

# Binary Interactions in the Canonical Tonal Parallelism in the *Lü-shih*

*Ch'iu-chen Hsü*

## A. Introduction

The *lü-shih* 律詩 of the T'ang dynasty, with rigidly prescribed regulations for phonal and verbal designs, has long been the most popular poetic style in the Chinese literary history. For centuries the Chinese have taken the strict phonal and verbal regulations for granted without questioning why such strict regulations stimulate instead of blocking artistic creation. In this study I intend to unveil the mystery of the momentum of the tonal design of the *lü-shih* from a structural-semiotic point of view.

According to the convention of the *lü-shih*, each poem should consist of eight lines of uniform length, either five or seven characters each. As for the tonal arrangements, to avoid undesirable tonal combination, a poet should avoid using several words in succession that have the same tone. And in the two lines of each couplet, words in important positions<sup>1</sup> in the first line that are in the level tone (*p'ing* 平) should be matched in the second line with words that are in one of the deflected tone (*tsê* 仄), and vice versa. Besides, the eight lines are grouped into four couplets. Within each couplet, the two lines are combined by the principle of *tui* 對 (complementation). The *p'ing tsê* arrangements, especially in the stressed or more important positions, must be complementary; that is, symmetrically opposite to each other. Each couplet is further connected by the principle of *nien* 黏 (linking); that is, the repetition of tonal properties between the adjacent lines of each two couplets, especially in the stressed positions. The tonal features of the *lü-shih*, then, may be summarized in a diagram as follows:

—: *p'ing* (the level tone)                      l: *tsê* (the deflected tone)  
 t: *tui* (complementation)                      n: *nien* (linking)

		—	—	l	l	—	—	l
t	{							
		l	l	—	—	l	l	—
n	{							
		l	l	—	—	—	l	l
t	{							
		—	—	l	l	l	—	—
n	{							
		—	—	l	l	—	—	l
t	{							
		l	l	—	—	l	l	—
n	{							
		l	l	—	—	—	l	l
t	{							
		—	—	l	l	l	—	—

With this diagram in mind, we find that the organizing principle of the tonal design of the *lü-shih* is rooted in the concept of similarity and opposition, or to be specific, the interaction of similarity and opposition. Within each couplet, the two lines are combined by the principle of opposition. Between the adjacent lines of two neighboring couplets, we will find the repetition of tonal properties between them. The neighboring lines of the two adjacent couplets are thus linked by the principle of similarity.

Based on Wang Li's discussion, we may have the canonical tonal schemes of the heptasyllabic and pentasyllabic *lü-shih* in Figure 1:<sup>2</sup>

Pentasyllabic A:  
*Tsê-ch'i shih* 仄起式  
 (The first line begins  
 with a deflected tone.)

1.	l	l	—	—	l
2.	—	—	l	l	—
3.	—	—	—	l	l
4.	l	l	l	—	—
5.	l	l	—	—	l
6.	—	—	l	l	—
7.	—	—	—	l	l
8.	l	l	l	—	—

Heptasyllabic A:  
*P'ing-ch'i shih* 平起式  
 (The first line begins  
 with a level tone.)

1.	—	—	l	l	—	—	l
2.	l	l	—	—	l	l	—
3.	l	l	—	—	—	l	l
4.	—	—	l	l	l	—	—
5.	—	—	l	l	—	—	l
6.	l	l	—	—	l	l	—
7.	l	l	—	—	—	l	l
8.	—	—	l	l	l	—	—

Pentasyllabic B: <i>P'ing-ch'i shih</i> 平起式 (The first line begins with a level tone.)					Heptasyllabic B: <i>Tsê-ch'i shih</i> 仄起式 (The first line begins with a deflected tone.)								
1.	-	-	-	1	1	1.	1	1	-	-	-	1	1
2.	1	1	1	-	-	2.	-	-	1	1	1	-	-
3.	1	1	-	-	1	3.	-	-	1	1	-	-	1
4.	-	-	1	1	-	4.	1	1	-	-	1	1	-
5.	-	-	-	1	1	5.	1	1	-	-	-	1	1
6.	1	1	1	-	-	6.	-	-	1	1	1	-	-
7.	1	1	-	-	1	7.	-	-	1	1	-	-	1
8.	-	-	1	1	-	8.	1	1	-	-	1	1	-

