

The Discourse Lexemic Structure of¹ *Yang Wen Lan-lu Hu Chuan*

J. S. Lin and S. R. Munro

It seems incontrovertible that an empirical model for literary theory, which aims for explanatory adequacy, should strive to provide us with formal and interpretative devices to account for the aesthetic effect intended by authors. Indeed, as Todorov argues, poetics should construct "a theory of the structure and functioning of literary discourse, such that existing literary works appear as particular realized cases."² Based on this theoretical and practical orientation, the purpose of this paper is to explore the feasibility of employing tagmemic analysis of discourse as an analytic model to search for structural and functional features underlying a Chinese *hua-pen* story, *Yang Wen lan-lu hu chuan* (Yang Wen, the Road-Blocking Tiger),³ with special reference to unravelling the effect, in structural terms, of a narrative irony that makes the titular protagonist, Yang Wen, a mockery of heroism, as pointed out by Ma and Lau.⁴ The original story of *Yang Wen lan-lu hu chuan* is anthologized in *Liu-shih chia hsiao-shuo* (Sixty Stories) published by the scholar-official Hung Pien⁵ in the years between 1541-1551 in the reign of Ming Chia-ching Emperor (r. 1522-1566).

A most cursory review of recent studies of Chinese narrative discourses reveals that most of the investigations, so far as we can determine, seem to be more concerned with the analysis of the most essential narrative elements such as meaning, character, plot, and point of view, as represented in the works by Wang, Egan, Wong, and Allen,⁶ save for a few inquiries which might be positively identified as formalist-structuralist in approach, for example the impressive works of Chang Han-liang.⁷ Possibly it is in this context that Hanan⁸ pronounces that "for the scholarly discussion of narrative, one needs a comprehensive analytic method, something that, despite the attention given the subject in recent decades, does not yet exist."⁹ Though admittedly aware of this weakness inherent in the current approach, Hanan's scheme of ten levels of anatomy, postulated to provide "the basic means for analyzing

the composition and structure of a narrative,"¹⁰ still does not transcend the traditional boundaries of narrative analysis he inherits from the old literary vanguards. Indeed, Hanan humbly credits his theoretical inspirations to Lubbock, Booth, and Ingarden,¹¹ and largely attributes his basic notion of level to the influence of linguistics, such as Saussure, and Jakobson. His construal of levels such as linear and sequential rather than hierarchical and integrative is decidedly contrary to that of the tagmemic linguists, however. To account for this conceptual discrepancy between Hanan's scheme and that of a tagmemic linguist, one is rather inclined to ascribe it to the limited success of the marriage of linguistics and literary analysis.

It is generally accepted that the most significant contributions of structural linguistics to the analysis of literary structure have primarily involved the overhauling of the analytic terminology of metrical criticism.¹² The unique advancement in the field of metrics was assuredly blessed by a long-standing tradition in linguistics which treats the sentence as the upper boundary of analyzable structure,¹³ a tradition which probably originated with Bloomfield who held that "each sentence is an independent linguistic form, not included by virtue of any grammatical construction in any larger linguistic form."¹⁴ This notion was soon espoused and perpetuated by transformational generative grammarians with Chomsky's view of the centrality of the sentence that has gone for almost a decade without being critically challenged. Chomsky asserts that "by a generative grammar I mean simply a system of rules that in some explicit and well-defined way assigns structural descriptions to sentences."¹⁵

Recently, the inherent exclusivism of this once dominant, sentence-centered, linguistic persuasion has come under attack. In fact it has vexed some linguists so much that they have honestly expressed their serious reservations that a sentence grammar will ever work at all, if it is not to remain part of a discourse grammar.¹⁶ On the other hand, from the literary point of view, this self-imposed illicit restriction on the linguistic inquiry of structures above the sentence level was also found to be detrimental to the congenial development of linguistic organons aptly applicable to analyzing the overall discourse structure of a narrative. The grave consequence that ensues from it is keeping linguistics unfortunately further apart from poetics, as Jakobson warned long ago in the early 1960s.¹⁷ Consequently, the second purpose of this paper is intended not so much to explicate a *hua-pen* story as to elucidate the relevance of the tagmemic linguistic paradigm to the study of poetics. This is, then, an exertion to demonstrate that we need no

longer regard the analysis of structures above the sentence level and interdisciplinary approaches as being of dubious legitimacy and suspect merit.

