

## Rhetorical Devices in the Chinese Literary Tradition

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The conception of rhetorical figures or tropes has never been clearly established or isolated as a field of study in the Chinese tradition, although in the traditional criticism there was no lack of references to the notion of *fa* (technique). In the *Wen-hsin tiao-lung* (late 5th cent.) there were already chapters devoted to the discussion of technical devices, some of which are clearly rhetorical figures or have properties of figures. Rhetoric as studies of tropes and schemes was always undifferentiated and often undifferentiable from the more general discussion of literature. This fact seems to point to some fundamental difference in the Chinese approach to the literary art from that of the West, and a thorough examination of the problem may be useful for a precise understanding of the literary principles in the Chinese tradition. This, however, is not a task the present paper wants to undertake. The paper would try, instead, to look at an area related to this issue by examining some of the rhetorical or literary devices singled out for discussion in the *Wen-hsin tiao-lung*. This will in a way prepare for more detailed studies of the problem that has so far received little critical attention.

Some of the devices discussed in the *Wen-hsin* clearly work like tropes and schemes, but often the case is ambiguous. The principles underlying most of these devices are also manifested at a level beyond the linguistic mechanism, and the devices are important to the Chinese literary tradition because of their ability to perform certain cultural functions. The requirement of these functions in turn shapes the devices into specific forms of manifestation in their later development. In other words the selection and the application of the devices seem culturally related. In the following discussion we will look at the linguistic operations of the devices, the motivations of the devices, the relationships among the devices, and their analogical manifestations on a level beyond the local linguistic units.

*Li-tz'u* 儷辭 (pairing of expressions), or parallelism, is the first technical device dealt with in the *Wen-hsin* (ch. 35). This suggests Liu Hsieh's

recognition of its prominent position in the Chinese tradition. The device of parallelism can be seen as a quintessential image of the Chinese language, literature, epistemology, and cosmology; it is all of these put in a nutshell, so to speak. Liu Hsieh in the opening sentences of the chapter points out the analogy between the pairing of literary expressions and the symmetry existing in nature (or the latter as the natural model for the former). The concept can be traced back to the cosmogony based on the theory of *yin* and *yang*, which sees things as generated by the interaction of the two forces and everything in the phenomenal world operates also by the continuous movement between these forces.<sup>1</sup> The cosmogenic view is carried over into the epistemology in the tradition: the principle of binary opposition becomes the primary way of determining meaning or delineating the pattern of significance. Parallelism as a binary system is closely related to the perception of significance in the Chinese mind.

In the literary tradition, parallelism is generally associated with the Recent Style Verse of T'ang as one of its required features. But in fact, it is used in both poetry and prose even in such early texts as *Shih-ching* and *I-ching* (and the commentaries associated with it), where it may be considered a figure appearing irregularly. But before long the device started to assert itself so much that it formed the basis of both the *fu* 賦 (rhyme-prose) and *p'ien-wen* 駢文 (parallel prose) as their generic feature (the monosyllabic nature of the language has much to do with this). The term was almost synonymous with the belletric writings in the classical language, and it often became the central factor in the determination of literary movements and formed the issue of debate in literary controversies throughout the history. A device with potential of great flexibility, parallelism was regulated into the most strict form in T'ang poetry regarding its range of units (the length of syntagms involved), its syntactic relationship, and the relationship of the phonetic and semantic elements within the parallel structure.

Rather than characterized by the use of words in an unusual sense or in an unusual syntactic position as a figure is characterized, parallelism in Chinese tradition is shown in the figuration of two paired units involved in a display of similarity and contrast over their syntactic and semantic elements (and phonetic elements as well in the Recent Style poetry). Although not a figure in the normal sense, it shows many of the traits of a figure by its *deviation*, its *repetition* (syntactic redundancy), and its production of a certain literary *effect* through these features.<sup>2</sup> As a device, it is based on