Figure 1

The tone patterns given above are the canonical forms of the *lü-shih*. Deviations are permitted under certain conditions. Throughout the ages, poets faithfully observed the canonical rhythmic schemes without attempting to discover the underlying principles. It was not until recently that some scholars started to approach this problem in more comprehensible ways.<sup>3</sup>

Previous attempts to establish the organizational principles of the metrical schemes of the *lü-shih* may help us to predict the canonical lines. But they fail to explicate in a satisfactory way why and how those principles are worked out. To solve this problem, I intend to approach from the nature of the metrical unit to the relation between metrical units on different levels.

## B. The Measure of Metrics

It is true that the measure of sequences is essential to rhythm. Only with its regular reiteration of equivalent units can rhythmic impulse be experienced. Though Chinese is monosyllabic, it does not necessarily mean that the measure for Chinese poetic rhythm should be a syllable or a position. In fact, for a monosyllabic language like Chinese, all metrical units larger than the syllable almost automatically correspond to the syntactic or phrasal units. Chu Kuang-ch'ien, in his discussion about caesura, even claims that the rhythm of Chinese poetry is not exactly defined by tones. "Caesura" plays an important role in the rhythmic effect.<sup>4</sup> Indeed, rhythmic effect must be measured not only by the matching of the opposite values of the *p'ing* and the *tsê*, but also by the syntactically and/or metrically motivated



bracketing reveals itself to assume rhythmic importance. When we read the *lü-shih* poems, we find that there are at least two types of popular syntactic bracketings for the last three syllables — Type A: x x | x and Type B: x | x x. For Type A, a minor caesura comes after the first two of the final three syllables; for Type B, a minor caesura comes after the first of the final three syllables. Let us read Tu Fu's "Thoughts Written While Traveling at Night" (旅夜書懷):

<i>hsi-</i> slim	1 細	<i>ts'ao</i> grass	1 草	<i>wei-</i> slight	— 微	<i>fêng</i> wind	— 風	<i>an</i> bank	1 岸
<i>wei</i> steep	— 危	<i>ch'iang</i> mast	— 檣	<i>tu-</i> lonely	1 獨	<i>yeh</i> night	1 夜	<i>chou</i> boat	— 舟
<i>hsing-</i> star	— 星	<i>ch'ui</i> droop	— 垂	<i>p'ing-</i> flat	— 平	<i>yeh</i> plain	1 野	<i>k'uo</i> vast	1 闊
<i>yüeh-</i> moon	1 月	<i>yüing</i> surge	1 湧	<i>ta-</i> great	1 大	<i>chiang</i> river	— 江	<i>liu</i> flow	— 流
<i>ming-</i> fame	— 名	<i>ch'i</i> how	1 豈	<i>wên-</i> literature	— 文	<i>chang</i> writing	— 章	<i>chu</i> manifest	1 著
<i>kuan-</i> office	— 官	<i>yin</i> because	— 因	<i>lao-</i> old	1 老	<i>ping</i> illness	1 病	<i>hsiu</i> end	— 休
<i>p'iao-</i> drifting	— 飄	<i>p'iao</i> drifting	— 飄	<i>ho</i> what	— 何	<i>so-</i> that which	1 所	<i>ssü</i> resemble	1 似
<i>t'ien-</i> heaven	— 天	<i>ti</i> earth	1 地	<i>i</i> one	1 一	<i>sha-</i> sand-	— 沙	<i>ou</i> gull	— 鷗

we find that the metrical units of lines 1 to 6 belong to Type A, which is what Wang Li proposed. But in lines 7 and 8, the metrical units belong to Type B; that is, we read as “*p'iao-p'iao ho so-ssu*” (飄飄 何 所似) instead of “*p'iao-p'iao ho-so ssu*” (飄飄 何所 似) and “*t'ien-ti i sha-out*” (天地 一 沙鷗) instead of “*T'ien-ti i-sha ou*” (天地 一沙 鷗). Though there are two popular types for the metrical units of the last three syllables, there is little doubt that the favored location of the major caesura in a poetic line comes before the last three syllables. In another word, no matter where the minor caesura is in the final three syllables, these three syllables constitute a syntactic unit. I think this is why Jakobson suggests that the segments within a line of the *lü-shih* are bisegmental (x x | x x x) for the pentasyllabic line and trisegmental (x x | x x | x x x) for the heptasyllabic line.<sup>7</sup>