Originally formulated by Kenneth Pike,¹⁸ tagmemic theory, genealogically coming from the descriptive school of linguistics which is essentially taxonomic in nature, derives its nomenclature from its fundamental concept, the tagmeme, which is defined as a functional slot and the set of items that may fill the slot. The relationship of function (slot) to realization (filler), as an analytic tool, is a very important contribution to stylistics. For instance, the writer, who chooses to fill subject tagmemes exclusively with personal pronouns and to fill direct object tagmemes entirely with modified noun phrases, notably differs "in important ways from the writer who does just the opposite."¹⁹ A tagmemic schema, then, is devised to recapitulate these habitual, systematic, stylistic differences in a visually revealing way.

The second fundamental concept of tagmemics is that both verbal and nonverbal behavior are hierarchically structured. Pike states that "there is in behavior a hierarchical structure . . . in which smaller emic wholes may be viewed as parts of larger emic wholes, which in turn are parts of still larger ones."²⁰ This concept is best illustrated by the so-called self-same hierarchical principle which postulates that the various sentence types emerge as constituents of paragraph types, and the paragraph types as constituents of discourse types, etc. The inventory of hierarchical levels usually posited in tagmemic theory is, according to their positions in the hierarchy from the highest to the lowest, discourse, paragraph, sentence, clause, phrase, word, stem, and morpheme. Of these levels, discourse and paragraph, are regarded to be most crucial to narrative analysis, such that it has been suggested that a bridge may be built between linguistics and literary analysis once a linguistic study deals with levels beyond the sentence.²¹

The third fundamental concept of tagmemics is its view of language as structured in a triple hierarchy of phonology, lexicon, and grammar, in which each hierarchy has a basic unit — *phoneme* in phonology, *morpheme* in lexicon, and *tagmeme* in grammar. This trimodal structural view of language is represented by Diagram 1.²²

According to Mary Wise, grammatical structure is a variety of surface structure, whereas lexemic structure is a variety of semantico-logical structure.²³ The basic differences between lexemic and grammatical structures can be illustrated by Diagram 2 in their description of English subject tagmemes.

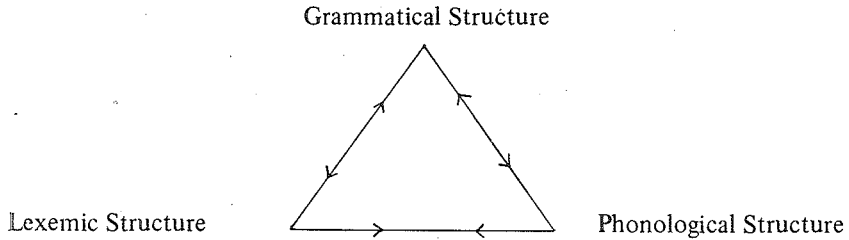


Diagram 1: The Trimodal Structure

	Function	Manifestation
Grammatical Unit	(e.g., Subject)	(e.g., Noun Phrase)
Lexemic Unit	(e.g., agent)	(e.g., single, male, human, etc.)

Diagram 2: Lexemic and Grammatical Structures²⁴

The tagmemic tenets briefly characterized above provide a methodological basis for the research reported in this paper. In the course of analysis of *Yand Wen lan-lu hu chuan*, we will constantly refer to the theories and practices of tagmemists, such as Pike, Longacre, Grimes, Wise, and their associates, who have provided a foundation for discourse analysis for well over 100 languages, including English, from around the world.