repetition within the structural units, the basis for a parallelism being a repeated syntax. Over this basis is then applied the semantic items by the principle of resemblance and contrast and the phonetic categories by that of opposition. This is a structure interlaced with patterns. The recognition of the patterns (of repetition), or the expectation and the confirmation, then seems to constitute the activity that gives rise to the esthetic pleasure. However, the repetition in the parallel structure is not absolute; a variation by contrast (antithesis) in semantic selection in fact is often recommended.<sup>3</sup> The possibility of antithetical matching breaks the routine of expectation, for a choice must then be made at every juncture of the second unit, and to the reader, the recognition or confirmation is preceded by a brief instant of suspense. Furthermore, outside the genres of *fu*, *p'ien-wen* and Recent Style poetry, a parallelism is not recognized until one has finished reading the couplet as a whole (or at least until enough syntagmatic elements in the second line are processed to signal that a matching is going on). Then the recognition entails a synchronization of the reading (or the syntagmatic elements brought into a paradigm). In other words, the structure embodies the principle of repetition (resemblance) in syntagmatic form, but at the same time presents the necessity of binary choice such that a suspense of expectation comes before the recognition, which turns out to be a confirmation rather than a correction of deviation. As the confirmation on the formal level allows for variation on the semantic, substantial level, the variations often become a test of the composition skills. The prolific varieties of *tuei* 對 (matching) (such as those given in the *Bun-kyō hifuron* 文鏡秘府論) add to the variation within the expected configuration.

Outside of the verse form, parallelism also continued to show its prominence in all modes of writing. Even the so-called *san-wen fu* ('unrhymed' rhyme-prose) of the Sung that had pretty much freed itself from the restrictions of the regulated *fu* of the T'ang still tended to use the parallel format when it came to the presentation of a central point in a piece.<sup>4</sup> Parallelistic style also worked its way into the bureaucratic writings, as exemplified by the examination essay of *pa-ku wen* 八股文 (eight-legged prose), a composition characterized by the use of a series of parallel sentences in its central part.

In later literary genres, parallelistic principles are applied on narrative and drama in various ways. It is a fact that parallel sentences do not fare well in narrative prose, and after the experiment in the T'ang work "Yu-hsien k'u" 遊仙窟 (Abode of the Playful Goddesses), it has to wait for the Ch'ing

time for any attempt to revive the practice again.<sup>5</sup> On the other hand, narrative verse using parallelism is not an uncommon phenomenon, although the story-telling function of verse eventually developed into a prosimetric form (which combines prose and poetry) that consigns the narrative function to plain prose. This seems ultimately to attest to the inadequacy of parallel verse for mimetic, narrative purpose. But even as the linguistic parallelism proves unsuitable for telling of events on the surface, the principle of binarism often underlies the patterning on the higher level of organization, such as character relations and the structure of large sequences of events or episodes, which in a way reflects the philosophical binarism of the *yin-yang* theory.

This kind of high level parallelism is inherited in drama as well. Chinese drama, as seen in the Yüan *tsa-chü* 雜劇 and the Ming *ch'uan-ch'i* 傳奇 is essentially an enactment of the prosimetric narrative that originated in the popular entertainment tradition. It combines prose with poetry; the former sets the narrative context or the dramatic situation, the latter (which makes up the main part of the text) expresses the character's sentiments and reactions to the situation. But the scenes or acts<sup>6</sup> are often organized by contrast of mood or atmosphere (in terms of *leng* 冷 and *jo* 熱, or "cold / quiet" and "hot / noisy"), the most obvious example being the *P'i-p'a chi* 琵琶記 (The Lute Song) where scenes of poverty and hardship of life at home endured by the hero's wife are alternated with the scenes of his new found glories and luxuries in the capital. At such a level, it is the propositional units rather than the linguistic units that are being put in contrast, and consequently the notion of effect must be seen in relation to the perception of the larger pattern and thematic significance rather than to the subliminal psychological effect of linguistic processing of the rhetorical devices.

As *li-tz'u* has its "roots" in the philosophical tradition, the next set of devices to be discussed, *pi* 比 (metaphoric comparison) and *hsing* 興 (evocation) are mainly literary in their origin. *Pi* and *hsing* are no doubt most frequently discussed literary devices (or modes) in the Chinese tradition and they are also most problematic (particularly the latter). Besides their central position in Chinese poetry, *pi* and *hsing* receive much critical attention also because of their similarity to metaphor, the most important of all tropes in the Western tradition (*pi* in its generalized sense as *pi-yü* 比喻 is metaphor). But like *li-tz'u*, *pi* and *hsing* are figures which at the same time are more than figures (cf. the metaphysical poetry that builds on an elaborate metaphor); they also represent two modes of poetry writing. In the case of *hsing*, the

device is developed into a principle of esthetics that relates the subjective consciousness of the experiencer to the external world in the process of a creative act. As *li-tz'u* repeats two syntactic units by juxtaposition in a couplet, *pi* and *hsing* introduce an analogy into two distinct elements (the subjective and objective entities) by juxtaposition inside the text. Traditionally, *pi* and *hsing* are differentiated mainly by the feature that one is "transparent," the other is "opaque," in their establishing of an analogy between the two elements. In the *Wen-hsin*, they are defined as follows:

Therefore, *pi* is an ascription; *hsing* is an arousing. To ascribe meaning is to refer to a situation by means of its association with a category. To arouse feelings is to decide on a point of significance by relying on some hidden relation. Arouse feelings and a *hsing* mode is established; ascribe meaning and the instances of *pi* are produced. *Pi* castigates with words to discharge stored up indignation; *hsing* implies criticism by linked analogies.<sup>7</sup>

In this definition of the two terms,<sup>8</sup> there can be seen a distinction between them regarding the direction of the subjective / objective interaction, the function of the devices, and the use of category and analogy in their operations. With respect to *pi*, the notion starts with a subjective investment or projection of emotion or idea onto the world (the vehicle in the metaphoric relations) or assign a meaning to the term by establishing the relationship; while in *hsing*, it begins as a response to the external world — one is *aroused* to certain feelings by the outside situation (or pattern) and the poetic process consists of bringing about one's subjective state of mind to correlate with that pattern. The two devices are also related to specific functions of socio-political criticism.<sup>9</sup>

The use of analogy and category and the problem of transparency / opaqueness dichotomy are more central to the *pi* and *hsing* phenomena. Regarding the use of analogical categories as a way of relating the particular image or situation to the universal qualities, Kao Yu-kung and Tsu-lin Mei have done a thorough analysis in their discussion of the principle of equivalence in the Recent Style Verse.<sup>10</sup> We will need not go into it here. To understand better the problem of the transparent / oblique referentiality, we may re-describe a *pi* metaphor in a generalized way: a metaphor works by the identification of the basic semes (or semantic components) of the two terms in the metaphoric relation, i.e., the shared semantic components form

the ground of comparison.<sup>11</sup> The term "autumn waves," for instance, may contain, among other things, the semes of "clearness" and "glitter," so the "autumn waves" of my love's eyes become identified with the "clearness and glitter" of her glances (the comparison of "waves" and "glances" can be seen to be based on another shared seme). With *pi*, the recognition of the identity of the semes in the two terms normally presents no difficulty. The linguistic redundancy of grammatical information always serves to "correct the deviation," or identify the proper semes and bring about the "isotopy" (the coherence of message) by contextual coordination. The recognition thus is the source of esthetic pleasure similar to the recognition in *li-tz'u*; but instead of an expectation and confirmation, what is recognized here is the analogy or the identity of the semes in question.

With respect to *hsing*, however, there is a difference: the gap between the two terms is left open on the linguistic with the question of *presence*, the referential status of the metaphorical term (sometimes considered in terms of the ontological status of the metaphor). With respect to *pi*, the referent can be either present or absent from the referential context of the poem. In the case of *hsing*, however, the metaphoric term is theoretically the object or the scene that gives rise to the poem and hence is always present (in a derived usage, the "external scene" can be a conventionalized image or scene). This is especially true in the extended theory of *hsing*, such as that of *ch'ing* 情 (emotion) and *ching* 景 (scene) correspondence, where poetry is considered as a response to the external scene. This leads to a correlation between the notion of *pi* and *hsing* in poetry on the one hand, and *yü-yen* 寓言 (allegory, fables, parables) and historical allusion (cf. *chung-yen* 重言 in the *Chuang-tzu*) in prose on the other. All of these devices can be seen to be based primarily on the use of analogy, but *pi* and *yü-yen* share the characteristic (or propensity) of using fictitious, imaginary, hence non-present, object as one of the term of the analogy; while *hsing* and historical allusion are characterized by a referential presence (or historicity) of the analogical term. In other words, one builds the analogy by drawing from observable or historical facts, the other by inventing a fictitious entity for the purpose of illustrating a certain point.

Historical allusion (see below) is the recollection of level — neither the semantic contents of the terms nor the context could establish the isotopy — and a sense of indeterminacy or undecidability about the point of comparison becomes part of the characteristics of the *hsing* device. In other words, there is an opaqueness as to what the metaphoric term might refer to.