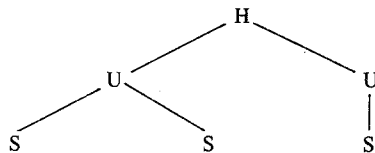
As for the tonal arrangements at the metrical unit level, the principle is that the two neighboring syllables within each unit are similar, while the adjacent units should carry the opposite tone. For example, in a heptasyllabic line, syllables 1 and 2, 3 and 4 carry the same tone respectively, but if syllables 1 and 2 are in the level tone, syllables 3 and 4 must be in the deflected tone and vice versa. As for the final trisyllabic segment, one of the two odd-numbered syllables should bear the same tone as the even-numbered syllable of this segment, while the other odd-numbered syllable carries the opposite tone. Thus there are four possibilities for the tonal arrangement of the last segment: — 1, 1 — —, 1 1 —, and — 1 1. Here I would like to adopt Matthew Chen's theory of binary branchings to explain the phenomenon of the final trisyllabic segment.

We have discussed before that in verse recitation a major caesura occurs before the antepenult syllable. This major caesura divides the poetic line into two hemistichs. We have also discussed that within the second hemistich — the final trisyllabic segment — there is a minor caesura either in Type A (x x x) or in Type B (x x x). Chen's solution is to treat this last trisyllabic hemistich as showing a left- or right-branching. Thus Type A would be left-branching:<sup>8</sup>

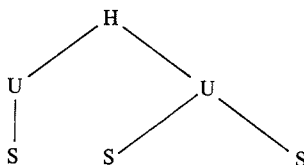
H: hemistich

U: metrical unit (segment, foot)

S: syllable



Type B would be right-branching:



Chen's solution is preferable in the sense that it sticks to the principle of taking the metrically and/or syntactically motivated unit as a measure for the rhythmic patterns of the *lü-shih*.

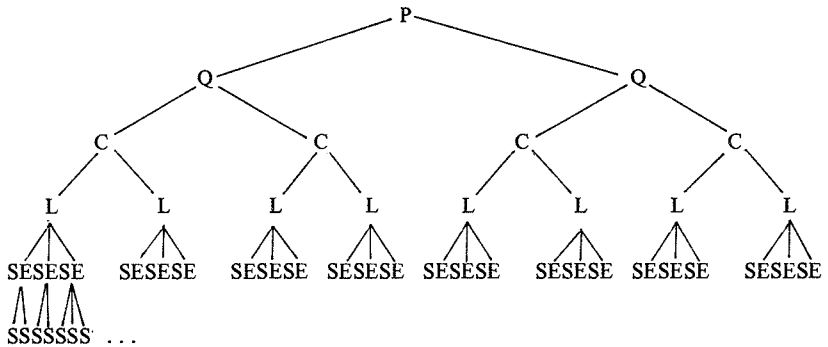
**C. Binary Interactions in the Hierarchical Construction of the Tonal Structure of the *Lü-shih***

From his idea of "branching" we can also see a hierarchical relationship in the construction of the *lü-shih*. The idea of treating the construction of the *lü-shih* as hierarchical is first implied by James J. Y. Liu.<sup>9</sup> This idea is then adopted by Jakobson:

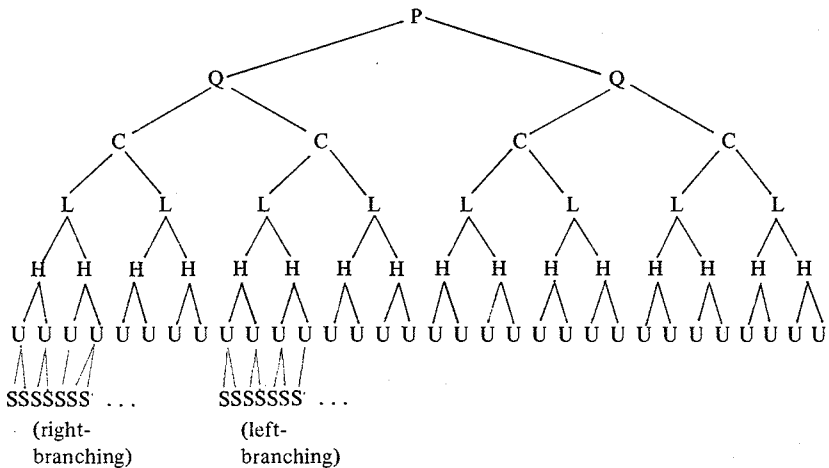
The regular strophe is a QUATRAIN and ordinarily the poems contain two quatrains (one OCTET), but they can also be reduced to a single quatrain or expanded into a sequence of quatrains. The quatrain is built of two COUPLETS, the couplet of two LINES. In the shorter meter the line is divided into two, and in the longer meter into three, SEGMENTS. Only the final segment in the line consists of three, while each other segment has two, SYLLABLES.<sup>10</sup>

We can schematize this passage into the following tree diagram (the longer meter – heptasyllables):

- |         |             |             |
|---------|-------------|-------------|
| P: POEM | Q: QUATRAIN | C: COUPLET  |
| L: LINE | SE: SEGMENT | S: SYLLABLE |



To add the level of the hemistich to the tree diagram and to modify the segment and syllable levels with Chen's theory of left- and right-branchings for the final trisyllabic segment, we have a hierarchical system of binary branchings – Figure 2: [For convenience's sake, I replace "SE" (segment) with "U" (metrical unit).]



(The right- and left-branching units are randomly chosen as examples.)

Figure 2

Now let us refresh our memory with Figure 1 (pp. ) again so that we may be sure of having a clear picture of it. When we apply the tonal arrangements summarized in Figure 1 to the hierarchical, binary-branching schemati-

zation, we find that there is a highly systematic alternation of similarity and opposition. Within each metrical unit, or at the lowest level in the hierarchy, the principle of tonal arrangements is similarity since syllables within each unit carry the same tone. As two sister units must have different tones, the principle here at the unit level is opposition.

When we come to the level of the hemistich, we find that the situation is somewhat complicated. In the first place, in either a pentasyllabic or a heptasyllabic line, the two hemistichs carry different numbers of syllables. If we consider only the metrical unit, the two hemistichs of a heptasyllabic line may have the same numbers of units; but still, the hemistichs of a pentasyllabic line carry different numbers of units. Thus, it would be rather difficult to designate the structural principle of the metrical designs at the level of the hemistich. Yet a tentative solution may be tried on condition that we consider only the metrical units, but not the syllables. I would like to adopt Linda Waugh's "minus interpretation" of the semiotic concept of markedness.<sup>11</sup> If we assign one of the *p'ing tse* tone categories as marked, the other would be unmarked. Suppose we use T to indicate the marked tone, the unmarked would be  $\underline{T}$ . T can be either the level or the deflected tone, while  $\underline{T}$  must assume the opposite tone. When we use T and  $\underline{T}$  to represent the tone value of each metrical unit in the heptasyllabic lines, we may have two types of metrical structure:

|| : major caesura (to mark hemistichs)  
 m: a monosyllabic metrical unit

Type HA :    T      $\underline{T}$     ||     T      $\underline{T}$ m  
 Type HB :    T      $\underline{T}$     ||      $\underline{T}$ m    T

For Type HA, the principle of tonal arrangements between the two hemistichs is similarity, for the tonal patterns of the third and the fourth metrical units are the same as those of the first and the second units. For example, if T represents the level tone, the tonal arrangements of type HA would be like this:

— — 1 1 — — 1

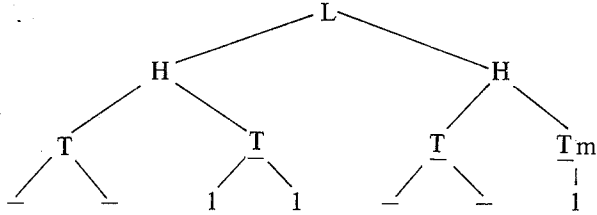
If T represents the deflected tone, then Type HA would be like what follows:

1 1 — — 1 1 —

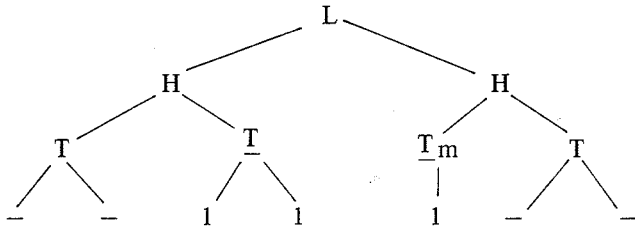
For Type HB, the principle of tonal arrangements is opposition. If we schematize these two types in hierarchical trees, we find that the difference in

the organizing principles results from the difference in unit branchings:

Type HA:



Type HB:



We may conclude that if the final trisyllabic hemistich of a line shows a left-branching, the principle of tonal arrangements between the two hemistichs is similarity; if it shows a right-branching, the principle is opposition.

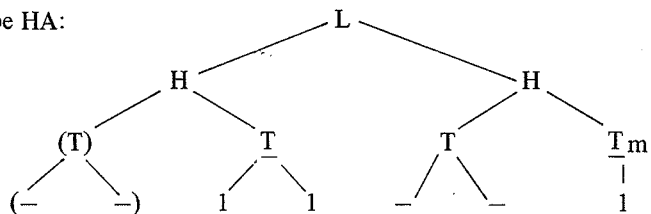
If we examine Figure 1 with the branching theory in mind, we find that there is a very systematic alternation of left- and right-branchings in each of the four types in Figure 1. Within each couplet, both lines show the same type of branching, while the two lines of the adjacent couplet must assume the opposite type of branching. We may say that if the principle of tonal structure between the two hemistichs of the first couplet is similarity, that of the second couplet is opposition and vice versa.

This tentative solution will serve better to explicate the tonal organizing principle of the heptasyllabic lines. But if we regard a pentasyllabic line as a heptasyllabic line with its initial metrical unit silent or indistinct, we may still attempt to analyze the metrical structure with the same solution. Then the two types of tonal alternations would be like this:

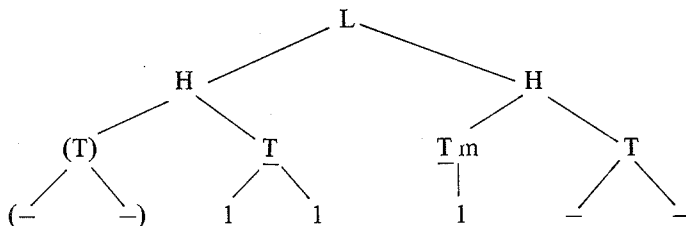
( ) : the silent or indistinct metrical unit  
 Type HA: (T)    T    T    T<sub>m</sub>  
 Type HB: (T)    T    T<sub>m</sub>    T

The hierarchical tree of a pentasyllabic line would be as follows:

Type HA:



Type HB:



The relationship between the tonal patterns of the two hemistichs of a line has never been seriously taken into consideration by critics. Maybe the metrical principle between the two hemistichs shows little importance in affecting the tonal organization in the hierarchical relations, since what is exhibited here can also be clearly discerned at the level of the metrical unit. However, if we recognize the importance of the organizing principle of tonal arrangements in determining the metrical effect of the *lü-shih* at the line level, the couplet level, and others, we should not slight its importance at the hemistich level. We have already noticed that there is a major caesura between the two hemistichs. Thus each hemistich represents a somewhat independent or isolated syntactic or semantic unit. The poetic tension generating from the interaction among the metrical, syntactic, and semantic constructions between the two hemistichs also deserves due attention.

At the line level, the principle of metrical construction also includes similarity and opposition. Within each couplet the *p'ing tse* arrangements must be symmetrically opposite to each other. But the neighboring lines of each two couplets observe the repetition of tonal properties. Thus, within

each couplet, the two lines are combined by the principle of opposition. The neighboring lines of the two adjacent couplets, however, are linked by the principle of similarity, though the left- or right-branching of the final trisyllabic hemistich may generate some discrepancy. Such discrepancy may cause little disturbance for at least two reasons. Firstly, this discrepancy is mainly caused by the syntactically motivated bracketings. Which is basically a natural rhythm of the language; thus it will not distress the reader's expectation of the rhythmic impulse. Secondly, according to the traditional rule of the *lǜ-shih* convention "license for positions 1, 3, and 5; strictness for positions 2, 4, and 6," such a discrepancy will not condemn the lines as uncanonical or unmetrical. Hence, the principle of similarity holds true in the metrical structure of the two adjacent lines of the neighboring couplets.

