

Raiding the Garden and Rejecting the Family

*A Narratology of Scene in The Dream of the
Red Chamber*

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Oriental Languages

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Raiding the Garden and Rejecting the Family: A Narratology of Scene in the Dream of Red Chamber

A Master Thesis

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IV

Summary

By conducting a close reading and a structural analysis, this thesis explores a narratology of “scene” in the novel *Dream of the Red Chamber* (*Honglou meng* 《红楼梦》). The terminology of “scene” in the Western literary criticism usually refers to “a structural unit in drama” and “a mode of presentation in narrative”. Some literature critics also claim that “scene” refers to “a structural unit in narrative”, though without further explanation. One of the main contributions of this thesis is to define the term of “scene”, apply it stringently to the novel, *Honglou meng*, and thus make a narratology of “scene” in this novel.

This thesis finds that “scene” as a structural unit in drama is characterized by a unity of continuity of characters, time, space and actions that are unified based on the same topic. “Topic” plays a decisive role in distinguishing “scenes”. On the basis of the definition of the term of “scene”, this thesis also reveals how “scenes” transfer from each other by analyzing “scene transitions”.

This thesis also finds that the characteristic of the narration in *Honglou meng* is “character-centered” rather than “plot-centered”, by conducting research on the relationship between “scene”, “chapter” and “chapter title”. On the basis of these findings, this thesis also finds that “scene” influences the development of “plot” by two means: one is to adjust the “speed of narrative”, and the other is to adjust the “intensity of narrative”. By these two means the plot changes in accordance with a periodicity of “fast 快 and slow 慢” and also “strength 强 and weakness 弱”.

Last but not least, this thesis compares the novel *Honglou meng* with the traditional Chinese drama *Honglou meng Chuanqi* 《红楼梦传奇》 (*The Legend of the Honglou meng*), and looks into the differences and similarities of the “scenes” and “scene transitions” between these two literary genres. “Scenes” are topic-based in the traditional Chinese novels, while they are song-based in the traditional Chinese drama. Due to the length and influence from oral literature and the characteristic of containing large length, the plot in each chapter of the traditional Chinese novel presents the characteristics of “*huanjin jishou* 缓进急收” (develop slowly but finish fast). In the traditional Chinese drama, however, in order to grasp the attention of the audiences and to attract them back after one section is finished, the plot in one *chu* is presented according to the rule of “*jijin huanshou* 急进缓收” (develop fast but finish slowly).

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1 Introduction

This thesis comes from a close reading and structural analysis of the novel *Dream of the Red Chamber* (*Honglou meng* 《红楼梦》) and argues that the structure of this novel can be meaningfully interpreted in accordance with the concept of “scene” derived primarily from drama. The terminology of “scene” originally refers to “the structural unit in drama” in Western literary criticism. With the development of narratology, Western literature critics have found out that the concept of “scene” can also be applied to the narrative, and refers to “a mode of presentation” which makes the narration dramatized. However, we can also see that some literature critics claim that the term “scene” also refers to “a structural unit in narrative”, though without further explanation. For example, Patrick Hanan argues that “‘scene’ stands for passages that are both dynamic and close, with directly rendered speech and thought and a specific recounting of action.”¹ Wong Kam-Ming claims, “events in *Honglou Meng*, on the other hand, obtain their cohesion not only from the temporal order in which they occur, but also from the way scenes and episodes are linked by the association and juxtaposition of images.”² However, none of them defined the terminology of “scene” in detail. One of the main contributions of this thesis is to define the term “scene” in detail, apply it stringently to the novel, *Dream of the Red Chamber*, and thus make a narratology of scenes in this novel. In order to achieve this goal, I will not only discuss, but also compare Western literary criticism with traditional Chinese literary criticism. I will not only use traditional Chinese literary history, but also the traditional Chinese fiction commentaries (*pingdian* 评点) as part of my arguments.

Even though “scene” is a concept from Western literary criticism, it also applies to traditional Chinese novels. This is not only because Chinese fiction has an intimate relationship with drama, but also because some of Chinese fictions are dramatized. Specifically, before the concept of “fiction” had been influenced by the classification norm of Western literary genres, “fiction” and “drama” were seen as the same literary genre, the narrative literature, in traditional Chinese literary criticism. The most important reason is that

¹ Patrick Hanan, *Chinese vernacular story*, (Cambridge, Massachusetts, and London: Harvard University Press, 1981), 18.