In his discussion of the discourse genre, Longacre posits four contrasting discourse types: (1) Narrative discourse recounts some sort of story; (2) Procedural discourse tells someone how to do things; (3) Expository discourse expounds a subject or explains something; and (4) Hortatory discourse attempts to influence or change conduct, beliefs, and attitudes.²⁵ To distinguish each of these genres from the others, Longacre further postulates some major formal characteristics which can be summarized in Diagram 3.

	Accomplished Time or Time not Focal	+ Projected Time
+ Sequence in Time	Narrative Discourse	Procedural Discourse
	1 or 3 person oriented	1/2/3 person oriented
- Sequence in Time	Expository Discourse	Hortatory Discourse
	Subject-matter oriented	2 person oriented

Diagram 3: Discourse Genre²⁶

According to the aforementioned tenets, it is warranted to classify *Yang Wen lan-lu hu chuan* as a narrative discourse, due to its recounting a story about *Yang Wen*, its setting in the past (Accomplished time), its orientation to a third person (omniscient) point of view, and its presentation of a sequence in time.

For describing the overall discourse structure of a narrative, Longacre has postulated the following general tagmemic formula:²⁷

\pm Aperture \pm Episode + Denuement \pm Anti-Denuement \pm Closure \pm Finis

Notice that the symbol + which precedes a tagmeme represents obligatory presence of that tagmeme, while \pm indicates optional presence. Episode may occur more than once. Base on this schema, the discourse structure of *Yang Wen lan-lu hu chuan* may be analyzed as follows:

+ Title + Preamble + Aperture + Episode₁ . . . + Episode₃₁
+ Denuement + Closure

Title: As a written narrative, the *Yang Wen* has an obligatory Title tagmeme which is expounded by a noun phrase.

Preamble: This is the most conspicuous formal property of the story. Since the *Yang Wen* is a *hua-pen* story, it naturally contains an obligatory

prologue, an example of retaining relics of an oral tradition. In this narrative, the slot is filled by the label 'preamble' (ju-hua) followed by a short verse which uncharacteristically carries no moral precept.²⁸

Aperture: According to Longacre, the purpose of the 'Aperture' tagmeme is to orient the reader to temporal and spatial setting and to introduce at least some of the principle *dramatis personae*. It is expounded by either a sentence, a paragraph, or a discourse. In the version of *Yang Wen lan-lu hu chuan* used for this analysis, the 'Aperture' consists of an explanatory paragraph which delineates the protagonists, *Yan Wen* and especially his wife. Time and place are only implied in the text.

Episode: There are an unusual number of 'Episode' tagmemes in the story. As a matter of fact, they total thirty-one in number. This is another conspicuous feature of this narrative.

Denouement: This tagmeme contains the climax of the story. In the *Yang Wen*, the narrative is climaxed when the titular protagonist, *Yang Wen* wins over the bandit, Chen Ta, and returns happily to the capital with his wife.

Closure: The 'Closure' tagmeme typically sums up the action, and offers some final comment on the main participants. In the story, this slot closes the narrative with *Yang Wen* at the pinnacle of his fame. He is dutifully dubbed as a true hero with wisdom and bravery by use of a short verse.

For Narrative Paragraphs,²⁹ Longacre outlines a general tagmemic formula as follows:

$$\pm \textit{Setting} (+ \textit{Build-Up}_1 \dots \pm \textit{Build-Up}_n) \pm \textit{Terminus}$$

The 'Setting' tagmeme, found to usually occur initially in a paragraph, has the purpose of indicating time orientation and location, or of expressing circumstances, *dramatis personae*, and a preview of the activities which are to follow. The 'Terminus' tagmeme normally concludes a paragraph and offers a result or an explanation of a shift of locale and further passage of time.³⁰

A partial discourse lexemic structure of *Yang Wen lan-lu hu chuan* is presented in Chart 1. Notice that in the analysis of discourse lexemic structure, we are concerned with agents and goals (patients) "as functionaries in the narrative sequence, and with the type of action, as well as the logical function of the major elements in the story."³¹ That is, we are at least more attentive to semantico-logical structure than to external, grammatical

features.