In the *Shih-ching*, this gap is bridged by the exegetic tradition which provides the connection mostly in terms of moral allegory. But even there arbitrariness and ambiguity often preside.<sup>12</sup> This ambiguity in the Chinese tradition is appreciated as a positive quality. Liu Hsieh explicitly placed *hsing* above *pi* as a literary mode and lamented the fact that poets after Han had fallen under the sway of *pi* and failed to strive for the more subtle mode of *hsing*. This preference of *hsing* over *pi* is an important indicator of the general direction in which Chinese poetry was going to develop. The reasons for the preference here may be literary as well as extra-literary. By building on an ambiguity, *hsing* allows for a greater room of suggestiveness than *pi* would in expressing social criticism. Literarily, the indeterminacy of *hsing*, as it frustrates the reader's attempt of identification and deprives him of the pleasure in the flash of recognition as *pi* may allow, also lifts the device from the plane of figure to that of representational mode and change the activity from a psychological one to a cognitive process of identification of larger pattern of significance, such as in an allegorical interpretation.

Another aspect of *hsing*, as opposed to *pi*, has to do with history, or the past, and just as *hsing* is valued over *pi* as a poetic mode, evidences from the literary tradition seem to indicate that history is preferred to the imaginary material as the basis of narrative creativity. *Yü yen* has become almost extinct ever after the Warring States period, a fact due primarily to its replacement by history as the model of meaning in the Chinese mind, and retelling of history becomes the most important of all narrative activities.

Before we move on to the topic of historical allusion, we may briefly mention that related to *pi* is the trope called *chieh-tai* 借代, which includes both synecdoche and metonymy<sup>13</sup>, both being a special form of metaphor. In the Chinese view, *chieh-tai* (substitution) consists of all the varieties such as those of cause-effect, material-product, producer-product, place-product, abstract-concrete, part-whole, and genus-species. In terms of frequency of occurrence, *chieh-tai* figure is probably much more common than regular metaphor in Chinese poetry. It might be pointed out that all these substitutions are also characterized by the presence of the referent in the metaphoric term.

In *pi* and *hsing* the referential context moves between the inner world of the poet's feelings and ideas and the external world of the objects and situations. With the next device, *yin-yung* 引用, there is a movement of the referential context from that of the current text to that of an external or alien text. In other words, it is a codified form of presenting intertextual

relations. Called *shih-lei* 事類 (a reference to events by their classes) in the *Wen-hsin*, *yin-yung* actually consists of two phenomena, distinguished by the nature of the external texts referred to — whether they are “words” or “deeds”, as it is traditionally described. If the reference is to words, it is called *yin-yen* 引言 (reference to words); if the reference is to deeds, it is called *yung-shih* 用事 (use of historical events). In the pre-Ch'in practice, *yin-yen* is identifiable as *yin-ching* 引經 (allusion to classics), since the sources of references were restricted to the canonical texts such as the *Shih-ching*, *I-ching*, and *Shu-ching*; while *yung-shih* is called *chi-ku* 稽古 (a verification by the past events), as the allusion inevitably was to the historical events, which is true also for the later practice.

Both of these devices are characterized by a deviation, as they disrupt the current text and context by calling in an alien voice or a foreign, referential context. Because of the disruption, an adjustment of perception is required in order to re-establish the congruity of the texts in the current context (an assimilation of the alien text and its referential context to the current context), i.e., to maintain a referential and contextual coherence. *Ying-ching* is mainly used in the expository writings, and as such, it resembles the device of *argumentum ad verecundiam*, an appeal to the traditional value or to reverence for authority — which we will not consider further here.

*Yung-shih* is a literary device pervasive both in Chinese poetry and other Chinese literary writings. As opposed to *yin-ching* which cites actual text, *yung-shih* may be understood as a reference at the propositional level, and on the surface it is always a condensation of the original text, no matter what form the reference may take (reference to a name, to the key word related to the events, a summary of the events, etc.). The form serves mainly as a propositional reminder, as what it evokes is usually the entire (or a relevant portion of) referential context of the referenced event as well as the event itself. This process of calling up the events (rather than the actual wording of the text) and the establishing of a relationship is a cognitive process comparable to the detection of the common sense in a metaphor. As Kao Yu-kung and Tsu-lin Mei have demonstrated,<sup>14</sup> *yung-shih* functions like a metaphor (by the principle of equivalence), but unlike a metaphor that works in the realm of qualities, *yung-shih* generates meaning by defining the motivation and moral significance of the current events through comparison with those of the historical events.

