

The Art of Discourse in “The Story of Ying-ying”*

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Since the twelfth century, Yuan Chen's “Ying-ying Chuan” (the Story of Ying-ying) has become a favorable subject of inquiry among Chinese scholars, from whom many interesting insights have been subsequently gained, but at the same time, many times new critical questions have also been meaningfully raised (cf. Joseph Lau 1986, Wang 1987).¹ In this paper, I choose to focus my attention on the art of discourse in “the Story of Ying-ying” because, as it turns out, it not only unequivocally reveals that a modern critical approach to the investigation of the story, which had already achieved a high level of sophistication as early as the ninth century, enriches our understanding of the Chinese cultural heritage, but it also provides a new comparative perspective to a traditionally western-biased critical persuasion (cf. Francis So 1979).²

The theoretical models adopted in this paper for analyzing the art of discourse in “the Story of Ying-ying” are tagmemic theory,³ in particular, its emphasis on the analysis of overall interlocking discourse and paragraph structures, and Susan Lanser's (1981) comprehensive theory “The Narrative Act: Point of View in Prose Fiction,”⁴ which stipulates that the text as a whole must be viewed as an aesthetic expression of the circumstances in which it was created and that not only the content of the fiction but its formal structures, be investigated to understand an authorial view. The philosophical tenet in the latter model, which emphasizes the importance of cultural and social contexts, has a homologous relationship to the positions

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assumed by Chinese scholars such as Chen Yin-k'o (1948),⁵ Huang Pi-tuan (1975),⁶ and Wang Meng-ou (1983, 1987).⁷ In this important area the western view coincides very well with that of the Chinese voice.

Though I will analyze in this paper some of the most crucial discourse and paragraph structures of "the Story of Ying-ying" from a tagmemic point of view, and briefly touch upon the structures of diegetic and mimetic authorities as well as the relationship between narrator and narratee based on Lanser's model, I am particularly intrigued with the phraseological, spatial-temporal, psychological, and ideological planes which are combined to weave a fascinating tapestry that has held critics' attention for at least seven hundred years. The emphasis of this paper is, then, to explore, as Li-li Chen (1976)⁸ argues, "possible explanations for seeming inconsistencies and transparent pretexts," from a structural point of view without losing sight of socio-cultural implications.

First of all, structurally speaking, "the Story of Ying-ying" is without doubt an interlocking aesthetic whole with narrative, explanatory, dialogue, and hortatory paragraphs well-integrated into a basically dielimitic narrative discourse which can best be revealed in tagmemic terms on the discourse level by a formula much in the same manner as Lin and Munro (1984),⁹ and through the frameworks developed by Longacre (1968),¹⁰ Wise (1971)¹¹ and Myers (1972).¹² The formula thus derived to describe the discourse structure of "the Story of Ying-ying" is as follows:

$$\begin{aligned} & +\text{Aperture} + \text{Stage} + \text{Episode}_1 \dots + \text{Episode}_n \\ & +\text{Climax} + \text{Anti-Climax} + \text{Moral} + \text{Closure} \end{aligned}$$

Aperture: As in numerous narrative discourses (cf. Myers 1972, Lin & Munro 1984), the Aperture in "Ying-ying Chuan" orients the reader to the temporal-spatial setting and main dramatis personae. It is expounded by two explanatory paragraphs delineating: (1) Time: the Chen-yuan period (785-804) of T'ang China; (2) Main characters: the scholar Chang, including his basic moral integrity and briefly, the Ts'ui family as well as their relationship with Chang; and (3) Place: the Temple of Universal Salvation in P'u-chou.

Stage: To get the discourse started (cf. Longacre 1968),¹³ Yuan Chen presents the soldier's mutiny which threatens the Ts'uis and gives Chang an excellent opportunity to help them survive. This section is filled by a narrative paragraph.

Episode₁ : The "stage" set up in the preceding paragraph naturally leads to the feast hosted by Mrs. Ts'ui in honor of Chang for his crucial protection against the mutineering soldiery. It is also the critical scene in which the main female protagonist, Ying-ying, is forced to come out against her will to meet Chang for the first time. If we adopted Thrall, Hibbard, and Holman's view of plot structure (1960),¹⁴ this episode can be rightfully called "the initiating action," one which brings the opposing forces into conflict. Indeed, in this feast scene, Ying-ying "looked angrily straight ahead, as though unable to endure the company."¹⁵

Episode₂ : From the feast scene on, Chang is infatuated with Ying-ying. Luckily through Hung-niang's help, Chang manages to send a seductive poem to Ying-ying to make his feelings known to her. He receives a seemingly positive response, also in poetic form.