It should be pointed out that, as Chart 1 demonstrates, *Yang Wen lan-lu hu chuan* has a very complex internal discourse lexemic structure, actually as complex as Hemingway's "A Very Short Story."³² The chart reveals that the story is primarily narrated with the usual dynamic action-oriented narrative, or dynamic report-oriented dialogue which is smoothly mixed with static or discursive explanatory paragraphs. This structural and functional feature closely parallels what was found about Hemingway's formal characteristics in his "A Very Short Story."³³ This leads to an interpretation that, like Hemingway, the author of the *Yang Wen* might be more interested in illuminating character by explaining than by narrating a series of events.³⁴

In their recent book, *Traditional Chinese Stories: Themes and Variations*, Ma and Lau criticize that,

coming from a family of generations of generals (even his father-in-law is a high military officer), Yang is naturally expected to be a martial-arts expert worthy of his family name, and considers himself to be one. In fact he is not. When he is robbed, he makes no resistance, and then makes no attempt to find the bandits, rescue his abducted wife, or even contact the authorities. He wins a staff tournament and then tarnishes what glory he has gained by hiding from his rival's angry followers After repeatedly discrediting Yang, the storyteller dutifully dubs him a true hero in the end, but he has only succeeded in making him a mockery of heroism.³⁵

Here, in fact Ma and Lau have succinctly implied the contradictory existence of the underlying narrative irony which arises from a disparity of understanding among four points of view, namely, of the character, of the narrator, of the reader, and of the author.³⁶ This inherent narrative irony may be unravelled by a detailed discourse lexemic analysis.

First of all, as briefly discussed above, the 'aperture tagmeme' generally introduces some of the principal *dramatis personae* to the reader. This structural description can also be assigned to the 'aperture tagmeme' in *Yang Wen lan-lu hu chuan*. As Chart 4 shows, virtually no action pertaining to the advancement of dramatic plot is dynamically narrated here, and in introducing the principal characters in this slot, the narrator seems to be obsessed with establishing three fundamental traits of the protagonist, *Yang Wen*, in the reader's mind: (1) he is the scion of a family of generations

of generals (see Setting, Chart 3), (2) he is skilled in the martial arts and learned in strategy (see Build-Up₁, Chart 3), and (3) he and his bride are inseparable amid the bliss of the much-blessed marriage (see Terminus, Chart 3). That these traits are portrayed in the third person objective point of view in the historical present adds up still another semantic dimension to the reader's interpretation; that is, the author is to be construed as an objective non-dramatized narrator. Thus, to a perceptive reader, any narrative irony arising from a "configurative" interpretation³⁷ is to be perceived as the author's intentional artistic manipulation. When the reader applies these norms against the protagonist's dramatic action in the narrative in evaluating the consistency of character development, this structural feature can be particularly effective in exposing a narrative irony in the text.

Chart 5 and Chart 6 present respective summaries of grammatical and lexemic analyses of Episode₄ in the *Yang Wen*. It should be noted that the grammatical ordering of 'build-ups' in the linear narration of Episode₄ is found to be conterminous with the strictly logical-chronological ordering of events on the lexemic hierarchy — a discrete structural feature that makes the story formally far more simple than intentionally serious and chronologically complex, modern fiction.