² Andrew H. Plaks edited, *Critical and Thoretical Essays*, (Princeton, N.J.: Princeton University Press, 1977), 225.

in the traditional Chinese literary criticism, narrativity is the common characteristic of “fiction” and “drama”, and is also the most important criterion to distinguish them from lyric poetry. Li Yu, one of the most important drama and fiction critics in ancient China, also agreed with the opinion that “fiction” has intimate relations with “drama”. He defined “fiction” as “a drama without sound (*wusheng xi* 无声戏)”, and also believed that “fiction” is the source material of “drama” (*baiguan wei chuanqi lanben* 稗官为传奇蓝本).³ He also believed that the way to organize a “drama” is similar to the way you write “fiction”. For example, the story in a “drama” should be organized by the “*jiamen* 家门(the words in the beginning of each drama)”, “*chongchang* 冲场(the second scene unit in each drama)”, “*chu jiaose* 出脚色(the important characters come on the stage)”, “*xiao shousha* 小收煞(the last scene in the first half of each drama)”, and “*da shousha* 大收煞(the end of each drama)”, which are in accordance with the “prelude”, “development”, “climax”, and “ending” in “fiction”.⁴ In addition to the common characteristic of narrativity in “fiction” and “drama”, the reason why traditional Chinese literary criticism sees “fiction” and “drama” as the same literary genre is due to the fact that traditional Chinese literary criticism does not have clear classification norm for different literary genres, instead, they emphasizes more on the inherent relationship between different literary genres. We can see that even in Qing dynasty, there were still some critics who believed that “fiction” and “drama” belonged to the same literary genre. For example, Jiang Ruizao stated in his book *xiaoshuo kaozheng* 《小说考证》 (Textual Reseraches on Fictions) and *xiaoshuo kaozheng xubian* 《小说考证续编》 (Continuation of Textual Researches on Fictions): “drama and fiction have different routes of development, but the same origin. We can call it ‘reaching the same goal by different routes’ 戏剧与小说，异流同源，殊途同归者也。”⁵

Moreover, some of Chinese fiction is dramatized. This is why we can use Chinese fiction to illustrate the Western literary terminology of “scene”. The use of a storyteller-narrator and the dominance of dialogue and actions make some of the Chinese works of fiction dramatized. The use of a storyteller-narrator to tell a story in fiction is similar to using

³ Yingde Guo 郭英德, 稗官为传奇蓝本——论李渔小说戏曲的叙事技巧(Fiction is the Material Source of Drama: the Narrative Techniques in Li Yu’s Fiction and Drama), 《文学遗产》 (*Literature Heritage*), No. 5, (1996): 70.

⁴ Yu Li 李渔, 《闲情偶寄》 (*Xianqing Oujì*), (Hunan: 岳麓书社 Yuelu Publishing House, 2000), 133-141.

⁵ Yingde Guo 郭英德, 叙事性：古代小说与戏曲的双向渗透 (Narrativity: The Interactive Influences between Traditional Fiction and Drama), 文学遗产 (*Literature Heritage*), No.4, (1995):63.

characters to present a story in drama. This is because storyteller-narrator can freely change its relationship with the readers. For example, sometimes it stands out in front of the readers to introduce the background of the impending story; other times, it hides itself behind the characters in order to make the characters guide the readers and explore more of the story, which is similar to presenting the story by the use of characters in drama. In addition to the use of a storyteller-narrator, some of the Chinese fictions are dramatized by means of the dominance of dialogue and actions. As we shall see in Chapter 3.1 of this thesis, most of the scenes in Chapter 74 of *Honglou meng* consist of dialogue and actions. Similarly, dialogue and actions are the main components of drama.

However, “fiction” and “drama” are two different literary genres, though their differences are not very clear in traditional Chinese literary criticism. For example, “drama” has a stronger performability than “fiction”. The organization of a story in “drama” is designed for performance, while it is designed for reading in “fiction”. This is why we not only apply the concept of “scene” into the novel *Honglou meng*, but also into the traditional Chinese drama *Honglou meng Chuanqi* 《红楼梦传奇》 (by Zhong Zhenkui 仲振奎), in order to see the differences and similarities between these two different literary genres. We should also be aware that the traditional Chinese drama is not divided into “scenes”, but is divided into “*chu* 出” or “*zhe* 折”. Both “*chu* 出” and “*zhe* 折” are multi-scene units that are based on the same song-set in the traditional Chinese drama.