Episode₃ : Chang is convinced that he is cordially invited to Ying-ying's private quarters and proceeds to her chamber. Instead of achieving consummation of love as he originally imagined, however, Chang is given a severe reprimand by Ying-ying. Here Episode₂ and Episode₃ can be called "exposition," which is defined as the establishment of the situation within which the conflict develops.

Episode₄ : This is one of the most controversial scenes in the history of Chinese classical fiction in which Ying-ying surrenders herself to Chang for fornication. This event is termed "the rising action"¹⁷ which irrevocably advances the conflict to a future course.

Episode₅ : Chang tries to stabilize his relationship with Ying-ying by sending a poem of sixty lines on "An Encounter with an Immortal." As a result, Ying-ying lets him see her again, and he joins her in "the western chamber," slipping out at dawn and returning stealthily at night. Chang now has the whole situation under his strict control. This episode can be called "the falling action" where "the force destined to be victorious establishes its supremacy."¹⁸

Episode₆ : The farewell scene. Chang is going west for the scheduled examination, but Yin-ying has guessed that he's going to leave for good. A foreshadow.

Episode₇ : Chang fails the examinations, so he decides to remain in the capital. Nevertheless, he writes a letter to comfort Ying-ying and she replies with a disproportionately lengthy one.

Episode_n : Chang shows Ying-ying's letter to his friends, of whom two

write poems to commemorate the event.

Climax : This is the focus of supreme interest or intensity of a graded series of event¹⁹ Though Chang's friends marvel at the affair, Chang has decided to break up with Ying-ying. Upon inquiry, he explains to his friends why he has to suppress his love (Jen Ch'ing).

Anti Climax: Over a year later, Ts'ui Ying-ying is married, and Chang has also taken a wife. The plot then undertakes an ironical letdown.²⁰ In spite of his avowed decision to break up with Ying-ying, Chang sends word to her through her husband, requesting to see her as her cousin Ying-ying refuses his request and advises him to love his own wife. After that they never hear of one another again. Then the paragraph offers a final comment on Chang.

Moral: The story ends with a moralizing statement (cf. Longacre 1968).²¹

Closure: The final section closes the narrative with the birth of Li Shen's "Song of Ying-ying in commemoration of the affair."

This brief tagmemic analysis of the overall discourse structure in the "story of Ying-ying" suggests at least two points. First, although Longacre warns that his formula does not describe all narratives specifically but represents the general components of any narrative, in our practical application we found his framework vigorous enough to reduce "Ying-ying Chuan" into structurally meaningful units which are similar to those in the narratives already studied. That points to the plausibility of obtaining a finite set of common deep structures for all narratives. Second, in the process of reductive operation, it is possible to identify, in addition to the general constituent elements found in ordinary narratives, two other important components, Anti-Climax and Moral, which prove to be extremely crucial to our interpretation of the story. This should become clearer as we pursue our analysis further.

From the very beginning "Ying-ying Chuan" is mediated by a public narrator²² who brings into existence the fictional world and establishes the author's relation to the discourse act. This public narrator is heterodiegetic²³ and is totally uninvolved and separate from the story world. He operates as if he were an uninvolved eyewitness who reconstructs most of the story in the mode of the third-person heterodiegetic voice. Throughout the process of narration, it is interesting to notice that this conscientious narrator strictly observes what the technical decorum stipulates: namely, that an eyewitness narrator should know nothing except what he or she has seen or heard.

The point of view is not changeless, however, though the movement from

the heterodiegetic to homodiegetic (witness and participant)²⁴ voice is surprising subtle and gradual. Indeed, we are deftly advised in Episode_n that, upon being informed of the Ts'ui-Chang affair, "Yuan Chen of Henan" writes a continuation of Chang's poem, "Encounter with an Immortal," to commemorate the event. Here "Yuan Chen" appears as an uninvolved third-person minor character, yet we have no difficulty knowing who "Yuan" is supposed to signify. Next, in the Climax, the narrator further informs us that since "Yuan Chen" is supposed to signify. Next, in the Climax, the narrator further informs us that since "Yuan Chen" is especially close to the protagonist Chang, he is consequently in a position to ask why Chang has to suppress his love. Here again, the identity of "Yuan Chen" as a homodiegetic voice as in Episode_n is further reasserted. We are more prepared than ever to accept him to speak as the author and qua homodiegetic narrator. Finally in the Moral section the author/narrator eventually places himself in the fictional scene as a first-person moralizing voice to warn the readers:

"I have often mentioned the affair among
friends so that, forewarned, they might
avoid doing such a thing, or if they
did, that they might not be led astray
by it." (Emphasis is mine)