As we have noted, a historical allusion normally is given in condensed form. An allusion excessive of the original text in length can create the

impression that it is being told for its own interest (although its meaning may still be subsumed under the current text). A historical event retold *for its own sake*, even with a current framing text (i.e., context), changes its nature from an allusion to an *adaptation* (sometimes this is shown as a reference to an existing text without assimilation into the current context) which is also a pervasive type of intertextuality in the Chinese tradition, particularly the *trans-linguistic* (from classical language to the vernacular such as adaptation of *chih-kuai* 志怪 and *ch'uan-ch'i* 傳奇 into the *hua-pen* 話本 style, or the adaptation of official histories into the *yen-i* 演義 style) and *trans-generic* (narrative stories into dramatic form). This often is a matter of translation or re-encoding of the propositional contents in a different coding system with addition, suppression, and other extrapolations that modify the message to a certain degree.

In relation to this we may mention the phenomenon of *borrowing* in poetry, the popularity of which may due to the theoretical support given by the notion of *to-t'ai huang-ku* 奪胎換骨 (snatching the embryo and changing the bone) associated with Huang T'ing-chien (1045-1105). Unlike adaptation, which works on the propositional level, *borrowing* is a linguistic operation and is limited to the textual realization which may or may not be intended to evoke the referential context of the source text. The most extreme form of this is the *chi-chü* 集句 practice, which culls lines from various sources to form a new "poem" with a new context; divorce of the lines from their original associations thus probably is required for the new poem to be coherent. This could make the process a mere literary game; but borrowing remains a vital practice in some cases, especially the borrowing in the *hsi-chü* 戲曲 (operatic lyrics). There the existing phrases are borrowed, but usually modified, to fit into the metric and semantic contexts of the tunes in a play. The literary effect in such borrowings comes mainly from the variation of the familiar expressions: old expressions are modified with a sense of unexpectedness to fit into the metric patterns of the new context.

The substitution inherent in the use of metaphor, as suggested earlier, could be motivated by the need for indirection in the presentation of criticism and praise. This consideration has its roots in the political system of China and it runs deep in its rhetorical tradition. Persuasive rhetoric was an important art ardently cultivated and practiced by many political counselors and persuaders in the pre-Ch'in China, but it developed with an emphasis rather different from that of the Greek and Latin traditions. As the object of persuasion (or the audience) in the Chinese context normally is constituted by

the single person of the ruler of a state who often has the absolute power over the persuader, the factor of pathos (or the state of mind of the ruler) becomes the dominant consideration in the cultivation of the art of persuasion. In actual practice this means avoiding affront at all cost.<sup>15</sup> This need of circumspection in the presentation of advice was carried over into the literary tradition (the court remonstrators after the Han could be considered the successors of the early persuaders). Besides the *pi* and *hsing* discussed above, the *fu* has the pragmatic function of indirect criticism at one point. Some of the *fu* pieces, for instance, professed to dissuade the emperor from overindulgence in sensual pleasure by suggesting or hinting at a detrimental moral effect of such indulgences. In the *Wen-hsin*, the notion of indirection is given in a rhetorical device called *yin* 隱 (the hidden) in the chapter titled "Yin hsiu" 隱秀 (The Hidden and the Conspicuous). We now turn to consider these two terms.

In Liu Hsieh's conception, *yin* pertains to a mode of signification by way of *suggestion*. It is defined, along with its opposite term *hsiu*, as follows:

The *yin* refers to the additional meaning that resides outside the words; the *hsiu* is what stands out among other elements in the text. The best wrought of *yin* contains double meaning; the most successful of *hsiu* stands out from the context with distinct prominence.<sup>16</sup>

This pair of terms in fact are not actual devices; they are more like literary modes or even the different effects of language. As most scholars have pointed out, *yin* (often equated with *wan-ch'ü* 婉曲, "gentle and round-about," in modern treatises) is achieved by the devices such as metaphor<sup>17</sup> and circumlocation; while *hsiu* (called *ching-tse* 警策, "striking strategy," in the *Wen-fu* 文賦 and *ching-ching* 精警, "quintessential and striking," in other treatises) is achieved by conspicuous overstatement. *Yin* as a literary mode (or a mode with a certain effect) is later recast or redescribed as the notion *i-tsai yen-wai* 意在言外 (meanings residing outside the words), which becomes one of the most important general credos in the art of Chinese poetry. From a semiotic point of view, this may be seen as the use of a connotative signification: i.e., a first signification system is employed as the plane of expression in a second signification system: (ERC)RC.<sup>18</sup> A poem about a forlorn lover may be read as a political allegory that insinuates a criticism of the ruler's rejection of a loyal minister; or one about the beauty of nature can be used to suggest the poet's perception of the Tao.