With respect to why I use Chapter 74 of *Honglou meng* and *the chu of jianyuan* (《检园》一出) in *Honglou meng Chuanqi*, I have the following reasons. Firstly, Chapter 74 of *Honglou meng* is a typical narrative chapter and has two clear events “raiding the Great View Garden” and “breaking off the relations with Ning house”, which provides us convenient ways to divide the whole chapter into “scenes” based on the topic. Secondly, the “scenes” in Chapter 74 of *Honglou meng* has typicality. This is to say this chapter does not only consist of “scenes”, but also “sub-scenes”, which enriches our definition and classification of the term “scene”. Last but not least, there is a corresponding chapter about the event of “raiding the Great View Garden” in the traditional Chinese drama *Honglou meng Chuanqi*, which makes our comparisons between these two literary genres more intuitive and convincing.

Therefore, in Chapter 2.1 I will discuss the definition of “scene”. The terminology of “scene” originally comes from drama, and refers to a structural unit in drama. The “scene” in drama usually consists of characters and their actions happening in one place at one time, and is marked off from the next scene in a variety of ways. In most modern Western dramas, the

scenes transfer from each other either by the entrance and exit of the characters, or by a curtain, a blackout and a brief emptying of the stage. In the traditional Chinese drama, however, most of the “scenes” mostly transfer between each other by the entrance and exit of the characters. Apart from being a structural unit in drama, “scene” also refers to a mode of presentation in narrative literature. It is a *dramatic* method of narration with numerous uses of dialogue and actions to *present* not only to *tell* the story. Moreover, sometimes used, but not defined, “scene” refers to a structural unit in the narrative—a structural unit characterized by a unity of continuity of time, space, characters and actions that are unified based on the same topic. “Topic” plays a decisive role in distinguishing scenes. The “scene” changes whenever the “topic” changes. However, we should notice the existence of “sub-scenes”. “Sub-scenes” refer to scenes sharing the same topic, but at the same time differing from each other by the change of characters, time, place, and so forth. In this chapter, I also apply the concept of “scene” to the novel *Honglou meng* (only Chapter 74). According to the definition that “scene” refers to a structural unit, Chapter 74 consists of six scenes, and among which, scene No.5 includes five sub-scenes.

Chapter 2.2 investigates the “scene transitions” in the novel *Honglou meng*. “Scene transition” is the link between two consecutive scenes, and it includes two types: one is the “Marked-transition”, and the other is the “Unmarked-transition”. “Marked-transition” is usually found in the traditional Chinese novels. It refers to the scene transition that is marked by certain words, phrases or sentences or sometimes also by the appearance of unspecified characters, namely, a random maid with no name. It is economical to transfer the scenes by the use of “Marked-transition”, when it comes to the number of words. “Fixed Formula” is one of the most often used “Marked-transitions” in the traditional Chinese novels. For example, “Fixed Formula” such as “*yiyu weiliao* 一语未了 (before she/he had finished the sentence)” and “*qieshuo* 且说 (meanwhile)” are regularly used as “Marked-transitions” in Chapter 74 of *Honglou meng*. “Unmarked-transition” refers to the scene transitions that are without fixed words, phrases or sentences, but uses the inner power of the text, such as the change of characters, time, place or Point of View, to transfer the scenes. Unlike “Marked-transition” which intervenes into the ongoing plot abruptly, “Unmarked-transition” transfers the scenes smoothly.

In Chapter 2.3 and 2.4 we move on to find two groups of relationships: one is the relationship between “scenes”, “chapters” and “chapter titles”; the other is the relationship between “scenes” and “plots”. It is shown that “scene”, as a structural unit in the narrative,

builds up “chapters” in the traditional Chinese novels; in turn, “chapter titles” not only summarize part of the plots, but also imply the “scenes” by installing the place names in the adverbial modifier position. The discoveries above, especially that the “chapter titles” not only summarize part of the plots, but also imply the “scenes”, enable us to conclude that the narration of *Honglou meng* is “character-centered”, instead of “plot-centered”. In addition, the narration of *Honglou meng* is more “character-centered” than “plot-centered” because of the disconnection of two types of relations in the plots—the relations of cause and effect, and that of time. Moreover, we observe the pains taken by the authors to organize the complex relations between “scenes” and plot tempo in accordance with the periodicity of “fast 急 and slow 慢” and also “strong 强 and weak 弱”.

