Chapter 5
Macrostructure

5.1 Introduction

Narrative texts are generated for a reason, such as entertainment or education, and they usually have a guiding purpose to which they must conform. The framework used by the author to regulate what is included or not included in the narrative is called the macrostructure. All the clauses of a well-crafted text usually somehow serve to advance or explain this main purpose of the text.

In the previous chapters, the structure of this framework has been discussed (the surface and notional structure) as well as its contents and characteristics (salience scheme). In this chapter, a framework which controls what is included in each text is derived. Van Dijk and Kintsch (1983: 52) propose that the governing framework is called a macrostructure and describe its generation as a process which is "designed to capture the intuitive notion of the 'gist' of a discourse". Thus the purpose of the macrostructure is to provide the essence of a discourse as well as to guide the clauses which proceed from it. Van Dijk posits (1977b: 144-146) that this process involves the recursive application of five rules which serve to compound and delete information that is not part of the essential points of the discourse. These rules are discussed in full in Section 2.3.5. To summarize them here: the Generalization Rule (M1) generalizes specific information; the Deletion Rule (M2) deletes propositions which are not dependent on other propositions for interpretation; the Integration Rule (M3) consolidates information that is coherently related to global information; the Construction Rule (M4) combines sequences of propositions which form one action or process at some higher level, thereby introducing 'new' information which is not in the original text; and the 'Zero Rule' in which a proposition is a macroproposition already.

Somsonge (1991: 15-38) provides a practical application of these rules to Thai narrative. She proposes three steps to prepare the text for the generation of the macrostructure. Step 1 is to divide the text into propositions, usually based on the independent clauses of the story as they are told. These are then numbered for ease of reference. This has already been done for the Mandarin texts and can be referred to in Appendices A-D.

Step 2 is to abstract the text into Storyline clauses only. Here, Somsonge (1991: 17) proposes using Storyline-only propositions, removing all material which does not advance the Storyline as this "makes a good abstract of the text, and is a low level of macrostructure". In contrast, van Dijk and Kintsch (1983: 190) support using all bands of the narrative to generate the macrostructure. Van Dijk (1977b: 147) also presumes that both Storyline and non-Storyline material will be a part of the macrostructure so that the main events in the story can be contrasted with the initial and/or final states of the narrative. Information may be presented in the narrative surface structure that, while not advancing the Storyline, gives the reader crucial background on the characters or why these events are happening. Greninger (2009: 70), too, concludes that Storyline material alone may not be enough to generate a macrostructure for narratives which "encode macrorelevant information in surface forms that do not appear on storyline clauses". He describes this method as "seem[ing] to be adequate only for summarizing the plot of the story as opposed to the global semantic structure" (2009: 70).

In preparing the texts for macrostructure analysis, both methods were considered by this researcher and it was found that using all bands of information produced a more satisfying summary of the text. For example, if Storyline-only clauses had been used to summarize "Liu He Fills in the River" then the background information about the tide god – how his irritability caused surging tides, destroying people's crops – would have been omitted. This would have produced a summary that focused on the mother / son narrative, whereas including all the clauses of the text produced a broader summary. This summary included the tide god being subdued and farmers able to grow their crops again with the sub-plot of mother being restored to son. Therefore, for the purposes of this thesis, the first level macrostructure will be generated after applying the macrorules to all the clauses in the text.

Step 3 is then the application of the five macrorules. The end product will be an abstract of the text from which the reader will understand the essential points of the narrative.

For the purpose of brevity, only the generation of a macrostructure for "Liu He Fills in the River" will be discussed in detail in this chapter. A second macrostructure, that of "Invisible Grass", can be found in Appendix F.

5.2 Level 1 Macrostructure

In this section, the propositions of "Liu He Fills in the River" will undergo the first recursive application of macrorules. Macropropositions refer to the clauses after the macrorules have been applied. New numbers are assigned at each new level of abstraction (shown in the left hand column) and are read as follows: 2/P5 "Level 2 Macrostructure, Macroproposition 5".

Clauses (1-5) of "Liu He Fills in the River" introduce the Dragon King (also known as the tide god) and present his irritability, and therefore the unpredictability of the tide, as the reason for the fields flooding and the people's livelihood being ruined. These five clauses contain setting and background information, serving as the beginning state of equilibrium in the narrative and so are essential to the macrostructure. The Zero Rule is applied to them and they become Macropropositions 1-5.