In contrast to the intent of hiding the signifier to heighten the effect of the signified, as *yin* does, *hsiu* aims at foregrounding the signified by making conspicuous the expressions. The common devices suggested for this purpose are juxtaposition of antonymous or contrasting expressions in parallel construction, use of paradoxical saying or oxymoron, etc. But the figure directly related to this is *k'ua-shih* 誇飾, or hyperbole (ch. 37). *K'ua-shih* is a straight-forward figure of speech and poses no particular problem. Incidentally, it may be pointed out here that hyperbole is one of the earliest tropes noticed by the traditional critics besides *pi*, *hsing*, and *li-tz'u*: Wang Ch'ung 王充 of the Han singled it out for criticism several times in his *Lun heng*. His view of the figure misses the point precisely by faulting it for exaggeration and overstatement: As Liu Hsieh has pointed out, the use of hyperbole can be a good standard for gauging stylistic changes in literary history, for it is the tendency of the later writers treating an old theme or an old subject to use hyperbole (or the principle of exaggeration in general) in their attempt to emulate or surpass their precursors.

The ideas of *yin* and *hsiu* in a way explain the motivation of some of the most basic of Chinese rhetorical devices. *Hsing* and *pi* are the central devices found at the very source of Chinese literature probably because their operations meet the literary sensitivity, as well as the pragmatic function required of literature, by their working through the principle of indirection and suggestion. Parallelism, in addition to its source in the philosophical tradition, easily lends itself to the opposite purpose: it works by the rule of *hsiu* and make conspicuous the words by framing them in a parallelistic contrast.

In conclusion, we may recapitulate the foregoing discussion by considering the Chinese literary and rhetorical devices in relation to three or four points such as the provenance of the device, its main operational characteristics, its function, and its effect. *Li-tz'u* probably is derived from the philosophical outlook and its prominence in the literary manifestation is an indication of how deeply the binary conception is ingrained in the tradition. It works by the principle of repetition shown in a formal frame, and its esthetic effect is a result of the expectation and confirmation of such a repetition. *Pi* and *hsing* seem essentially literary in origin, and their operations are based on the analogical comparison of elements in the inner state and the external world. They are historically associated with the performance of certain functions of socio-political criticism by indirection, and the way of indirectness may have contributed to its esthetic effect as

well. On the other hand, *yin-yung*, particularly *yung-shih*, or the use of historical allusions, relate literature to history or the cultural past and establishes an intertextuality that is most pervasive in Chinese literary phenomena. The effect of *yung-shih* device comes from the reader's perception of a congruity between the foreign and current contexts somewhat similar to the recognition of the analogical relation in *pi* and *hsing*. Finally, *yin* and *hsiu* represent the polarity in the mode of presentation, one by indirection and suggestion (or the connotation of the signifier), the other by exaggeration and by making conspicuous the expressions.