Thus it becomes progressively clear that Yuan Chen is the author, both the heterodiegetic and later on the homodiegetic narrators, and a minor character who is the protagonist Chang's intimate friend. Although we are left in the dark as to what motivates the author to trigger this imperceptible transition from the impersonal third-person narrative to the first-person, we know for sure that the sheer artistic effect which results from it is unproblematic: as Lanser²⁵ argues, a narrator who says "I" can establish over contact with the corresponding narratee, or even make direct evaluative commentary about textual events and characters, while other narrators may not. Yuan Chen did exactly that. Then, together with the adroit use of sufficient devices in formal realism²⁶ such as (1) historically real personalities, i.e., Hun Chen,²⁷ Tu Chueh,²⁸ Yang Chu-yuan,²⁹ and Li Shen³⁰; (2) actual dates, i.e., "during the Chen-yuan period"³¹ (785-804), and "in the nine months of a year in the Chen-yuan period," and (3) actual place names, i.e., P'u-chou³², Temple of Salvation³³, and Ch'ang-an, all serve to persuade a historically-minded reader

that the narrative seems to be a "true account"³⁴ of someone's life experience, and thus readers Yuan Chen's warning in the Moral components, as quoted above, abundantly unmistakable.

Yuan's didactic tendencies³⁵ toward poetry are quite well known to the students of Chinese literature. Consequently, the moralizing statement made by him in "Ying-ying Chuan" is hardly surprising. The problem, though, is to determine how he, as a narrator, communicates or rather justifies his ideology.

We understand that for about two decades some western critics have been quite disturbed by the narrator's view which is revealed in the concluding paragraphs of the story. For example, Hightower (1973) criticizes that "the narrator not only endorses Chang's course of action, but even claims to cite it as an example to be emulated . . . for there is nothing within the frame of the narrative to persuade the reader to accept Chang's rejection of Ying-ying as justified . . . it is hard to accept the narrator's assertion that Chang did well to rectify his mistake."³⁶ Though Dong's (1978) disenchantment with the narrator's ideology is not as strong as that of Hightower's, it is by no means elusive: "Out of her struggle for happiness, Ying-ying then become a warning for, and a woman to be avoided by all society and posterity and Chang on the other hand is praised for 'rectifying his mistake' (pu-kuo)."³⁷ Yim (1979) is also strongly puzzled by the narrator and Chang's friends who "express complete approval of Chang's action."³⁸ And Dudbridge (1983) sums up, I feel, the humanitarian critics' sentiments most succinctly: "His story is a 'mistake put to rights,' and his conclusion is that such things had best not taken place at all . . . there is pain, regret. But with human fidelity lost and forgotten, there is nothing left to admire."³⁹ In short, the questions raised by these critics are as follows:

- (1) Does the narrator wholeheartedly approve of Chang's action?
- (2) How do we evaluate the narrator's mimetic authority⁴⁰ in view of the observed "contradictions" in the story from these critics' vantage point?

To discuss these questions meaningfully, we have to analyze deeper levels of narrative structure further.

As the story unfolds, the text begins in the diegetic mode, that is, in the

narrator's own voice. Half way through the Aperture, the text then enters the direct speech narration⁴¹ with Chang's response to the question, why he has not had relations with a woman. After this, the discourse then returns to the narrator's voice. This simple narrative pattern, switching from the diegetic narration to the direct speech, prevails throughout the discourse to advance the plot and to provide subjective or objective information about the main protagonists with only two rare exceptions. These are: (1) an indirect "tagged" discourse⁴² appearing in the Episode_n in which, surprised by Ying-ying's sudden, passionate self-surrender, Chang wonders whether if it is but a dream, and (2) a mimetic discourse⁴³ appearing in the Episode₇ in which Ying-ying sends a disproportionately lengthy letter to Chang. In both rare instances the phraseological stance parallels the ideological, psychological, and temporal developments in structuring the point of view which first brings us inside and then away from Chang's and Ying-ying's consciousness. The importance of these two rare cases will become clearer below. In the meantime, conspicuously absent from this pattern are the modes of psychonarration, indirect free (narrated) speech, and interior monologue which are considered, even in the West, as innovations of the last century.⁴⁴ We have to hasten to point out however, that the indirect "tagged" discourse and the direct speech which also represent the newer modes of narration in the 1800s in the West were already present in this T'ang Ch'uan Ch'i. Last, but not least, are the only three occasions in which, aside from her poems, Ying-ying is shown to speak out in the direct speech mode. In each occasion, the author allows her an opportunity to fully express herself. She does so competently, through her situation is uncontrollably worsened each time. Again, in this case, the phraseological plane reflects the developments in psychological stance.