In the last chapter, Chapter 3, we compare the novel *Honglou meng* with the drama *Honglou meng Chuanqi*, and find the differences and similarities of the “scenes” and “scene transitions” between the traditional Chinese novel and the traditional Chinese drama. The “scenes” are topic-based in the traditional Chinese novel, but they are song-based in the traditional Chinese drama. That is to say, “topic” plays a decisive role in distinguishing “scenes” in the traditional Chinese novel. In contrast, “song-set” distinguishes “scenes” in the traditional Chinese drama. Besides, *Honglou meng* uses numerous dialogue and actions to build up the scenes, which is strikingly similar to how stories are organized in the traditional Chinese drama. However, the “scenes” in the traditional Chinese novel are still different from that in the traditional Chinese drama. The biggest difference is that the climax of one scene comes much later in the traditional Chinese novel than what it does in the traditional Chinese drama.

2 Scene and Scene Transitions

As I argued in the introduction, the *Honglou meng* is constructed by different “scenes”, and it is the transitions between different “scenes” that contribute to the development of the plots (there is not only one plot in the *Honglou meng*, and I will discuss them further in Chapter 2.4). In this chapter I am going to answer four questions related to “scenes” in the *Honglou meng*. The first is the definition of the term “scene”. The second is how “scenes” change in the *Honglou meng*. The third is what the relationship is between the “chapters”, “chapter titles” and “scenes” in the traditional Chinese novel. The fourth question is how the “scenes” make contributions to the development of the plots in the *Honglou meng*. After analyzing these four questions, we will get a map of the scenes and scene transitions in Chapter 74 of the *Honglou meng*.

2.1 Scene

2.1.1 Scene: A Structural Unit in Drama

As a structural unit in drama, the term “scene” usually refers to:

A division of the action within an act, though in some plays only scene divisions are indicated. Various conventions have determined the marking of scenes. The French classical playwrights, for instance, began and concluded scenes by the entrances and exits of characters. The Elizabethans, on the other hand, in consisted in their practice of marking acts and scenes, sometimes omitted all divisions or, like Ben Jonson, indicated new scenes when there was a new grouping of characters. Many editors of Shakespeare’s plays have indicated new scenes with successive changes in a play’s locale. (It should be noted that at times the change of locale is assumed, for the text may not indicate a setting for the action.⁶

⁶ Karl E. Beckson and Arthur Ganz, *Literary Terms: A dictionary*, 3rd ed., rev. and enl. (London: Andre Deutsch, 1990), 196.

The Oxford dictionary defines the term of “scene” more specifically as “a scene normally represents actions happening in one place at one time, and is marked off from the next scene by a curtain, a blackout, or a brief emptying of the stage.”⁷

In the traditional Chinese drama, however, unlike most Western drama, a play/drama does not consist of scenes that require “classic unities”⁸, instead, it consists of “*chu/zhe*”出 / 折(turns). *Chu* and *zhe* are very similar—both of them are sections or turns, in terms of their structural functions in building up the whole drama. However, there are still some subtle differences between these two terms. *Chu* is a term from the *chuanqi* 传奇, one school of the traditional Chinese drama which achieved its success in the Ming and Qing dynasties. And *zhe* is a term from the *zaju* 杂剧 in the Yuan dynasty, another school of the traditional Chinese drama, which started and became popular in the Yuan dynasty.

Given the fact that most of the drama versions of the *Honglou meng*, as far as we can find, is written in the form of *chuanqi*⁹, we only use *chu* as the basic unit in the traditional Chinese drama when we compare it with the scenes in the narrative. As we shall see, one or several scenes make up one “*chu/zhe*”, which is to say, “*chu/zhe*” is a multi-scene unit in traditional Chinese drama. Besides, Chinese traditional drama belongs to the “consecutive play” (*Lianchang Xi* 连场戏) and there is no curtain or blackout that function as a division on the stage. According to Cecilia S.L. Zung’s research, the traditional Chinese stage was almost square and “at the back of stage there usually hung a beautiful, embroidered curtain in which there were two openings, through which the actors made their entrance and exit.”¹⁰ So how do the scenes in Chinese traditional dramas change between each other? Generally speaking, “scenes” in Chinese traditional dramas are usually marked off from the next scene by the entrance and exit of the characters and sometimes also equipment, and also by a brief emptying of the stage. However, we should be aware that the term of “scene” (*mu* 幕) is not used in the traditional Chinese drama criticism. The most well known terms in the studies of