Cl (1-5) → Zero → 1/P1-P5[22]	传说 , 龙王 住 在 chuan^2 shuo^1 Long^2 Wang^2 zhu^4 zai^4 it is said Dragon King live at 钱塘江 里 , Qian^2 Tang^2 Jiang^1 li^3 Qian Tang River in It is said that the Dragon King lived in the Qian Tang river, 他 性情 暴躁 , ta^1 xing^4 qing bao^4 zao^4 3sg-m character irascible, irritable, violent his character was irritable, 把 潮水 弄 得 涨落 ba^3 chao^2 shui^3 nong^4 de zhang^3 luo^4 tidewaters do to the extent that rise and fall

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[22] This is read: Clauses (1-5) undergo the Zero Rule to form the first-level macropropositions (1-5).

	无 有 定时 ， wu^{2} you^{3} ding^{4} shi^{2} no, not have, without have fixed time the tide was not predictable, 沿 江 两 岸 的 田地 常常 yan^{2} jiang^{1} liang^{3} an^{4} de tian^{2} di^{4} chang^{2} chang^{2} along river two bank NOM farmland often, frequently 被 淹没 ， bei^{4} yan^{1} mo^{4} passive flood the fields on both sides of the river frequently flooded, 害 得 人们 成天 hai^{4} de ren^{2} men cheng^{2} tian^{1} harm to the extent that people all the time v 提心吊胆 地 过 日子 ti^{2} xin^{1} diao^{4} dan^{3} di^{4} guo^{4} ri^{4} zi very scared and on edge adverbializer to go over, pass days 。 it did such harm that the people passed their days very scared and on edge all the time.

Clauses (6-14) introduce Liu He and his parents and describe how the death of Liu He's father made life very difficult. Clause (6) is retained in the macrostructure because it introduces the main and secondary character and the location where the events of the story will take place. This then becomes Macroproposition 6.

Cl (6) → Zero → 1/P6	那时 ， 江 边 住 na^{4} shi^{2} jiang^{1} bian^{1} zhu^{4} then, at that time, in those days river beside, next to live

	着 一 户 穷苦 的 zhe yi^1 hu^4 qiong^3 ku^3 de DUR one household, family impoverished, destitute NOM 渔民 ，夫妻 俩 带 着 一 个 yu^2 min^2 fu^1 qi^1 lia^3 dai^4 zhe yi^1 ge fishermen husband and wife two, both raise DUR one clf 儿子 六和 。 er^2 zi Liu^4 He^2 son Liu He In those days, next to the river there was living a family of fishermen, a husband and wife raising a son, Liu He.

Clause (7) describes the process of how Liu He's father died and so using the Generalization Rule (M1) the clause can be shortened to say that he drowned. (The deleted material is notated with an ellipsis.) While the Construction Rule (M4) may have been appropriate to apply to this clause because it describes a process which forms one action (the death of the father), it was not applied because 'new' information was not generated from it; the text clearly states that he drowned. This then becomes Macroproposition 7.

Cl (7) → M1 → 1/P7	六和 五 岁 的 那 一 年 ，他 爸 Liu^4 He^2 wu^3 sui^4 de na^4 yi^1 nian^2 ta^1 ba^4 Liu He five year NOM that one year 3sg-m father 被 淹死 。 bei^4 yan^1 si^3 passive drown The year Liu He was five years old, his father…drowned.

Clause (8) is included in the macrostructure through the Zero Rule because it describes the situation Liu He and his mother found themselves in. This creates Macroproposition 8. Clauses (9-14) form a unit describing how destitute Liu He and his mother were as a result of the father's death and what they did to survive. The idea of "destitution" (found in (8)) is elaborated on in this unit and so can be incorporated into Macroproposition 8 by the Integration Rule (M3).

Cl (8) → Zero → 1P/8	没 有 渔船 打 不 成 mei^{2} you^{3} yu^{2} chuan^{2} da^{3} bu^{4} cheng^{2} NEG exstmrkr fishing boat catch NEG accomplish, succeed 鱼 ，从此 六和 一 家 yu^{2} cong^{2} ci^{3} Liu^{4} He^{2} yi^{1} jia^{1} fish since then, from then on Liu He one family 更加 穷苦 了 。 geng^{4} jia^{1} qiong^{3} ku^{3} le even more impoverished, destitute CRS he did not have a fishing boat to catch fish, so from that time on Liu He's whole family was even more destitute.
Cl (9-14) → M3 → 1P/8	

Clauses (15-20) form a unit which describes how the mother died. Clause (15a) describes the setting of the macroproposition while clause (19) completes it. This forms Macroproposition 9. Clauses (15b-18) are removed by the Deletion Rule (M2) and clause (20) remains as its own macroproposition (P10) by the Zero Rule.