Basically, the spatial stance furnishes devices for structuring the relationship between a narrator and his textural world.⁴⁵ As it turns out at the end of Ying-ying Chuan the author/narrator is the protagonist's intimate friend, the spatial stance of the narrator then naturally has to follow the orientation of Chang, often by looking with him or sometimes also looking at him. This spatial ordination from Chang's perspective interestingly provides a kind of quasi-focalization on him⁴⁶ and conveys a greater sense of immediacy. Indeed, except in Episode₁, the feast scene, and in Episode₆, the farewell scene, in which more characters are present, the spatial stance unequivocally

concur with the position of Chang. Now let us take a look at the relative positions of the narrator in the following examples:

“When she (Hung-ning returned the next day he (Chang) made shamefaced apologies” (Episode₂);

“As Ying-ying finished speaking, she turned on her heel and left him” (Episode₃);

“As Hung-ning urged her to leave, she wept softly and clung to him” (Episode₄).

Here it is observable that a shifting spatial stance moves the narrative from the central hall where Chang is treated to a banquet and meets with the irritated Ying-ying (Episode₁), to her private quarters where he is given a reprimand (Episode₃), and then to Chang's veranda where Ying-ying offers herself to Chang (Episode₄). This spatial orientation permits us to see Ying-ying in both public and private occasions from the “suprapersonal fixed” stance of Chang.⁴⁷ That is why it might unfortunately evoke a false impression that the narrative is biased in Chang's favor.⁴⁸ It is false because Episode₇ which immediately follows is largely epistolary in nature and is unambiguously marked by the fixed intrapersonal ordination of Ying-ying. This disproportionately lengthy mimetic discourse, I feel, is documentation of Ying-ying's powerful elucidation of her own seemingly inconsistent behavior up until their unfortunate break-up.⁴⁹

The psychological stance is the most intricate aspect of the discourse act in “Ying-ying Chuan,” and hence is the most difficult to interpret. From the beginning, we come to know the protagonist Chang from the vantage point of the narrator. This objective information⁵⁰ is immediately supplemented by subjective information⁵¹ provided by Chang's direct speech as a response to his friends' query, as we discussed earlier in the section about phraseological stance. Although Chang is described in this manner as the central figure, and the fixed suprapersonal ordination helps to earn him a quasi-focalizing role, the narrator seems unwilling to grant him the center of consciousness. For instance, when the shifting spatial stance accompanies Chang to Ying-ying's boudoir, Chang is not placed in a focalizing posture:

On the night of the fifteenth Chang used the tree as a ladder to get over the wall. When he came to the western chamber, the door was ajar. Inside, Hung-niang was on a bed. He awakened her and she asked, frightened, "How did you get here?" (Episode₃)

It seems that the invisible, invading eyes of the narrator are persistently present at the scene to faithfully chronicle Chang's calculated transgression. What is conspicuously absent, in this instance, is the perceptual marker⁵² which is customarily accorded to a focalizing protagonist. As if this chosen device were not convincing enough, an external vision is again adopted in the next scene:

"Then there was Hung-niang again, with Miss Ts'ui leaning on her arm. She was shy and yielding, and appeared almost not to have the strength to move her limbs." (Episode₄)

These two cases serve to suggest, just as Francis So⁵³ points out quite correctly in his comparative study of Ch'uan Ch'i and Middle English tales that narrators in Chinese Ch'uan Ch'i are more interested in the "personae's outward performance than their inward revelation." Indeed, the only close internal vision invoked in the entire narrative seems to be in the indirect tagged form in Episode₄:

"(It) seemed as though (Chang) were still dreaming."

"Chang felt a kind of loating lightness and wondered whether this was an immortal who visited him, not someone from the world of men."

"With the first light of dawn Chang got up, wondering was it a dream?"

The depth of internal vision represented in these three cases is incontrovertibly deeper than elsewhere, but it surely does not foray into Chang's deeper mental processes exhaustively enough. Even the recurring word, dream, is but a general, descriptive term which may start to acquire a structurally meaningful signification only when we take the terminus sentence of the paragraph,

"The contrast with her (Ying-ying) stiff formality at their last encounter was complete."

as a closing comment on the action of the paragraph nucleus.⁵⁴ The word, "dream," then, may logically suggest Chang's shocking disbelief that a morally upright young woman would suddenly surrender to him just a few nights after having reprimanded him for exceeding moral boundaries. To sum up, apart from this rare instance (Episode₄) and later on Ying-ying's self-revealing letter (Episode₇), the psychological stance is uniquely marked by a reductiveness in the narrator's overt role. Consequently we agree with Li-li Chen⁵⁵ that the protagonists' psychological complexity in "Ying-yin Chuan" is largely implied by what they do and fail to do.