⁷ *The Concise Oxford Dictionary of Literary Terms Online*, 2003, s.v. “Scene”, <http://www.oxfordreference.com/view/10.1093/acref/9780199208272.001.0001/acref-9780199208272-e-1019?rskey=af18ml&result=4> (Sought 07.11.2014).

⁸ The *unity of action*: a play should have one main action that it follows, with no or few subplots.
The *unity of place*: a play should cover a single physical space and should not attempt to compress geography, nor should the stage represent more than one place.

The *unity of time*: the action in a play should take place over no more than 24 hours.

⁹ Fuming Xu 徐扶明, *红楼梦与戏曲比较* (The Comparison between *Honglou meng* and Drama), (Shanghai: 上海古籍出版社 Shanghai Ancient Books Publishing House, 1984): 241.

¹⁰ Cecilia S. L Zung, *Secrets of the Chinese drama: a complete explanatory guide to actions and symbols*, (New York: Harrap, 1937): 4.

traditional Chinese dramas are, as we have said earlier, *chu* or *zhe*. In this sense, we will ask what the relations between the term “scene” and the term “*chu/zhe*” are. In order to answer this question, we first need to analyze the organization of the traditional Chinese drama. In the studies of the traditional Chinese drama, we define the whole drama as a “*ben* 本” (volume). For example, the *Honglou meng Chuanqi* 《红楼梦传奇》 by Zhong Zhenkui 仲振奎 in the Qing dynasty is one complete *ben*. And according to the different organizations of the Ming *chuanqi* and Yuan *zaju*, one “*ben*” can be further divided into either *chu* or *zhe*. But when one *ben* is divided into *chu*, the basic unit in the Ming *chuanqi*, there are usually more than ten *chu* consisting the whole drama; while in the Yuan *zaju*, one *ben* is divided into *zhe*, and there are usually only four *zhe* in the whole drama. What is more, as we have said earlier, one *chu* or *zhe* is normally a multi-scene unit based on the same song-set, but sometimes it is also a solo-scene unit. The *yeben* 夜奔 in the *Baojian Ji* 《宝剑记》 is an example of a solo-scene *chu*, while the *Souyuan* 《搜园》 in the *Honglou meng Chuanqi* 《红楼梦传奇》 is an example of a multi-scene *chu*.

2.1.2 Scene: A Mode of Presentation in the Narrative

Apart from being a structural unit in drama, “scene” is also a mode of presentation in the narrative. As the Oxford Dictionary says, in the study of narrative works, “scene” is also the name given to “a ‘dramatic’ method of narration that presents events at roughly the same pace as that at which they are supposed to be occurring; i.e. usually in detail and with substantial use of dialogue”¹¹. “In this sense the scenic narrative method is contrasted with ‘summary’, in which the duration of the story’s events is compressed into a brief account.”¹²

However, such a definition of “scene” did not come out until modern Western narratology developed in the 1970s and 1980s. Seymour Chatman, one of the leading narratologists at that time, though he did not discuss “scene” directly, discussed the dramatized narration in narrative literature. According to his research, narrative (here we specially refer to novels), unlike film or drama, normally uses the *language*, as the “camera”, to *describe*, not only *records*, the developing plot. This is partially because as in visual and

¹¹ *The Concise Oxford Dictionary of Literary Terms Online*, 2003, s.v. “Scene”, <http://www.oxfordreference.com/view/10.1093/acref/9780199208272.001.0001/acref-9780199208272-e-1019?rskey=af18ml&result=4> (Sought 07.11.2014).