Cl (15a, 19) → M3 → 1/P9	有 一 天 ，娘 儿 俩 you^{3} yi^{1} tian^{1} niang^{2} er^{2} lia^{3} existmkr one day mother son two, both 正在 捞 鱼 的时候 zheng^{4} zai^{4} lao^{1} yu^{2} de shi^{2} hou^{4} in the process of, while fish up, dredge up fish when ... One day, while mother and son were both fishing… 一 个 浪头 打来 ， yi^{1} ge lang^{4} tou da^{3} lai^{2} one clf wave come to attack a wave came to attack, One day, while mother and son were both fishing…a wave came to attack.
Cl (15b-18) → M2 → 0	

Cl (20) → Zero → 1/P10	把 他 娘 卷 进 旋涡 里 去 了 ba³ ta¹ niang² juan³ jin⁴ xuan² wo¹ li³ qu⁴ le 3sg-m mother curl, scroll enter whirlpool in go PFV 。 it took hold of his mother and curled her into the whirlpool.

Clauses (21-22) are combined using the Integration Rule (M3) to show the situation Liu He was in. The phrase ‘did not have a mother’ in (21) is represented in the phrase ‘orphaned and alone’ in (22), and because it has been previously stated that his father died, the phrase ‘on his own’ reflects that both his parents have now died. These two clauses form Macroproposition 11. Clause (23) gives the basis for Liu He’s next actions and becomes Macroproposition 12.

Cl (21-22) → M3 → 1/P11	六和 ...更 是 孤苦伶仃 、 Liu⁴ He² geng⁴ shi⁴ gu¹ ku³ ling² ding¹ Liu He even more, further is orphaned and alone 无依无靠 了 。 wu² yi¹ wu² kao⁴ le on one's own PFV Liu He…was now even more orphaned and alone.
Cl (23) → Zero → 1/P12	他 又 伤心 又 ta¹ you⁴ shang¹ xin¹ you⁴ 3sg-m both...(and) grieve, be broken-hearted (both)...and 愤怒 , fen⁴ nu⁴ angry he was both broken-hearted and angry,

Clauses (24-29) form a unit. Clause (24) is already a macroproposition and so the Zero Rule is applied to it. Clause (25) is abbreviated using the Integration Rule (M3). Clause (26) states again that Liu He was throwing rocks, and as this information is already presented in (24), it is deleted through the Integration Rule (M3). Clause (27) presents the new information that Liu He was cursing so the Zero Rule is applied. Clauses (28-29) elaborate on the subject of Liu He’s cursing, so they are incorporated into clause (27) by the Integration Rule (M3). Therefore clauses (24-29) form Macropropositions 13-15.

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Cl (24) → Zero → 1/P13 Cl (26) → M3 → 1/P13 Cl (37) → M2 → 0	就 一面 哭 着 ， jiu^4 yi^1 mian^4 ku^1 zhe then on one hand...(on the other hand) cry, weep DUR 一边 尽 他 yi^1 bian^1 jin^4 ta^1 at the same time utmost, to the limit 3sg-m 的 力气 把 江 边 小 山 de li^4 qi ba^3 jiang^1 bian^1 xiao^3 shan^1 NOM strength river beside, next to small mountain 上 大大小小 的 石块 搬 shang^4 da^4 da^4 xiao^3 xiao^3 de shi^2 kuai^4 ban^1 on big and small, of all sizes NOM rock move 下来 ， 用 劲 xia^4 lai^2 yong^4 jin^4 (verb suffix indic. downward motion) use strength 地 丢 进 江 里 去 。 di^4 diu^1 jin^4 jiang^1 li^3 qu^4 adverbializer throw enter river in go Crying, he moved the rocks of all sizes with all his might from a hill beside the river hurling them into the river.
Cl (25) → M3 → 1/P14	他 发誓 要 用 石块 把 ta^1 fa^1 shi^4 yao^4 yong^4 shi^2 kuai^4 ba^3 3sg-m vow, swear must, will use rock 钱塘江 填 满 ， 不 让 Qian^2 Tang^2 Jiang^1 tian^2 man^3 bu^4 rang^4 Qian Tang River fill in full, to the brim NEG let, allow 潮水 再 ... 到处 害 人 chao^2 shui^3 zai^4 dao^4 chu^4 hai^4 ren^2 tidewaters again, once more everywhere harm people 。 He vowed that he would use rocks to fill in the Qian Tang river

	and not allow the tide water to once again … harming people everywhere.
Cl (27) → Zero → 1/P15 Cl (28-29) → M3 → 1/P15	嘴 里 不 断 地 咒骂 zui^3 li^3 bu^4 duan^4 di^4 zhou^4 ma^4 mouth in NEG break, abstain from adverbializer curse 着 ： zhe DUR in his mouth he did not abstain from cursing:

Clauses (30-31) and (32-36) are summarized by the Construction Rule (M4) to generate Macropropositions 16 and 17.