To be sure, there is more objective information about Ying-ying than about Chang except for whatever is conveyed through her direct speech and her letter. From the start, she is presented through a heterodiegetic voice when she first appears in Episode₁. When she makes her second appearance in the story, an objective, external vision is maintained. But, of course, not all of the narrative strategies in the discourse act are as easily identifiable as in these instances. In fact, as mentioned above, there are contexts (i.e., Episode₄ and Episode₅) in which Chang may also suitably serve as a focalizer, but the narrator refuses him this role. This stern refusal sometimes inconveniently leads to indeterminacy in the psychological plane which, in turn, makes the structuring of an ideological stance difficult. Take Episode₅ as an example. Toward the end of this episode, the paragraph seems to start with the diegetic mode:

"Miss Ts'ui was a very good calligrapher and wrote good poetry, but for all that he kept begging to see her work, she would never show it." (Though she did so at first.)

"She loved Chang very much, but would never say it in words." (Though she said so later in her letter.)

"In one occasion she was playing cither alone at night. She did not know Chang was listening, and the music was full of sadness. As soon as he spoke, she stopped and would play no more. This made him all the more infatuated with her."
(But she volunteered to play for him later.)

These sentences (the ones in parentheses are mine) may at first strike one as providing objective information in the heterodiegetic voice about Ying-ying, but upon closer scrutiny, they seem to represent as good sample of Chang's attack on Ying-ying's so-called unpredictable personality, in Chang's own words: "I can't imagine what she might turn into" (Climax). This makes us seriously wonder whether the thoughts and feelings presented in this paragraph are, in fact, Chang's, or have they have just filtered through the narrator's consciousness?⁵⁶ This assumption is obviously unsatisfactory as there are no syntactical or lexical markings to substantiate the claim. We are not sure that the narrator's speech infiltrates the protagonist's consciousness/discourse. Could it be the case that the narrator also perceives this as Ying-ying's "tragic flaw" and hence endorses Chang's view? This may lead us to question the narrator's mimetic authority. If this is the case, as Ying-ying's direct speech and mimetic discourse that immediately follow prove just the opposite – it is largely due to Chang's disparity of understanding of Ying-ying a dramatic irony, to be sure, of their unfortunate relationship. And yet the narrator still makes available, as mentioned above, a generous opportunity for Ying-ying to demonstrate her innocence. She did so admirably, and her own words are evidence:

"I see you are not happy and I have no way to cheer you up. You have praised my cither playing, and in the past I have been embarrassed to play for you. Now that you are going away, I shall do what you so often requested." (Episode₆)

“Loving you as I do, I have no way of repaying you, except to be true to our vow of lifelong fidelity . . . if your solemn vow becomes dispensable, still my true love will not vanish though my bones decay . . . my love in life and death is told in this.”
(Letter, Episode₇)

A careful reading of Ying-ying's direct speech and her letter makes one feel strongly that the above lengthy quotation is just a part of Ying-ying's powerful refutation of Chang's convenient accusation mentioned earlier. It also renders Chang's theory for “Jen Ch'ing” in the Climax completely groundless. Even though one might argue that these constitute veritable, subjective information with Ying-ying as the perceiver, it just nicely complements the gap left by the imbalanced adoption of Chang as the quasi-focalizer in the overall discourse. So, the importance of the letter surely can not be understated. Indeed, it occupies approximately one fifth of the space in the overall text, considerably longer than any structural unit in the discourse except Yuan Chen's own poem which is a continuation of Chang's “Encounter with an Immortal” and which is dismissed by Hightower as having scarcely and function save “impeding the flow of narrative without contributing either the illumination or emotional depth.”⁵⁷ As Lanser points out, “temporal pacing can provide another index of a narrator's psychological and ideological stance by suggesting what he or she finds important enough to present in depth.”⁵⁸ The peculiar length of Ying-ying's letter in the overall discourse act, therefore, should be reckoned, I feel, as a reflection of the temporal stance in the story and as a structuring of the narrator's attitude toward the protagonists. Hightower⁵⁹ is justified to maintain that “there is remarkable objectivity in presenting both sides of the affair.” Based on this analysis of temporal pacing, it is tempting to infer that the heterodiegetic narrator does not wholeheartedly approve of Chang's action.

Now we finally come to the problem of interpreting the ideological stance in “Ying-ying Chuan.” Lanser posits a spectrum of ideological authority.⁶⁰

- (1) Authorial narrators have higher authority as carriers of ideology than do fictional characters;

- (2) If the person uttering a given stance is in a position of dominance in the narrative structure, then his/her ideology carries more authority than it would carry if expressed by a subordinate personage;
- (3) Focalizers have a higher authority than the non-focalizing personae, so long as the particular voice has a reliable mimetic authority in general;
- (4) Less dominant are carriers of an alternating (ideological counterpoint), polyphonic transmission; and finally
- (5) Carrier of subordinate of voice.