¹² *Ibid.*

auditory art, both drama and film can display scenes directly to audience. “Film narrative possesses a plenitude of visual details, an excessive particularity compared to the verbal version, a plenitude aptly called by certain aestheticians’ visual ‘over-specification’”¹³. With regard to *how* narrative describes, he uses the concept, “point of view”, to answer this question. He argues,

*The visual point of view in a film is always there: it is fixed and determinate precisely because the camera always needs to be placed somewhere. But in verbal fiction, the narrator may or may not give us a visual bearing. He may let us peer over a character’s shoulder, or he may represent something from a generalized perspective, commenting indifferently on the front, sides, and back of the object, disregarding how it is possible to see all these parts in the same glance.*¹⁴

This provides a very good way to analyze the differences between the two artistic forms, films/dramas and narrative.

However, some scholars argue that some novels cannot only *describe* how the plot is developing, but can also *show/present* it. Just as what Eric S. Rabkin says, “novels in general use three different modes of report: narration, dialogue, and description.”¹⁵ “One of the main tasks of the simulated storyteller is to guide the reader through the transitions from one mode to the next.”¹⁶ Among these three modes, “dialogue” is similar to what I mentioned as “*show/present*”. “*Showing/presenting*” means that some novels use the *dramatic* method to *show/present/display* what the characters are doing (like dialogue, motion, monologue, etc.) and how the setting around the characters is. When we are reading novels, we feel like we are watching a play or a movie. However, “the evaluative description in verbal narrative evokes visual elaboration in the reader’s mind”¹⁷, instead of projecting on the screen. That is to say, the validity of scenes becomes apparent when one investigates its pictorial secondary illusion, the function of painting in a novel.

¹³ Shirley F. Staton, edited., *Literary Theories in Praxis* (Philadelphia: University of Pennsylvania Press, 1987): 163.

¹⁴ *Ibid.*, 169.

¹⁵ Eric S. Rabkin, Spatial Form and Plot, *Critical Inquiry*, Vol. 4, No. 2 (1977): 253.

¹⁶ Hanan, Chinese vernacular story, 20-21.

¹⁷ Seymour Chatman, Novels and Films. In *On Narrative*, edited by W. J.T. Mitchell, 127, (Chicago: The University of Chicago Press, 1981).

After understanding the characteristics of narrative and the way it displays scenes, we can conclude that scene not only refers to a structural unit in drama, but also refers to a dramatized mode of presentation in the narrative. Not like scenes in drama/film, presented by visual images and sound on screen, scenes in the narrative are described by language and projected in readers' mind. Actually, many traditional Chinese novels use this dramatized mode of presentation to compose the story. This is probably because "drama and fiction were close bedfellows in traditional China, so much so that they were sometimes not strictly distinguished."¹⁸

In order to see the close relationship between traditional Chinese drama and fiction, we should be aware of the development of these two literary genres. Fiction as a literary genre, as Gu Mingdong argues, "is a kind of prose narrative about actions and events that may not necessarily have prior temporal existence but are nevertheless true to the law of probability in life, and it is intentionally created not primarily for the transmission of information but for the sake of entertainment and aesthetic appreciation."¹⁹ From Gu's definition, it is not difficult to see that "the decisive factor for fiction is 'fictionality'."²⁰ With regard to what the "fictionality" is, Gu argues: "In traditional Chinese fiction criticism, there was no exact equivalent to 'fictionality' until the appearance of the modern concept of *xugouxing* 虚构性 (the qualities or properties pertaining to fiction)."²¹ The Chinese fictions, *xiaoshuo* 小说, however, were not born with "fictionality". The first dynasty that marks the era in which scholars first came to distinguish fiction from history is the Tang dynasty.²² And the term representative for the fictions in the Tang dynasty is the "*tang chuanqi* 唐传奇". For a long time before the Tang dynasty, Chinese fiction, *xiaoshuo*, were viewed as a category of writing halfway between history and philosophy.²³ And it "was compelled to fight its master, history, in order to gain full development."²⁴ "It was not until the first appearance of *Zhanghui xiaoshuo* (traditional Chinese chaptered novel) that the Chinese fictions became a dominant literary genre, and then in the Ming dynasty that they achieved their great

¹⁸ David L. Rolston. *Traditional Chinese Fiction and Fiction Commentary*, (Stanford, California: Stanford University Press, 1997): 19.

¹⁹ Mingdong Gu, *Chinese Theories of Fiction: A Non-Western Narrative System*, (Albany: State University of New York Press, 2006): 46.

²⁰ *Ibid.*, 48.