Notice that in Chart 6, from Build-Up₁ onward, '*Yang Wen*' ceases to be the active 'agent' of the NARRATIVE ACTION in Episode₄, and is completely replaced by 'the bandits'. Indeed, *Yang Wen*, the scion of a family of generations of generals, a martial-arts expert, and a military strategist, quite contrary to what the narrator portrays in 'aperture', disconcertingly falls a victim to the bandits' savage hands in Build-Up₃, and he never acts with the composure of an unvanquishable hero again throughout the rest of Episode₄. Also noticeable in this Episode is the fact that there is no narrative action in Build-Up₂, Build-Up₄, and Terminus, which chronologically follow Build-Up₁, Build-Up₃, and Build-Up₅, all of which are characteristically narrated with dynamic narrative actions to the contrary. The lexemic structural assignment of these slots unequivocally explicates its explanatory purpose in nature. This artistic intent is also observable in Episode₂₉, in which *Yang Wen* meets adverse fortune and once again is captured by a group of "rabble bandits".

A partial grammatical and lexemic analysis of Episode₂₉ is summarized in Charts 7 and 8. In Chart 8, the roles *Yang Wen* plays as a participant in this Episode, as expected, change conspicuously from one Build-Up to another. 'Yang' is an active 'agent' in Build-Up₆, but ceases to be so in

Build-Up₇, and becomes a 'goal' in Build-Up₈. In between the dynamically-oriented Build-Up₆ and Build-Up₈, expectedly no narrative action is assigned to the intermediate Build-Up₇. The obvious intent of this structural arrangement is to vindicate *Yang Wen* from any question of heroic integrity. Unfortunately, the narrator's endeavor proves futile, when *Yang Wen* is measured against the other knight-errants (*hsia*) in *hua-pen* stories such as, the impeccable Chao Kuang-ying in Feng Meng-lung's (1574-1646) *Ching Shih T'ung Yen* (Comprehensive Words to Admonish the World, 1624).

A partial³⁸ analysis of the discourse lexemic structure of *Chao Tai-tsu Ch'ien-li Sung Ching-niang* (the Sung Founder Escorts Ching-niang One Thousand li), in which Chao Kuang-ying is the protagonist is presented in Chart 2. It is quite obvious from Chart 2 that Chao is the most active and dynamic 'agent' in the story. As a matter of fact he dominates all the mortal combat scenes, hiding, watching, yelling, striking down, soaring up, and zooming down. The story is hilariously told in a predominantly dynamic action-oriented narrative. It is so fascinating that, like most of the noted Chinese knight-errants, Chao Kuang-ying "catches our fancy as a man of atypical prowess (regardless of his outward build), fascinatingly skilled in the use of arms and equally adept in hand to hand combat, one who would enlist, rarely with second thoughts, his physical strength, and sometimes his financial resources as well to right wrongs for the poor or the oppressed with whom he may not have had any previous connections at all."³⁹

Compared with *The Sung Founder*, *Yang Wen* fails to impart a resonance and to inspire worship of the hero due to its reluctance to adopt the usual dynamic action-oriented narrative which characterizes the other successful and hilarious chivalric narratives. It is here, however, where the success of the story lies. A deft mixture of dynamic paragraphs with static, discursive ones in the discourse results in narrative richness and culminates in creating the effect of narrative irony which makes the titular protagonist, *Yang Wen*, a mockery of heroism. This summarizes all that is thematically striking in the story's characterization.

The lexemic and grammatical analyses reported here represent only our first attempts to define an area where a linguistic paradigm may most plausibly contribute to the structural analysis of a narrative. This early practice is apt to be crude, but hopefully future efforts by interested scholars will define the field more precisely.

Chart 1: Discourse Lexemic Structure of YANG WEN

Slot	Type of Action	Lexical Domain of	Logical Function	Action
Aperture	Static/ Discursive/ Dynamic	Yang Wen Yang Chung-li son, grandson male child martial arts wife propitious date celebration	agent goal temporal	marry
Episode ₄	State/ Discursive/ Dynamic	late Yang his wife inn room night bandits Yang weapon him knife he they wife luggage, jewels	temporal agent accompaniment locative goal temporal agent goal instrument goal instrument agent agent goal goal	stopped took broke, caught grabbed, hit fell entered, took abducted
Episode ₅	State/ Discursive/ Dynamic	Yang inn Liu's inn	agent locative locative	left, moved
Episode ₁₀	Dynamic	Sheriff Ma Yang Wen's midriff he staff Yang Ma Yang's head Yang him ground	agent goal agent instrument agent agent goal agent goal locative	step forward struck a blow blocked turned around raised side-stepped turned, dealt knocked, fell