As a quasi-focalizer, Chang seems to be a natural carrier of ideological stance, one who has a higher authority than the other characters. Indeed, he outspokenly voices his position in the Climax component which is analyzed in Diagram 1. In this part the story reaches its intensity – Chang decides to break ties with Ying-ying. Responding to the narrator's query, he delivers his now famous theories of "Yao" ("witch", see Text, Explanatory Paragraph, in Diagram 1) and "Jen Ch'ing" ("suppression of love," see Result, in the same Diagram).

The structure of the Climax is fairly simple. It begins with the SETTING which expresses a circumstance and a preview of the activities which are to follow. It is then followed by a single BUILD-UP, filled up with a simple Dialogue Paragraph. The Climax finally concludes with a TERMINUS which offers a closing comment after the action of the paragraph nucleus. Chang's theories of "Yao" and "Jen Ch'ing," which basically attack Ying-ying's personality, have been interpreted as a groundless accusation in our earlier discussion of psycho-temporal stance in view of internal textual evidence (cf. Hightower 1973, Dong 1978, and Yim 1979), as conventional rhetoric which signifies less thematic importance (cf. Chen 1948, Hsia 1968⁶² and Lau 1986), and as corrupt social practice and expectation of the *Jinshih* class at that time (cf. Chen 1948 and Huang 1975). Consequently, the Climax rightly concludes with the private narratee's ambivalent ideological stance: "everyone present sighed deeply." That might suggest sympathy that the textual voice is willing to accord to Ying-ying, even though the actual social practice could prove to the contrary. In short, since Chang's intellectual and moral

trustworthiness are contextually questionable, his mimetic authority as well as his status as a major carrier of ideological stance are considerably weakened (cf. Gutwinski 1976)⁶³. This interpretation is further reinforced by his loss of sound judgement (*huo*) in the Anti-Climax analyzed in Diagram 2.

Over a year later Ying-ying is married and Chang has taken a wife. One day, while passing through her village, he suddenly changes his mind and decides to pay her a visit, though as a cousin not a lover. This time the married Ying-ying refuses to yield to his request. He feels disappointed and hurt, and he shows it in his face. At this critical moment it is none other than Ying-ying who finally comes forward to enlighten him by sending him a poem:

“Any love you had then for me
Will do for the one you have now.”

As a married man, Chang's love should go, as Ying-ying rightly indicates, to his own wife instead. It seems Chang had taken her enlightenment seriously and made no more outrageous advances, therefore:

“After that they never heard of one
another again. His contemporaries
for the most part conceded that
Chang had done well to rectify
his mistakes.”

The sentence, “Chang had done well to rectify his mistakes,” has been construed as an unqualified endorsement of Chang's course of action by the narrator (cf. Hightower 1973, Dong 1978, and Yin 1979). But, this was already proved to be just diametrically opposite to the temporal and psychological stances adopted in the overall narrative act revealed in our analysis above. Besides, if we treated the above two sentences on the basis of the tagmemic theory (see Diagram 2) as integral parts of the same structural unit in a compound narrative paragraph (cf. Ku Ch'iung and Tung Te-chen 1982),⁶⁴ it is obvious that after and only after Chang, following Ying-ying's enlightenment, decides not to see the married Ying-ying for good, does the private narratee come out again to acknowledge that Chang has done well to rectify his mistakes (*Shan pu-kuo-che*). In other words, while recognizing

Chang's previous improper acts (Kuo), the emphasis, in this particular sentence, is on his ability to regain sound judgement (pu-kuo). This is followed by the authorial-I narrator's unmistakable statement which properly represents the ideological stance of highest authority (analyzed in Diagram 3). In short, the authorial-I narrator's "explicit ideology"⁶⁵ is to forewarn: (1) those who hear the story so that they will not commit the same mistakes, and (2) if they do, they might not be led astray by it. The moralistic language invoked seems to imply that the authorial-I narrator, like the private narratee, gently disapproves of Chang's "improper acts" in the past, and he hopes that (1) his narratee will not commit the same mistakes of seducing an innocent woman to commit fornication and the subsequent breaking of a vow of lifelong fidelity, and that (2) his narratee will not lose his sound judgement like Chang who pays an inappropriate visit to a married, former lover because of his infatuation (huo).⁶⁶ This dominant ideology is reinforced by the ideological stance of a subordinate voice, Chang's contemporaries, in the preceding sentence which we discussed earlier. The ideological stances of the dominant and subordinate voices are also truly in line with Yuan Chen's didacticism which emphasizes the moralistic significance of literature. Besides, they are also congruous with the socio-cultural context at that time which stipulated the strict separation of sexes and did not encourage either fornication or adultery (cf. Dong 1978).⁶⁷