Cl (30-31) → M4 → 1/P16	龙王 的 水晶宫 被 六和 Long^2 Wang^2 de shui^3 jing^1 gong^1 bei^4 Liu^4 He^2 Dragon King NOM crystal palace passive Liu He 的 石头 砸烂 了 ， de shi^2 tou peng^4 lan^4 le NOM stone smash PFV The Dragon King's crystal palace was smashed by Liu He's rocks.
Cl (32-36) → M4 → 1/P17	龙王 本身 也 被 砸伤 了 。 Long^2 Wang^2 ben^3 shen^1 ye^3 bei^4 za^2 shang^1 le Dragon King himself also passive hurt PFV

	the Dragon King himself was also hurt.
Cl (38) → Zero → 1/P18	一 天 ， 两 天 …… 整整 丢 了 yi^1 tian^1 liang^3 tian^1 zheng^3 zheng^3 diu^1 le one day two day whole, full throw PFV 七 七 四 十 九 天 。 qi^1 qi^1 si^4 shi^2 jiu^3 tian^1 seven seven four ten nine day one day, two days...he threw rocks for 7,749 days.

The weeping, cursing and throwing rocks described in (37) has already been stated in Macroproposition 13, so it will be integrated into that clause and deleted. Clause (38) stands alone as a macroproposition so it remains through the Zero Rule and forms Macroproposition 18.

Clause (39), too, is a macroproposition and so the Zero Rule is applied to it, creating P19. Clauses (40-44) describe the process of the Dragon King coming to Liu He, yet clause (45) summarizes this process so (40-44) can be subsumed under (45) using the Integration Rule (M3). These two clause groupings form Macropropositions 19 and 20.

Cl (39) → Zero → 1/P19	这 天 正好 是 八月 十八 ， zhe^4 tian^1 zheng^4 hao^3 shi^4 ba^1 yue^4 shi^2 ba^1 this, here day happen to, by chance is August eighteen This day by chance was August 18th,
Cl (40-45) → M3 → 1/P20	… 突然 龙王 来 到 了 六和 tu^1 ran^2 Long^2 Wang^2 lai^2 dao^4 le Liu^4 He^2 suddenly Dragon King come arrive at, to PFV Liu He 面前 … mian^4 qian^2 in front of, presence ...suddenly, the Dragon King came to Liu He...

The Construction Rule (M4) can be applied to clauses (46-47) and summarized by saying 'The Dragon King tried to appease Liu He'. Likewise the Construction Rule (M4) can be applied to (48-56) and summarized by saying 'but Liu He gave him an ultimatum'. These two sections form Macropropositions 21-22.

Cl (46-47) → M3 → 1/P21	龙王 企图 安抚 六和 。 Long^2 Wang^2 qi^3 tu^2 an^1 fu^3 Liu^4 He^2 Dragon King try, attempt placate, appease Liu He The Dragon King tried to appease Liu He.
Cl (48-56) → M4 → 1/P22	可是 六和 给 他 最后通牒 。 ke^3 shi^4 Liu^4 He^2 gei^3 ta^1 zui^{4}hou^4 tong^{1}die^2 but Liu He give 3sg-m ultimatum but Liu he gave him an ultimatum.

Clauses (57-59) are integrated into one proposition by the Integration Rule (M3). The Dragon King did not want to give the mother up, but he would rather not see his palace destroyed. Clause (61) is a macroproposition to which (60) subsumes. These describe Macropropositions 23 and 24, respectively.

Cl (57-59) → M3 → 1/P23	很 不 情愿 地 ，龙王 把 hen^3 bu^4 qing^2 yuan^4 de Long^2 Wang^2 ba^3 very NEG willing adverbializer Dragon King 六和 他 娘 送 了 回来 。 Liu^4 He^2 ta^1 niang^2 song^4 le hui^2 lai^2 Liu He 3sg-m mother give PFV return, come back Very unwillingly, the Dragon King returned Liu He's mother.
Cl (60-61) → M3 → 1/P24	娘 儿 俩 高高兴兴 地 niang^2 er^2 lia^3 gao^1 gao^1 xing^4 xing^4 di^4 mother son two, both very happy adverbializer 回 家 去 了 。 hui^2 jia^1 qu^4 le return home go PFV Mother and son both happily returned home.