At the couplet level, the principle of tonal structure is opposition since the *p'ing tsê* arrangement of each couplet is opposite to that of its neighboring couplet. To be specific, the *P'ing tsê* arrangement of a couplet exhibits a near-mirror image to its adjacent one. Let us take Heptasyllabic A of Figure 1 as an example:

-----: couplet boundary

1.	--	--	1	1	-	-	1
2.	1	1	-	-	1	1	-
-----							
3.	1	1	-	-	-	1	1
4.	-	-	1	1	1	-	-
-----							
5.	-	-	1	1	-	-	1
6.	1	1	-	-	1	1	-
-----							
7.	1	1	-	-	-	1	1
8.	-	-	1	1	1	-	-

With the help of the couplet boundary we may have a clearer picture of the reflexive symmetry between each two adjacent couplets except for the final trisyllabic hemistichs that show different left- or right-branchings. We have discussed above that such discrepancy will not disturb the metrical effect of the lines.

At the level of the quatrain, the principle of tonal structure is similarity



upward, we know that the line is the first level that is highly context sensitive, for a complete idea may be conveyed only at the line level or at higher levels such as the couplet but not at lower levels than the line. We may say that among the six levels the lower three are less context sensitive, while the upper three are more context sensitive. If we assign context sensitive as the marked, the non- (or less) context sensitive would be the unmarked. An interesting fusion of context and metrical form lies in the fact that the organizing principles at the levels of the marked show a reflexive symmetry to that of the unmarked:

	Quatrain level	=	
Marked	Couplet level	x	
	Line level	= x	
	Hemistich level	= x	
Unmarked	Unit level	x	
	syllable level	=	

Another viewpoint of the same problem will further clarify the similarity/opposition relationship in the metrical scheme of the *lü-shih*. If we display a *lü-shih* poem in a template, we may have the plane figure of the similarity/opposition relationship in the tonal design as follows:

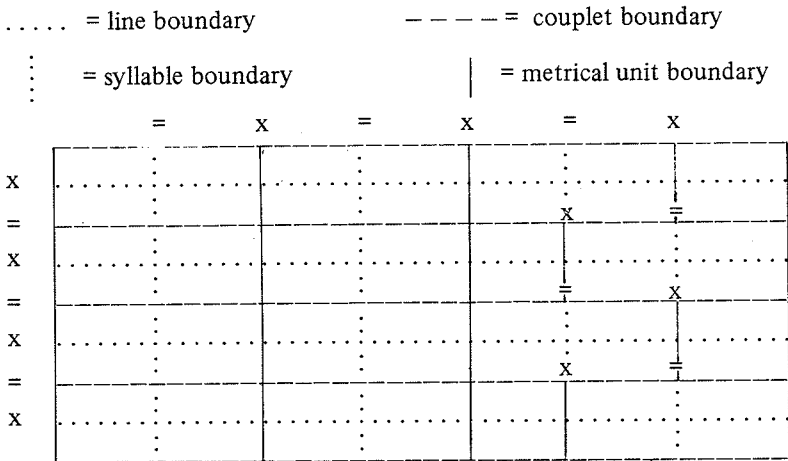


Figure 3<sup>13</sup>

In this plane figure we see a very systematic tonal alternation between similarity and opposition from left to right and from top to bottom, starting with similarity horizontally and with opposition vertically. In this figure I use dotted lines, horizontal and vertical, to indicate the minor boundaries, while lines to indicate the major boundaries. By the minor and the major boundaries I mean that a metrical unit boundary indicates a stronger caesura than a syllable boundary while a couplet boundary, stronger than a line boundary. Horizontally, the minor boundary represents the principle of similarity in tonal arrangements, while the major boundary that of opposition. Vertically, we have the reverse situation. The minor boundary represents the principle of opposition while the major boundary that of similarity. We have already discussed the reasons for such arrangements, but in this figure we may see more clearly how the T'ang poets manage to maximize variations while still maintain proper repetitions to create desirable rhythm.