Chart 1: Discourse Lexemic Structure of YANG WEN (continued)

Slot	Type of Action	Lexical Domain of	Logical Function	Action
Episode ₁₅	Dynamic/ Static	Yang Wen staff Li Kuei match Yang expert master he hands Li Kuei Yang opponent calf Li Kuei Yang platform lines	agent goal agent existence existence agent instrument agent agent goal locative agent agent locative goal	grabbed took up move, raised saw, block step forward struck shriek, fell went up, recite
Episode ₂₉	Dynamic/ Discursive	Yang staff them rabble him they farmstead	agent goal goal agent goal agent locative	do, grasp, attack ganged up, tied led
Denouement	Dynamic	Ch'en Chien wine Yang Wen they farmhouse Yang Ta, Leng-shih Yang Wen staff house he him wife	agent goal goal agent locative agent agent goal locative agent goal accompaniment	brought out invited set out, arrive dine grasp, charge blow, knock, to fell escaped

Chart 2: Discourse Lexemic Structure of *SUNG FOUNDER*

Slot	Type of Action	Lexical Domain of	Logical Function	Action
Episode ₁₆	Dynamic/	Red Pine Forest Chou Chin followers he spear Chao Chao bandit chiefs cudgel Chou Chin followers they gong Chao he those leaves, flowers he them Chou Chin Chao him bandits	locative agent accompaniment agent instrument goal agent goal instrument agent agent agent goal agent existence goal indirect goal agent goal existence agent goal agent	camp heard, emerged, met knew, lift, struck fought back realized beat, rush forward challenged flung about, dropped sent flying struck down ran off
Episode ₂₁	Dynamic/	Chao wall he Chang's horse Chang Kuang-erh Ch'en Ming cudgel Chao him Chang sword Chao him	agent locative agent agent agent agent instrument agent goal agent instrument agent goal	hid, watch yell, soar up, zoom down shield, leap forward broke leg jumped down attacked struck down charge, slash down hit, step forward smashed

Chart 3: Grammatical Analysis of Aperture in YANG WEN

Setting	Yang Wen, the son of Yang Chung-li and great grandson of Yang Ling-kung, was the third male child in the Yang family.
Build-Up ₁	He was skilled in the martial arts and learned in strategy.
Build-Up ₂	After reaching manhood, he took as his wife the daughter of Leng Chen, a marshal at the central court.
Build-Up ₃	He chose a propitious date and took the young lady into his family.
Build-Up ₄	Indeed, the great celebration went like: Music of flutes and drums reached the sky; Sounds of pipes and songs (shook) the ground. . . .
Terminus	After he took Leng-shih as his wife, Yang Wen and his bride were inseparable and did everything together, and before they realized it, a few years had passed.

Chart 4: Lexemic Analysis of Aperture in YANG WEN

Slot	Participant	Action	Lexeme Domain of
Setting	Yang Wen: agent	none	Yang Wen, child
Build-Up ₁	(anaphora)	none	skilled, learned
Build-Up ₂	(anaphora) Leng Chen's daughter: goal	(marry)	(marry) Leng Chen's daughter
Build-Up ₃	(anaphora) propitious date: goal young lady: Indirect goal	chose (marry)	chose, propitious date, young lady, took into the family
Build-Up ₄	celebration: non-participant	none	went like
Terminus	Yang Wen: agent Leng-shih:	none	inseparable