Clauses (62) and (63) can be integrated together via the Integration Rule (M3). Clauses (64) and (65) are deleted by the Deletion Rule (M2). Clause (66) can be abbreviated by the Integration Rule (M3). Clause (67) is a macroproposition. Clauses (62-63) becomes Proposition 25 and clauses (66, 67) then become Propositions 26 and 27. The Zero Rule is applied to clauses (68-69) because they describe how Liu He's pagoda got its name. Therefore, they are important to the macrostructure and form Propositions (P28 and P29).

Cl (62-63) → M3 → 1/P25	从 那 时 起 ， 钱塘江 的 cong^2 na^4 shi^2 qi^3 Qian^2 Tang^2 Jiang^1 de from that time start Qian Tang River NOM 潮水 便 …稳 chao^2 shui^3 bian^4 wen^3 tidewaters so, soon afterwards, then steady, stable 了 下来 。 le xia^4 lai^2 PFV (verb suffix indic. downward motion) From then on, the Qian Tang River's tide waters…stabilized.
Cl (64-65) → M2 → 0	
Cl (66) → M3 → 1/P26	人们 不 再 怕 潮水 ren^2 men bu^4 zai^4 pa^4 chao^2 shui^3 people NEG again, once more fear, be afraid tidewaters People…did not fear [the tidewaters] again,

Cl (67) → Zero → 1/P27	把 沿 江 两 岸 的 荒 滩 都 ba yan^{2} jiang^{1} liang^{3} an^{4} de huang^{1} tan^{1} dou^{1} along river two bank NOM uncultivated bank all 开辟 成 良 田 ， kai^{1} pi^{4} cheng^{2} liang^{2} tian^{2} open up, set up, establish become good field 种 上 绿油油 的 庄稼 zhong^{4} shang^{4} lü^{4} you^{2} you^{2} de zhuang^{1} jia plant, grow, cultivate on lush, verdant NOM crops 。 along the two uncultivated banks of the river, it was all opened up and became good farmland, cultivating lush crops.
Cl (68) → Zero → 1/P28	为了 感谢 六和 治伏 wei^{2} le gan^{3} xie^{4} Liu^{4} He^{2} zhi^{4} fu^{2} in order to (express) thanks Liu He control into submission 了 龙王 ，后人 就 在 他 搬 le Long^{2} Wang^{2} hou^{4} ren^{2} jiu^{4} zai^{4} ta^{1} ban^{1} PFV Dragon King descendants then at 3sg-m move 石块 的 小 山 上 ，修筑 起 shi^{2} kuai^{4} de xiao^{3} shan^{1} shang^{4} xiu^{1} zhu^{4} qi^{3} rock NOM small hill on build, construct start 一 座 宝 塔 ， yi^{1} zuo^{4} bao^{3} ta^{3} one clf treasure pagoda In order to thank to Liu He for controlling the Dragon King into submission, his descendants began to build a pagoda on the hill of rocks that he moved,
Cl (69) → Zero → 1/P29	这 就是 “六和 塔 ”。 zhe^{4} jiu^{4} shi^{4} Liu^{4} He^{2} ta^{3} this, here it is in fact Liu He pagoda this is then "Liu He's Pagoda" [or why it's named Liu He's Pagoda].

In comparing the Level 1 macrostructure with the Storyline[23] of "Liu He Fills in the River", two differences are identified. The first is that different types of clauses are included in the Level 1 macrostructure, specifically Background, Setting and Irrealis. Secondly, the 23 Storyline clauses are drawn from the whole range of stages), not just in the Pre-Peak through Post-Peak Episode segments. (Storyline clauses were not found in the Stage/Exposition in this text). These two differences help to provide a more rounded picture of the story.

To summarize, the first application of five macrorules on the 69 clauses of "Liu He Fills in the River" text resulted in 29 macropropositional statements. A rough count showed that 51% (15) came from the Storyline band, 31% (9) came from the Background band, 10% (3) came from the Setting band and 7% (2) from Irrealis band. It was surprising to see what a high percentage of non-Storyline material was included in the first-level macrostructure. This researcher expected non-Storyline information to be integral to the macrostructure, but not as important as 49%. Background clauses came primarily from the Stage, but also from Pre-Peak Episodes 1, 3, 4 and the Closure. Setting clauses were derived from the Stage, Pre-Peak Episode 1 and the Peak while Irrealis clauses were drawn from Pre-Peak Episode 3 and the Closure. This non-Storyline material is included in the macrostructure because it provides important information about characters, why they do what they do and the beginning and ending states of equilibrium in the story. Not only does this allow the analyst to create a fuller picture of the story, but it can also clarify the reason for telling the story, such as to impart a moral. Texts 1-3 ("Hua Pond", "King Qian Shoots the Tide" and "Liu He Fills in the River") all conclude with non-Storyline clauses stating how a particular topographical feature or landmark got its name as a result of the preceding story. Thus, the point of these stories is two-fold: first to show how the characters overcame oppression and secondly to tell how a certain landmark came to be named. Text 4, "Invisible Grass", does not have similar clauses at the end and so it can be inferred that its purpose is primarily to entertain and to teach the results of being greedy.