²¹ *Ibid.*

²² Winston L. Y. Yang and Curtis P. Adkins, *Critical Essays on Chinese Fiction*, (Hongkong: The Chinese University Press, 1980): 1.

²³ Gu, *Chinese Theories of Fiction*, 47.

²⁴ *Ibid.*

maturity.”²⁵In contrast, the form of traditional Chinese drama also started to normalize in the Tang dynasty and achieved its prosperity in the era of the Yuan-Ming dynasty. The important reason behind this “coincidence” has to be attributed to the rise of vernacular literature: arts performers started to sell their performances directly to common people. In this case, they needed to change their language and style in the performance for catering to more customers from common people. So using vernacular language is a good way of connecting the art performer with the audience/readers. “This is because it is always easier for people to learn to read a language one already knows than a language that has to be studied.”²⁶ Vernacular language also has a very important function in that it makes the relationship between fiction and drama much closer than what classical language does. This is because there is a close relationship between style and context:

*The classical styles convey dignity and loftiness and hence are used in the descriptive set piece or tableau, which, when the loftiness is inappropriate, becomes burlesque. Couplets and verse, more or less Classical, perform the same service and also give pithiness to the style. Intermediate languages are used particularly in the functions of summary and comment, for the sake of conciseness. The vernacular itself is used in close-up narrative (scene), especially in dialogue, to which its direct, homely, even earthy force is suited.*²⁷

That is to say, when the fiction is mostly written in vernacular language, readers can easily feel that they are “listening” to what the characters are saying to them. And this feeling is like sitting beside the stage, watching and listening to the characters on the stage, especially when the readers are reading the dialogue between two characters.

2.1.3 Scene: A Structural Unit in Narrative

The term of “scene” is sometimes also used as a structural unit in narrative, but then often in a loose sense, without further explanation. For example, Patrick Hanan argues that “‘scene’ stands for passages that are both dynamic and close, with directly rendered speech and

²⁵ Ibid., 62.

²⁶ Hanan, *The Chinese Vernacular Story*, 10.

²⁷ Ibid.

thought and a specific recounting of action.”²⁸ Wong Kam-Ming believes, “events in *Honglou Meng*, on the other hand, obtain their cohesion not only from the temporal order in which they occur, but also from the way scenes and episodes are linked by the association and juxtaposition of images.”²⁹ However, none of them defined the terminology of “scene” in detail. One of the main contributions of this thesis is to define the term of “scene” in detail and apply it stringently to the novel, the *Honglou meng*, although it is generally relevant to the traditional Chinese novels, it is particularly relevant to the *Honglou meng* and other novels written in a dramatic mode of narration, with much dialogue.

“Scene”, as a structural unit, means a unity of continuity of time, space, characters and actions that are unified by revolving around the same topic. Topic plays a decisive role in distinguishing the scenes. This should be understood in two senses. On the one hand, if two scenes do not share the same topic, they are different scenes, no matter whether the character, time, or place changes or not. After dividing Chapter 74 of the *Honglou meng* into scenes, I made a chart of all the scenes and scene transitions (See Chart 1 below). For example, in the Chapter 74 of the *Honglou meng*, scenes No.2 and No.3 share more or less the same time (“before dinner”) and place (Xi-feng’s apartment) and similar characters (Xi-feng, Patience); however, they do not share the same topic, and thus they are different scenes. On the other hand, sometimes even if the character, time or place changes, the two scenes still share the same topic. In this case, we should classify these two scenes as two parts of the same scene. Thus we should introduce the concept of “sub-scenes”. “Sub-scenes” refer to scenes with different characters, time or place, but sharing the same topic. For instance, scenes No.5.1, No.5.2, No.5.3, No.5.4 and No.5.5 share the same topic—“raiding the Great View Garden”, while at the same time the place changes from The Green Delights to Yingchun’s place. Thus we classify these scenes, which happen in five various apartments, as the five sub-scenes of scene No.5.

²⁸ Hanan, *The Chinese Vernacular Story*, 18.

²⁹ Plaks edited, *Chinese Narrative*, 225.