Apart from exhibiting systematic tonal alternations of similarity and opposition, both Figure 2 and Figure 3 show a high degree of binary interaction. By "binary interaction" here I mean that metrical constituents operate to produce or affect rhythmic impact in pairs. In Figure 2, this is seen from the various levels on the hierarchical tree. In Figure 3, this is discerned within or across the boundaries.

Metrical constituents of all levels except the syllable level operate in pairs or in multiples of two. Though the total number of syllables in a line is either five or seven and though in each line there is always a metrical unit of only one syllable, this fact is not in conflict with my idea of binary interaction since in our discussion we have excluded syllables as operative units of the rhythmic effect.

With Figures 2 and 3 in mind, we know that two metrical units of opposite tonal properties constitute a hemistich. It is a general speech habit and also a poetic convention to avoid having a series of identical or similar phonological elements running together. Thus the binary interaction of the opposite tonal values within the hemistich will create a centripetal pull. As we know that within a line the major caesura exists between the two hemistichs; therefore, each hemistich represents a rather independent thought group. The metrical centripetal force helps solidify the semantically independent group. This analysis will have no problem when applied to heptasyllabic lines since each of the two hemistichs in each heptasyllabic line consists of two metrical units of opposite tonal values. When applied to

pentasyllabic lines where the first hemistich consists of only one metrical unit, will this analysis still hold true? My answer is affirmative. Since the centripetal force between the two metrical units of the second hemistich will help solidify the thought group in it and since the major caesura is there between the two hemistichs, the first hemistich is naturally singled out via isolation. Even without the metrical centripetal force of two different tone-bearing units to help solidify the thought group, it still stands alone as a rather independent segment.

As two metrical units make up a hemistich, two hemistichs constitute a line. We have discussed before that the principle of tonal arrangements between two hemistichs may be either similarity or opposition according to the different left- or right-branchings in the second hemistich. Thus, it is rather difficult to designate the relationship between the metrical centripetal or centrifugal pull and the semantic thought group. But if the principle between the two hemistichs of the first line is similarity, that of the second must be similarity too. Within each couplet, the two lines assume the same principle of tonal patterns between hemistichs. But the two lines of the adjacent couplets must have the opposite principle. Again, the organizing principle between hemistichs alters from similarity to opposition by twos. The theory of binary interaction works not at the hemistich level but at the line level to secure the centripetal force within each couplet.

The tonal design in the two lines within each couplet is built on the principle of opposition. According to the speech habit and the poetic convention, such an opposition in tonal arrangements will encourage a centripetal pull within the couplet. Syntactically and semantically, within a couplet a complete idea is conveyed either with verbal parallelism or without. Again the metrical centripetal pull helps solidify the semantic and syntactic cohesion.

As for the couplet level, though the principle of metrical design is opposition, such an opposition is a reflexive symmetry produced by the identical tonal arrangement in the two adjacent lines of the two neighboring couplets. This identical tonal arrangement will create a centrifugal force as against the centripetal force generating from the opposing tonal arrangement within a couplet. This centrifugal force between the two adjacent lines of the neighboring couplets will implicitly broaden the gap between couplets. As we know that syntactically and semantically one couplet is independent of the other, therefore, the metrical centrifugal effect fuses into the syntactic, semantic break.

At the level of the quatrain, the *p'ing tsê* arrangement is built on the principle of similarity again. However, as the quatrain is a comparatively larger unit, what generates from the principle of similarity is not only a replica but also a reflexive symmetry of the first quatrain. Being a replica of the first quatrain via the principle of similarity, the second quatrain is like a refrain to the first. Thus a centrifugal force is there between the two quatrains. And this centrifugal force is reinforced by the tonal repetition between lines 4 and 5. The syntactic and semantic break between the two quatrains is basically the same as that between couplets. So the metrical centrifugal force also serves to broaden the syntactic and semantic break.

On each level of the metrical constituent we see how centripetal and centrifugal forces are generated by the interaction of the similar or opposite tonal properties between each two constituents.