5.3 Level 2 Macrostructure

Now that a preliminary level of macrostructure has been established, the next step is to take the 29 Level 1 macropropositions and reduce them again in order to gain a shorter version of what is being said. The goal is to identify the main points of the story which determine what clauses are included in the text.

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[23] See Appendix E for a list of "Liu He Fills in the River" Storyline clauses.

Macrolevel propositions P1-P5 are consolidated via the Integration Rule (M3) into 2/P1. 1/P6 is consolidated and the Integration Rule (M3) is applied, creating 2/P2. Macroproposition 1/P7 is vital to the story so it is kept as 2/P3 by the Zero Rule. Macroproposition 1/P8 is deleted by the Deletion Rule (M2). Macropropositions 1/P9-P10 are restated through the Integration Rule (M3) to become 2/P4. Macropropositions 1/P11-12 are deleted by the Deletion Rule (M2). Macropropositions 1/P13-20 are integrated by the Integration Rule (M3) to form 2/P5. Macropropositions 1/P21 and P22 are combined to form one proposition by the Integration Rule (M3), creating 2/P6. Macroproposition 1/P23 is already a second-level macroproposition so it is retained by the Zero Rule to make 2/P7. Macroproposition 1/P24 is deleted by the Deletion Rule (M2). Macroproposition 1/P25 is a second-level macroproposition already so the Zero Rule is applied and designated as 2/P8. Macroproposition 1/P26 is deleted by the Deletion Rule (M2). Macroproposition 1/P27 is a second-level macroproposition and so is modified slightly by the Integration Rule (M3) to form 2/P9. Macropropositions 1/P28 and P29 are second-level macropositions and so are retained by the Zero Rule to form 2/P10 and 2/P11. These results are shown in the table below.

Table 28 Level 2 macropropositions

2P Process	Level 2 Macropropositions
1/P1-P5 → M3 → 2/P1	因为 住 在 钱塘江 里 的 龙王 yin^1 wei^4 zhu^4 zai^4 Qian^2 Tang^2 Jiang^1 li^3 de Long^2 Wang^2 because live at Qian Tang River in NOM Dragon King 性情 暴躁 , 沿 江 两 岸 xing^4 qing bao^4 zao^4 yan^2 jiang^1 liang^3 an^4 character irascible, irritable, violent along river two bank 的 田地 常常 被 淹没 , de tian^2 di^4 chang^2 chang^2 bei^4 yan^1 mo^4 NOM farmland often, frequently passive flood Because the character of the Dragon King who lived in the Qian Tang river was so violent, the fields along both sides of the river frequently flooded.
1/P6 → M3 → 2/P2	六和 跟 父母 在 江 Liu^4 He^2 gen^1 fu^4 mu^3 zai^4 jiang^1 Liu He with, as compared to father and mother at river

	边 住 。 bian^{1} zhu^{4} beside, next to live Liu He lived with his parents next to the river.
1/P7 → Zero → 2/P3	六和 五 岁 的 那 一 年 ， 他 爸 Liu^{4} He^{2} wu^{3} sui^{4} de na^{4} yi^{1} nian^{2} ta^{1} ba^{4} Liu He five year NOM that one year 3sg-m father 淹死 了 。 yan^{1} si^{3} le drown PFV The year Liu He was five years old, his father drowned.
1/P8 → M2 → 0	
1/P9-P10 → M3 → 2/P4	后来 ， 一 个 浪头 把 他 娘 hou^{4} lai^{2} yi^{1} ge lang^{4} tou ba^{3} ta^{1} niang^{2} later, afterwards one clf wave 3sg-m mother 卷 进 旋涡 里 去 了 。 juan^{3} jin^{4} xuan^{2} wo^{1} li^{3} qu^{4} le curl, scroll enter whirlpool in go PFV Later, a wave took hold of his mother and curled her into the whirlpool.
1/P13-P20 → M3 → 2/P5	六和 把 石头 丢 进 江 里 去 ， 生气 Liu^{4} He^{2} ba^{3} shi^{2} tou diu^{1} jin^{4} jiang^{1} li^{3} qu^{4} sheng^{1} qi^{4} Liu He stone throw enter river in go angry 地 咒骂 龙王 。 de zhou^{4} ma^{4} Long^{2} Wang^{2} adverbializer curse Dragon King Liu He threw rocks into the river, angrily cursing the Dragon King.
1/P21-P22 → M3 → 2/P6	龙王 企图 安抚 六和 可是 Long^{2} Wang^{2} qi^{3} tu^{2} an^{1} fu^{3} Liu^{4} He^{2} ke^{3} shi^{4} Dragon King try, attempt placate, appease Liu He but