**DIAGRAM 1: CLIMAX
A NARRATIVE PARAGRAPH**

All of Chang's friends who heard of the affair marveled at it but Chang decided to break with Ying-ying.	SETTING
Yuan Chen was especially close to him, and so was in a position to ask him for an explanation.	B – UP: S D P EXCH ₁ : SP (Q)
Chang said: "It is a general rule that those women endowed by Heaven with great beauty invariably either destroy themselves or destroy someone else.	SP ₃ (A): EXP P: TEXT
If this Ts'ui woman were to meet with someone with wealth and position, she would use the favor her charms gain her to be cloud and rain or dragon or monster – I can't imagine what she might turn to.	EXPOSITION ₁
Of old Emperor Hsin of the Shang and King Yu of the Chou were brought low by women in spite of the size of their kingdoms and the extent of their power; their armies were scattered, their persons butchered, and down to the present days their names are the object of ridicule.	EXPOSITION ₂
I have no inner strength to withstand this evil influence.	REASON
That is why I have resolutely suppressed my love	RESULT
At this statement everyone present sighed deeply.	TERMINUS

Notes: B – Up: Build-up; S D P: Simple Dialogue Paragraph; EXCH: Exchange; SP: Speech; Q: Question; A: Answer; EXP P: Expository Paragraph.

DIAGRAM 2: ANTI-CLIMAX
A COMPOUND NARRATIVE PARAGRAPH

Over a year later Ts'ui was married, and Chang for his part had taken a wife.	COMP NARR: SETTING
Hoping to pass through the place where she was living, he sent word to her through her husband, requesting to see her as a cousin.	BUILD-UP ₁
The husband spoke to her, but Ts'ui refused to appear.	BUILD-UP ₂
Chang was so disappointed and hurt that he showed it is his face.	BUILD-UP ₃
When Ying-ying learned about it, she secretly sent him a poem which read: Emaciated, I have lost my looks, Tossing and turning, too weary to leave my bed. It's not because of others I am ashamed to rise, For you I am haggard and before you ashamed.	BUILD-UP ₄
She never did appear.	BUILD-UP _n
A few days later Chang was about to leave, she sent him another poem to say a final farewell: Cast off and abandoned, what can I say now, Whom you loved so briefly long ago? And love you had then for me Will do for the one you have now.	COMP NARR: BUILD-UP ₁
After that they never heard of one another again.	BUILD-UP _n
His contemporaries for the most part conceded that Chang had done well to rectify his mistakes.	TERMINUS

Note: COMP NARR: Compound Narrative Paragraph.

DIAGRAM 3: MORAL
A HORTATORY PARAGRAPH

I have often mentioned it among friends so that, forewarned, they might avoid doing such a thing, or	WARNING ₁
If they did, that they might not be led astray by it	WARNING ₂

Notes

1. Joseph Lau, "Yú-wù Chia hò, Chang Sheng Jen Ch'ing?" in *United Daily* December 9, 1986. Meng-ou Wang, "Ch'uan-t'ung wen-hsueh lun-heng" (Taipei, 1987).
2. Francis So. *The Romantic Structure: a Rhetorical Approach to Ch'uan Ch'i and Middle English Tales*. Doctoral Dissertation. University of Washington, Seattle, 1979.
3. See especially R. Longacre, *Philippine Languages: Discourse, Paragraph, and Sentence Structure* (Santa Ana., California: The Summer Institute of Linguistics, 1968).
4. S. Lanser. *The Narrative Act* (Princeton, N. J.: Princeton University Press, 1981).
5. Yin-k'o Chen, "Notes on the Biography of Ying-ying," *Academia Sinica Bulletin of the Institute of History and Philology*, 10 (April 1948), pp. 181-187.
6. Pi-tuan Huang, "Chang Shen di hsuan-jé: Tan T'ang-rén hsiao-shuo-li di kung li sè-tsai," *Chung-Wai Literary Monthly*, 4:5 (Oct. 1975), pp. 78-83.
7. Meng-ou Wang, *T'ang-rén hsiao-shuo ch'iao-shih* (Taipei 1983). *Ch'uan-t'ung wen-hsueh lun-heng* (Taipei, 1987).
8. Li-Li Chen, trans. *Master Tung's Western Chambers Romance* (Cambridge: Cambridge University Press, 1976), p. xi.
9. J. S. Lin, & S. Munro, "The Discourse Lexemic Structure of Yang Wen Lan-lu Hu Chuan," *Tamkang Review* 14:1,2,3,4 (1984) pp. 417-434.
10. R. Longacre, op. cit.
11. Mary Wise, *Identification of Participants in Discourse* (Norman, Oklahoma: Summer Institute of Linguistics, the University of Oklahoma, 1971.)
12. Marshall Myers, "A Tagmemic Analysis of Hemingway's 'A very Short Story': An Exercise in the Applicability of Linguistic Methodology to Literature" in *From Soundwave to Discourse: Papers from the 1971 Mid-American Linguistic Conference*, ed. D. Hays and D. Lance (Columbia, Missouri, 1972), pp. 158-66.
13. Longacre, op. cit., p.6.
14. In A. Preminger, ed., *Princeton Encyclopedia of Poetry and Poetics* (Princeton, N.J.: Princeton University Press, 1965), p. 625.
15. Most of the Chinese translation adopted here in this paper is from J. Hightower, "Yuan Chen and 'The Story of Ying-ying,'" *Harvard Journal of Asiatic Studies*, 33-34 (1973-4), pp. 90-123.

