai <sup>2</sup>	zhe	guo <sup>4</sup>	ri <sup>4</sup> zi
	mother	son	two, both	hardship, suffering	endure	DUR	to go over, pass	days
	n	n	num	n	v	ASP	v	n

mother and son both spent their days enduring hardship

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

#### 4.8 Promotion and Demotion

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

Demotion of clauses did occur, as in the example shown below. Normally the fact that the Dragon King had suffered losses would be a Storyline clause, but because it is subordinated to the main clause, it becomes background information.

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

65	那	是	因为	龙王	吃	过	六和	的	亏	,
	na <sup>4</sup>	shi <sup>4</sup>	yin <sup>1</sup> wei <sup>4</sup>	Long <sup>2</sup> Wang <sup>2</sup>	chi <sup>1</sup>	guo	Liu <sup>4</sup> He <sup>2</sup>	de	kui <sup>1</sup>	
	that	is	because	Dragon King	eat	EXP	Liu He	NOM	loss	
	dem	v	coordconn	n	v	ASP	n	prt	n	

怕	他	的	部	下	再
pa <sup>4</sup>	ta <sup>1</sup>	de	bu <sup>4</sup>	xia <sup>4</sup>	zai <sup>4</sup>
fear, be afraid	3sg-m	NOM	part, section	under, below	again, once more
v	pro	prt	n	loc	adv

闯祸	，	亲自	出来	巡	江	的
chuang <sup>3</sup> huo <sup>4</sup>		qin <sup>1</sup> zi <sup>4</sup>	chu <sup>1</sup> lai <sup>2</sup>	xun <sup>2</sup>	jiang <sup>1</sup>	de
suffer disaster		personally, in person	outward movement	patrol	river	NOM
v		adv	dir	v	n	prt

缘故。  
yuan<sup>2</sup> gu<sup>4</sup>  
cause, reason  
n

that is because the Dragon King had suffered losses because of Liu He, afraid his area would again suffer disaster, so this was the reason he personally patrolled the river.

#### 4.9 Summary

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

The characteristics of each band are:

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

Background (Band 2) describes activities that are customary, prolonged, repetitive and ongoing. These activities are characterized by temporal adverbs which characterize events as being durative, habitual and non-punctual. The durative

marker 着 *-zhe* is used to mark durative activities. In durative clauses without *-zhe*, durativity is marked by temporal adverbs. Habitual events are accompanied by adverbs of frequency. Temporal phrases are often used to mark routine or ongoing actions. Cognitive states are also included in background material and demonstrated by verbs of emotion and cognition.

Setting (Band 3) is primarily marked by verbs which are existential (e.g. 有 *you*<sup>3</sup> 'have, there is'), descriptive (adjectival verbs), stative (住 *zhu*<sup>3</sup> 'live') or copulative (是 *shi*<sup>4</sup> 'be'). Temporal adverbs and locative particles often accompany setting verbs.

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

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

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

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

Table 27 Mandarin emic salience scheme

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