	六和 给 他 最后通牒 。 Liu^4 He^2 gei^3 ta^1 zui^{4}hou^4 tong^{1}die^2 Liu He give 3sg-m ultimatum The Dragon King tried to appease Liu He but Liu he gave him an ultimatum.
1/P23 → Zero → 2/P7	很 不 情愿 地 ，龙王 把 hen^3 bu^4 qing^2 yuan^4 de Long^2 Wang^2 ba^3 very NEG willing adverbializer Dragon King 六和 他 娘 送 了 回来 。 Liu^4 He^2 ta^1 niang^2 song^4 le hui^2 lai^2 Liu He 3sg-m mother give PFV return, come back Very unwillingly, the Dragon King returned Liu He's mother.
1/P24 → M2 → 0	
1/P25 → Zero → 2/P8 1/P26 → M2 → 0	从 那 时 起 ，钱塘江 的 潮水 cong^2 na^4 shi^2 qi^3 Qian^2 Tang^2 Jiang^1 de chao^2 shui^3 from that time start Qian Tang River NOM tidewaters 便 ...稳 bian^4 wen^3 so, soon afterwards, then steady, stable 了 下来 。 le xia^4 lai^2 PFV (verb suffix indic. downward motion) From then on, the Qian Tang River's tidewater's…stabilized.
1/P27 → M3 → 2/P9	把 沿 江 两 岸 的 荒 滩 都 ba^3 yan^2 jiang^1 liang^3 an^4 de huang^1 tan^1 dou^1 along river two bank NOM uncultivated bank all 开 垦 成 良 田 ， kai^1 ken^3 cheng^2 liang^2 tian^2 open, initiate, begin cultivate become good field

	种 上 绿油油 的 庄稼 。 zhong^{4} shang^{4} lü^{4} you^{2} you^{2} de zhuang^{1} jia plant, grow, cultivate on lush, verdant NOM crops along the two uncultivated banks of the river, it all was opened up and began to be cultivated. becoming good farmland, cultivating lush crops.
1/P28 → Zero → 2/P10	为了 感谢 六和 治伏 了 wei^{2} le gan^{3} xie^{4} Liu^{4} He^{2} zhi^{4} fu^{2} le in order to (express) thanks Liu He control into submission PFV 龙王 ，后人 就 在 他 搬 石块 Long^{2} Wang^{2} hou^{4} ren^{2} jiu^{4} zai^{4} ta^{1} ban^{1} shi^{2} kuai^{4} Dragon King descendants then at 3sg-m move rock 的 小 山 上 ，修筑 起 一 座 de xiao^{3} shan^{1} shang^{4} xiu^{1} zhu^{4} qi^{3} yi^{1} zuo^{4} NOM small hill on build, construct start one clf 宝 塔 ， bao^{3} ta^{3} treasure pagoda In order to thank to Liu He for controlling the Dragon King into submission, his descendants began to build a pagoda on the hill of rocks that he moved ,
1/P29 → Zero → 2/P11	这 就是 “六和 塔 ”。 zhe^{4} jiu^{4} shi^{4} Liu^{4} He^{2} ta^{3} this, here it is in fact Liu He pagoda this is then "Liu He's Pagoda" [or why it's named Liu He's Pagoda].

Formation of Level 2 Macropropositions reduced the text from 29 Level 1 macropropositions to 11 Level 2 macropropositions. Sixty-four percent (7) of the clauses were Storyline clauses while 36% (4) were Background clauses. The Setting and Irrealis clauses of the Level 1 Macrostructure were not of such macro importance to make it to the next level of macrostructure. At this level of abstraction the percentage of Storyline clauses increased from 51% to 64% while the percentage of non-Storyline material decreased from 48% to 36%. Background clauses, too, increased from 31% to 36%. These figures suggest that a) Storyline clauses make up the greatest share of the macrostructure, b) Background clauses play a significant role at a higher level of macrostructure, and c) the significance of non-Storyline bands is reduced as the macrostructure becomes more abstracted.