### Notes:

1. See Stephen Owen, *The Omen of the World* (University of Wisconsin Press, forthcoming), for a fascinating exposition of the relationships between the cosmological theory and the literary creation. The pattern of language as derived from the pattern of the world can be contrasted with the Western conception of Creation which leads to a different notion of literary meanings.
2. Cf. Group  $\mu$ 's definition of rhetoric: "Rhetoric is a collection of *deviations* capable of autocorrection; that is to say, they modify the normal level of redundancy of language by breaking rules or by inventing new ones. The deviation created by an author is perceived by the reader, thanks to a *mark*; and subsequently is reduced, thanks to the presence of an *invariant*. The totality of these operations, those generated from the producer as well as those grasped by the receiver, produces a specific aesthetic effect called *ethos*, which is the real object of artistic communication." (In the passage, the *mark* is the linguistic signal, such as the violation of a grammatical rule, that indicates the deviation of an expression from its norm; the *invariant* is the unmodified base in a figure.) See *A General Rhetoric*. Trans. by Paul B. Burrell and Edgar M. Slotkin (Baltimore and London: The Johns Hopkins Univ. Press, 1981); pp. 40-41.
3. Liu Hsieh considers *fan-tuei* 反對 (antithetical parallelism) as superior to *cheng-tuei* 正對 (regular parallelism). Later critics generally agree with him, although in an expository or argumentative mode (as opposed to that of literary usage), *cheng-tuei* is often helpful in clarifying the point or enhancing an argument.
4. Su Shih 蘇軾, for instance, puts his central philosophical statement of the "Fu on the Red Cliff Outing, I," in the following form: "If one takes the aspect that changes, then even heaven and earth do not last a blink of time; if one takes the aspect that does not change, then both the 'object' and 'subject' will never be exhausted. What need is there then for us to be envious [of the everlasting flow of the Yangtze River]?" 蓋將自其變者而觀之，則天地曾不能以一瞬；自其不變而觀之，則物與我皆無盡也，而又何羨乎？
5. The "Yu hsien k'u" interestingly enough was *lost* in China and only preserved in Japan. The experiment of writing narrative in parallel prose was not attempted again until the Ch'ing when there was a resurgence of interest in the *p'ien-wen*. But such works as *Yen-shan wai-shih* 燕山外史 remains peripheral to the narrative

tradition.

6. The Yüan *tsa-chü* normally is composed of four or five act (sometimes with a "wedge" added); the Ming *ch'uan-ch'i* usually consists of about thirty to fifty scenes.
7. 故比者，附也；興也者，起也。附理者，切類以指事；起情者，依微以擬議。起情故與體立；附理故比例生。比者蓄憤以斥言，興則環譬以托諷。
8. See Paulin Yu, "Metaphor and Chinese Poetry," *CLEAR*, 3:2 (July 1981), 205-24, esp. 213-17, for a sampling of the various interpretations of the terms from the Han to the Sung.
9. Other scholars, Cheng Hsuan 鄭玄 for instance, specified that *pi* was for adversary criticism (to "blame"), and *hsing* was for praise, which could be true only with certain works, as both *pi* and *hsing* apparently can perform either function.
10. Kao Yu-kung and Tsu-lin Mei, "Meaning, Metaphor, and Allusion in T'ang Poetry," *HJAS*, 38:2 (1978), 281-356.
11. Cf. Group  $\mu$ 's definition of metaphor as a product of two synecodoches, one particularizing ("sail" for "boat") and one generalizing ("weapon" for "dagger").
12. Cf. C. H. Wang's thesis that *hsing* is a compositional device based on a definite thematic association which has been lost to us. See the *Drum and the Bell*, (Berkeley, Los Angeles, London: Univ. of California Press, 1974). Even so, the association is culturally determined and there is no linguistic pointer to identify the ground of comparison.
13. The moon is referred to as "jade rabbit" because of the animal believed to be living there. "Bamboos" and "strings," the materials for the instruments, are substituted for "music."
14. See Kao and Mei, "Metaphor, and Allusion in T'ang Poetry."
15. Classical treatises on persuasive rhetoric, such as the "Shuo nan" 說難 (Difficulties of Persuasion) in the *Han-fei-tzu* 韓非子 and the book of *Kuei-ku-tzu*, 鬼谷子 often devote the main parts of the text to deal with the psychology and the desire of the object of persuasion and to avoid touching the "inverse scales" of the dragon-ruler; for irritation, not to mention affront, could easily cost the persuader's freedom if not his life.
16. 隱也者，文外之重旨者也；秀也者；篇中之獨救者也。隱以複意爲工；秀以卓絕爲巧……
17. The chapter on "Yin hsiu" is preserved only in fragments, the original examples given to illustrate *yin* is lost, but a modern critic (周振甫) suggests the following lines as an example, where hardship of the traveller is suggested by the cold and desolate morning landscape: 雞聲茅店月，人跡板橋霜。Such a reading could also fit the *hsing*, as well as the *ch'ing-ching* theory of poetry.
18. E is the plane of expression; C is the plane of content; R stand for the relationship. Thus a signification process can be represented as plane of expression / plane of content, or ERC. An ERC can be used in another, secondary, system to form a plane of expression: (ERC)RC' which is a connotative signification system. (See Roland Barthes, "Éléments de sémiologie," *Communications*, 4 (1964), 91-135. In this light, the expression "It is going to rain when you are on the way" addressed to a friend or relative may connote "Drive carefully on your way home," or "You had better postpone your trip."