Chart 5: Grammatical Analysis of Episode₄ in YANG WEN

Setting	Since it was late, Yang and his wife stopped at the nearest inn and took a room for the night.
Build-Up ₁	Then in the middle of the night some bandits broke into the inn. Who were these bandits?: Great trees are used to build the bandits' lair: Rapidly flowing waters from their moat. ...
Build-Up ₂	When these bandits broke into the inn, Yang was caught unprepared, without weapon close at hand.
Build-Up ₃	The bandits grabbed him and hit him over the head with the back of a knife, and he fell to the ground unconscious . . .
Build-Up ₄	Now Yang, being from a family of generations of generals, had no fear of bandits; it was only that he had no weapons at hand.
Build-Up ₅	The bandits entered their room, abducted his wife, took the luggage and jewels . . .
Terminus	After all this had happened, Yang said to himself, "I'm from a family of generals. How can I return home to face my family?"

Chart 6: *Lexemic Analysis of Episode₄ in YANG WEN*

Slot	Participant	Action	Lexeme Domain of
Setting	Yang Wen: agent his wife: agent inn: location room: goal	stopped took	Yang Wen, his wife inn, room, took
Build-Up ₁	bandits: agents inn: goal	broke into	bandits, inn, broke into
Build-Up ₂	Yang Wen: goal	none	Yang Wen, unprepared
Build-Up ₃	bandits: agents him: goal knife: instrument he: agent	grabbed hit, fell	Yang Wen, bandits, grabbed, hit, knife, fell, unconscious
Build-Up ₄	Yang: existence	none	fear
Build-Up ₅	bandits: agents room: location his wife: goal	entered abducted	bandits, entered, room wife, abducted
Terminus	Yang Wen: agent	said	Yang Wen

Chart 7: Grammatical Analysis of Episode₂₉ in YANG WEN

Build-Up ₆	He grasped his staff and was prepared to attack the rabble bandits.
Build-Up ₇	At this moment he was unaware of the rabble ganging up on him.
Build-Up ₈	They felled him and tied him up.
Build-Up ₉	Then they led him to another farmstead in the distance.

Chart 8: Lexemic Analysis of Episode₂₉ in YANG WEN

Slot	Participant	Action	Lexeme Domain of
Build-Up ₆	He: agent staff: goal	grasped	he, grasped, staff
Build-Up ₇	he: existence	none	he, unaware
Build-Up ₈	They: agent him: goal	felled tied	they, felled, him, tied
Terminus	They: agent him: goal farmstead: location	led	they, him led farmstead