So far we have seen the canonical tonal patterns of the *lü-shih* and how they exhibit complex interactions between formal and functional considerations. It is true that for each poetic genre there can be a special fixed rhythmic pattern for it. The origin of this pattern must have its root in a harmonious congruence with our physical and psychological needs, which are highly subjected to the content of the poem; otherwise such a pattern would not have enjoyed popularity. So the success or failure of the rhythm of a certain poem is not to be judged by its conformity to the prescribed tonal pattern only. We also have to take into consideration the speech rhythm of the words manipulated by the poet. This is why in the metrical convention of the *lü-shih* certain violations are allowed. And this is why Jakobson says, "Besides the rules which underlie the compulsory features of verse, the rules governing its optional traits also pertain to meter."<sup>14</sup>

#### D. Conclusion

In this study I try to induce from the poetic properties of the *lü-shih* the concept of similarity and opposition as the organizing principle to unify all its poetic elements. This concept has its origin in Jakobson's principle of equivalence.<sup>15</sup> But I take a step further to propose that the various interactions between the various similar and/or opposite tonal elements are the signification center of the tonal designs of this unique poetic style.

In dealing with tonal parallelism, Matthew Y. Chen's theory of left- and right-branchings and Jakobson's idea of hierarchical construction are quite instructive in helping me work out a systematic and comprehensible approach

to the problems of the various designs of the *lü-shih*. After laying out the tonal designs of the *lü-shih* both in the hierarchical tree and in the plane figure, we can examine systematically the intricate tonal parallelism at the different horizontal and vertical levels of the poetic construction. The main argument of the present study is that by taking the concept of similarity and opposition as the organizing principle and by examining the various binary interactions between the similar and/or opposite tonal values, we are able to explicate or predict the canonical tonal patterns. What is more, with the help of the mechanism of the binary interactions between similar and/or opposite tonal values, the signification process of the rigidly prescribed tonal patterns can be systematically displayed.

## Notes

1. According to Wang Li 王力, a modern authority of Chinese prosody and author of *Han-yü shih-lü hsüeh* 漢語詩律學 (rpt. Taipei: Wên-chin, 1972), within each line of either five or seven characters, two characters make up one unit and the last character stands alone. The second syllable in each unit and the last syllable in each line are the slightly stressed positions, thus the more important positions. pp. 72-100.
2. *Han-yü shih-lü hsüeh*, pp. 72-73.
3. For details please consult Wang Li, *Han-yü shih-lü hsüeh*, pp. 73-74; G. B. Downer and A. C. Graham, "Tone Patterns in Chinese Poetry," *Bulletin of the School of Oriental and African Studies* 26 (1963), 145-48; and Roman Jakobson "The Modular Design of Chinese Regulated Verse," in *Selected Writings*, V, 215-23.
4. "Chung-kuo-shih tê chieh-chou yü shêng-yün tê fên-hsi (2) - lun tun," 中國詩的節奏與聲韻的分析(中) —論頓 in his *Shih-lun*, 詩論 pp. 162-72.
5. *A Grammar of Spoken Chinese* (Berkeley: University of California Press, 1968), p. 151.
6. *Han-yü shih-lü hsüeh*, p. 75.
7. "The Modular Design of Chinese Regulated Verse," p. 216.
8. "Metrical Structure: Evidence from Chinese Poetry," *Linguistic Inquiry*, 10:3 (1979), 380.
9. For details, consult *The Art of Chinese Poetry*, (Chicago: The University of Chicago Press), p. 26.
10. "The Modular Design of Chinese Regulated Verse," p. 215.
11. The minus-interpretation signals the absence of the unit of information associated with the marked term. It is the direct contradictory of the marked term. For details, consult Linda Waugh's "Marked and Unmarked: A Choice between Unequals in Semiotic Structure," *Semiotica* 38-3/4 (1982), 302-306.
12. Ove Lorentz, "The Conflicting Tone Patterns of Chinese Regulated Verse," *Journal of Chinese Linguistics* 8 (1980), 100.
13. Based on Ove Lorentz's schematization with revision. See Lorentz, p. 99.
14. "Closing Statement: Linguistics and Poetics," in *Style in Language*, ed. Thomas A. Sebeok (Cambridge: The M.I.T. Press, 1960), p. 364.
15. *Ibid.*, p. 358.