16. Preminger, op. cit., p. 624.
17. Preminger, *ibid.*, p. 625.
18. Preminger, *ibid.*, p. 625.
19. Preminger, *ibid.*, p. 142.
20. Preminger, *ibid.*, p. 39.
21. Longacre, op. cit., p. 6.
22. S. Lanser, op. cit., p. 158.
23. Lanser, *ibid.*, p. 158.
24. Lanser, *ibid.*, p. 158.
25. Lanser, *ibid.*, p. 174.
26. Lanser, *ibid.*, p. 164.
27. Hun Chen, Governor-General of Chiang-chou, died in Ho-chung in 799.
28. Tu Ch'ueh, Prefect of T'ung-chou and Imperial commissioner of Chiang-chou.
29. Yang Chü-yuan, Yuan Chen's contemporary. He was a poet.
30. Li Shen, Yuan Chen's contemporary died in 846.
31. Chen-yuan period (785-804), Emperor Te-tsung of Tang's reign.
32. P'u-chou, in Yung-chi hsien, Shansi.
33. Temple of Universal Salvation, P'u-chiu ssu in P'u-chou.
34. Lanser, op. cit., p. 164.
35. cf. A. Palandri, Yuan Chen (Boston: Twayne Publisher, 1977), pp. 57-66.
36. Hightower, op. cit., p. 104.
37. L. Dong. *The Creation and Life of Cui Yingying* (c. 803-1969) Doctoral dissertation, University of Washington, Seattle, 1978, p. 78.
38. Sarah Mcmillan Yim, *Structure, Theme and Narrator in T'ang Ch'uan Ch'i*. Doctoral dissertation, Yale University, 1979. p. 179.
39. Glen Dudbridge. *The Tale of Li Wa* (London: Oxford University Press, 1983), p. 72.
40. Lanser, op. cit., p. 169.
41. Lanser, *ibid.*, p. 187.
42. Lanser, *ibid.*, p. 187.
43. Lanser, *ibid.*, p. 187.
44. Lanser, *ibid.*, p. 191.
45. Lanser, *ibid.*, p. 191.
46. My interpretation is a bit different from Hightower's. See Hightower, op. cit., p. 103. He said: "The story begins as a third-person narrative, with the action viewed through Chang's eyes. Until we read Ying-ying's letter, we depend on his insights to know her state of mind, though we have already heard her reproachful speech when he is about to abandon her."
47. cf. Yim, op. cit., p. 126.
48. cf. Palandri, op. cit., p. 50-56.
49. cf. Yim, op. cit., p. 126-27.
50. Lanser, op. cit., p. 205.
51. Lanser, *ibid.*, p. 205.
52. Lanser, op. cit., p. 271.
53. Francis So, op. cit., p. 25.
54. Longacre, op. cit., p. 76.
55. Li-li Chen, op. cit., p. xi.

56. Lancer, op. cit., p. 188.
57. Hightower, op. cit., p. 103.
58. Lanser, op. cit., p. 201.
59. Hightower, op. cit., p. 123.
60. Lanser, op. cit., p. 220-222.
61. "Denouement" is defined here as: "episode in which the conflict called forth by the initiating action is irremediably resolved." See Preminger, op. cit., p. 625.
62. C. T. Hsia, "A critical Introduction", in S. I. Hsiung, trans. *The Romance of the Western Chamber* (New York: Colombia University Press, 1968), p. xiii.
63. W. Gutwinski, *Cohesion in Literary Text* (The Hague: Mouton, 1976), pp. 169-250.
64. Ku Ch'iuang and Tung Te-chen, *Chung-kuo ku-tai tuan-pien hsiao-shuo hsuan* (Shih-chia Chuang, Hua-shan Wen-yi chu-pan she, 1982), p. 325.
65. S. Lanser, op. cit., p. 216.
66. "Infatuate" is defined as: "To inspire with a foolish and extravagant love or desire." See p. Gove, *Webster Third International Dictionary* (Springfield, Mass.: Merriam Co., 1976), p. 1157.
67. Dong, op. cit., p. 72. "The inner and outer quarters have their own boundaries, as men and woman have their different groups. Do not look beyond the walls and do not walk beyond the courtyard . . . Only by establishing oneself properly and correctly can one be a human being."