Notes

1. Part of the original research of this paper was presented to the Canadian Asian Studies Association Annual Meeting in June 1982. We are grateful to Dr. S. Arntzen of the University of Alberta for her invaluable comments.
2. Quoted by Seymour Chatman in *Story and Discourse* (Ithaca, N.Y.: Cornell University Press, 1980), p. 18.
3. Peter Li, trans. in *Traditional Chinese Stories; Themes and Variations*, ed. Y. W. Ma and J. Lau (New York: Columbia University Press, 1978), pp. 85-96.
4. Cf. Ma and Lau, op. cit., p. 83.
5. *Ibid.*, p. 580.
6. See John Wang, "The Nature of Chinese Narrative: a Preliminary Statement of Methodology," *Tamkang Review*, 6:2 (1976), 229-45; John Wang, "Early Chinese Narrative: the Tso Chuan as Example," in *Chinese Narrative: Critical and Theoretical Essays*, ed. Andrew Plaks, (Princeton: Princeton University Press, 1977), pp. 3-20; R. Egan, "Narratives in Tso Chuan," *Harvard Journal of Asiatic Studies*, 37 (1977), 323-42; K. Wong, "Point of View, Norms, and Structure: Hung-lou Meng and Lyrical Fiction," in Plaks, *ibid.*, pp. 203-26; J. Allen, "An Introductory Study of Narrative Structure in the Shi Ji," *Chinese Literature: Essays, Articles, and Reviews*, 3:1 (1981), 31-66.
7. See Chang Han-liang, "The Yang Lin Story Series: A Structural Analysis," in *China and the West: Comparative Literature Studies*, ed. W. Tay, Y. Chou, and H. Yuan (Hong Kong: Chinese University of Hong Kong Press, 1980), pp. 195-216.
8. Patrick Hanan, *The Chinese Vernacular Story* (Cambridge, Mass.: Harvard University Press, 1981), p. 16.
9. Cf. Milena Dolezelova-Velingerova, *The Chinese Novel at the Turn of the Century* (Toronto: University of Toronto Press, 1980), p. 57.
10. Hanan, op. cit., p. 19.
11. P. Lubbock, *The Craft of Fiction* (New York: The Viking Press, 1921); W. Booth, *The Rhetoric of Fiction* (Chicago: University of Chicago Press, 1961); R. Ingarden, *The Cognition of the Literary Work of Art*, trans. R. Crowley and K. Olson (Evanston, Ill.: Northwestern University Press, 1973).
12. John Hollander, "The Metrical Emblem," in *Style in Language*, ed. Thomas Sebeok (Cambridge, Mass.: MIT Press, 1960), pp. 191-92; cf. Roger Fowler, *Literature as Social Discourse: the Practice of Linguistic Criticism* (London: Batsford Academic and Educational Ltd., 1981).
13. Cf. R. Jakobson, "Linguistic and Poetics," in Thomas Sebeok, op. cit., pp. 350-77.
14. Leonard Bloomfield, *Language* (New York: Holt and Co., 1933).
15. Noam Chomsky, *Aspects of the Theory of Syntax* (Cambridge, Mass.: MIT Press, 1965).
16. Cf. Joseph Grimes, *The Thread of Discourse* (The Hague: Mouton, 1975); Gerald Sanders, "On the Natural Domain of Grammar," *Linguistics*, 63 (1970), 51-123.
17. Jakobson, op. cit., p. 352.
18. Kenneth Pike, *Language in Relation to a Unified Theory of the Structure of Human Behavior* (The Hague: Mouton and Co., 1967).
19. Mary Miller, "Linguistic Theory and the Study of Literary Style," *Proceedings of the Twelfth International Congress of Linguists, Vienna, Aug. 28 - Sep 2, 1977* (Innsbruck, Innsrain, Austria: Innsbrucker Beitrage Zur Sprachwissenschaft,

- Institute für Sprachwissenschaft der Universität Innsbruck, 1978), pp. 663-65.
20. Pike, op. cit., p. 32.
 21. Ibid., p. 74.
 22. Cf. R. Longacre, *An Anatomy of Speech Notions* (Lisse: The Peter de Ridder Press, 1976), p. 14.
 23. Mary Wise, *Identification of Participants in Discourse* (Norman, Oklahoma: Summer Institute of Linguistics of the University of Oklahoma, 1971), p. 2.
 24. Wise, ibid., p. 24.
 25. R. Longacre, *Philippin Languages: Discourse, Paragraph, and Sentence Structure* (Santa Ana, California: The Summer Institute of Linguistics, 1968), p. 1.
 26. Longacre, ibid., p. 2.
 27. Longacre, ibid., p. 5.
 28. C. Birch, "Some Formal Characteristics of the Hua-pen Story," *Bulletin of the School of Oriental and African Studies*, 17 (1955), 348.
 29. Longacre, op. cit., p. 56.
 30. Longacre, op. cit., p. 76.
 31. 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: Department of Linguistics, University of Missouri, 1972), p. 162.
 32. Myers, ibid., p. 162.
 33. Myers, ibid., p. 162.
 34. Myers, ibid., p. 162.
 35. Ma and Lau, op. cit., p. 83.
 36. R. Scholes and R. Kellogg, *The Nature of Narrative* (Oxford University Press, 1966), pp. 240-82.
 37. Hanan, op. cit., p. 19.
 38. For the purpose of this paper, only the most important combat scenes in both the *Yang Wen* and the *Sung Founder* are included in the analysis.
 39. Y. Ma, "The Knight-Errant in Hua-pen Stories," *Toung Pao*, 61 (1975), 269.