5.4 Macrostructure of "Liu He Fills in the River"

Now that the essential sentences of the narrative have been mapped out, the recursive rules are applied one more time to create an abstract of the text, giving the potential reader a more concise view of what the story is about. Admittedly, this is a somewhat subjective process. Other similar summaries could be drawn from the same set of Level 2 macropropositions[24] (van Dijk and Kintsch 1983: 53).

Therefore, the following macropropositions are presented as an adequate abstract of the story. The events in 2/P1-P8 describe the process of how Liu He subdued the Dragon King (tide god) (which included making the Dragon King return his mother) and therefore can be consolidated into the third-level macroproposition 3/P1. Macropropositions 2/P10 and P11 are deleted by the Deletion Rule (M2). As a result the main events in the story (e.g. the parents' deaths which lead to the mother's rescue, the throwing of rocks, the damage to the crystal palace, giving the ultimatum) can all be represented by the word 'subdue'. All of these events (and events leading up to them) subdued the tide god. Likewise, as a result of being subdued, the farmers were able to plant their crops again, which solved the problem mentioned at the beginning of the text and returned the story world to its equilibrium. Therefore, the proposed summary of "Liu He Fills in the River" is as follows:

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[24] Somsonge (1991: 28) notes that if the macrorules are applied further to describe a Level 4 macrostructure, then the text encapsulates a moral which can be applied to any story. For the purposes of this thesis, a Level 3 Macroproposition will be sufficient.

Table 29 Level 3 Macroproposition for "Liu He Fills in the River"

2/P1-P9 → M4 → 3/P1 2/P9-10 → M2 → 0	为了 救 回 娘亲 ， 也 为了 wei^{2} le jiu^{4} hui^{2} niang^{2} qin^{1} ye^{3} wei^{2} le in order to save, rescue return mother also in order to 农民们 有 田 可 耕 ， 六和 nong^{2} min^{2} men you^{3} tian^{2} ke^{3} geng^{1} Liu^{4} He^{2} farmers have field able plow, till Liu He 治伏 了 潮神 。 zhi^{4} fu^{2} le chao^{2} shen^{2} control into submission PFV tide god In order to rescue his mother and also to allow the farmers to plow their fields, Liu He subdued the tide god.

At this level of macrostructure, it should be noted that the abstraction still follows the Storyline in that Liu He first subdues the tide god which allows him to rescue his mother and the farmers to plant their fields. Also, the primary units of information are abstracted from Storyline clauses (rescuing the mother, subduing the tide god), but the reason for doing these things is found in the background information (the farmers being able to plant their fields). The whole premise of this story is that the tide god floods the fields so that the farmers are not able to plant their crops. Therefore in this abstraction Background information must be included in order to understand the actions of rescuing the mother and subduing the tide god.

5.5 Summary

In this chapter, the five rules for macroanalysis postulated by van Dijk and Kintsch (1983) were successively applied to the text "Liu He Fills in the River" to form a reasonable summary of the text. To begin, clauses from the entire text, not just Storyline clauses, were sifted through to create a Level 1 Macrostructure (1M). The decision to use all the clauses was informed by van Dijk (1977a, b), van Dijk and Kintsch (1983) and supported by the work of Greninger (2009). Each clause was subjected to the five macrorules: whether generalized by a higher statement, deleted because of not being propositions of other clauses, integrated with other clauses, constructed to form a new clause or left as is because it was already a macroproposition. Once finished with this process, the Level 1 Macrostructure contained 29 macropropositions (out of the original 69 clauses of the text). Of the 29 1M clauses, 51% (15) came from the Storyline band, 31% (9) came from the Background band, 10% (3) came from the Setting band and 7% (2) came from the Irrealis band. In total, 51% of the 1M propositions came from the Storyline band and 49% came from supporting material. In terms of the surface structure, the clauses with macrostructural importance were spread throughout the text. Storyline clauses were found in every section except the Stage. Background clauses came primarily from the Stage, but also from Pre-Peak Episodes 1, 3, 4 and the Closure. Setting clauses were derived from the Stage, Pre-Peak Episode 1 and the Peak, while Irrealis clauses were drawn from Pre-Peak Episode 3 and the Closure.

The macrorules were then reapplied to the 29 Level 1 macropropositions to generate a set of 11 Level 2 macropropositions. Of these 11, seven clauses (64%) were Storyline material, two (18%) were Setting material, one (9%) was Background material and one (9%) was a combination of Storyline and supporting material.

The final application of the macrorules resulted in a summary statement of the text. Here, the main events of the story are summarized in one proposition. The free translation of the 3M macroproposition for "Liu He Fills in the River" is 'In order to rescue his mother and also to allow the farmers to plow their fields, Liu He subdued the tide god.' From this statement, the events of the text can be unpacked.