Chart 1

Scenes, Scene types and Scene transitions in Chapter 74

(Total Number of Chinese Characters: 11077)

Scene Order	Scene Type	place	Time	Characters	Topic /Event	Number of Words	Type of Transition (Transition from this scene to the next scene)
#^No. 1	Dialogue Scene	From Outside Ying-chun's place to Xi-feng's apartment	No specific time (Relating with the context, it should be before dinner)	Patience, Zhu-er's wife, Xi-feng	The event about pearl-and-gold phoenix.	513	Marked-transition(“一语未了”) + Unmarked-transition (Character: Jia-lian)
*#No.2	Dialogue Scene	Xi-feng's apartment	No specific time (after the No.1 scene and before dinner)	Jia-lian, Patience, Xi-feng	1. Lady Xing knew that Jia-lian borrow money from Faithful. 2. Xi-feng exchanges some of her gold things for money.	907	Marked-transition(“一语未了”) + Marked-transition (Random character's voice)
*#No.3	Dialogue Scene	Xi-feng's apartment	No specific time (after the No.2 scene and before dinner)	Xi-feng, Lady Wang	Xi-feng is suspicious of owning the silk satchel with a lewd picture, and she argues for herself.	1726	Marked-transition (Time: within a short time “一时”)

*#No.4	Dialogue Scene	Xi-feng's apartment	within a short time after Lady Wang coming to Xi-feng's apartment (“一时”), before dinner	Lady wang, Xi-feng, Wang Shanbao's wife	Wang Shanbao's wife says bad words of Skybright and Lady Wang deiced to expel Skybright.	1679	Unmarked-transition (after dinner: “至晚饭后”)
*#% ^ No.5	Dialogue + Movement Scene	The Great View Garden	After dinner	Xi-feng, Wang Shanbao's wife, Residents in the Great View Garden	Prospect the Great View Garden	4213	Unmarked-transition (the change of time: “the next day”“至次日”)
#^ No. 5.1	Movement Scene	The Green Delights	After dinner	Skybright, Wang Shanbo's wife, Xi-feng, Baoyu	Prospect the Green Garden and Skybright gets angry and does a series of motions to “coordinates” the inspection.	441	Marked-transition (the change of place: here “这里”)
#^ No. 5.2	Dialogue scene	Naiad's House	After dinner	Wang shanbao's wife, Nightingale, Xi-feng	Prospect the Naiad's House and get Baoyu's old stuffs from Nightingale's room.	312	Marked-transition (the change of place: here “这里”)
#^ No. 5.3	Dialogue + Movement Scene	Tan-chun's place	After dinner	Wang Shanbao's wife, Tan-chun, Xi-feng	Prospect Tan-chun's place, Tan-chun slaps on Wang's face and reveals the complicated relationships and the future fate of Jia Clan.	1572	Marked-transition (the change of place: here “这里”)

	#^ No. 5.4	Dialogue Scene	Xi-chun's apartment	After dinner	Wang Shanbao's wife, Picture, Xi-chun	Prospect Xi- chun's place and find a large packet containing man's stuffs.	628	Marked- transition (the change of place: here “这里”)
	#^ No. 5.5	Narrative+ Dialogue Scene	Ying- chun's place	After dinner	Xi-feng, Zhou Rui's wife, Wang Shanbao's wife, Chess	Prospect Ying-chun's place and find the affair between Chess and her kit-cousin Pan You'an.	950	Unmarked- transition (the change of Time: The next day “至 次日”)
	*#% [^] No.6	Dialogue Scene	Xi-chun's place	Tomorrow	You-shi, Xi-chun	Xi-chun breaks off relations with Ning-guo House.	1262	Marked- transition (“不知后事 如何——”)

Note: 1) * - Topic or event changes/Topics or events change

- Character change/Characters change

% - Time changes

^ - Place/locale changes

\$ - Point of View changes

2) Given the limited space in the chart above, I indicate the starting point and end point of each scene below:

Scene No.1—Starts from “Patience now went off to deal with the pearl-and-gold phoenix.平儿便出去办累丝金凤一事。”

Ends at “‘if only you would be like that’, said Patience smiling, ‘what a blessing it would be for us all!’平儿笑道：‘奶奶果然如此，便是我们的造化！’”

Scene No.2—Starts from “At that moment Jia Lian came in, sighing and striking his hands together with vexation.一语未了，只见贾琏进来，拍手叹气道”

Ends at “Xi-feng said: ‘Even though we know it is true, what about other people who does not know of this thing? They will definitely get suspicious!’凤姐儿道：‘理固如此，只是你我的是知道的，那不知道的，焉得不生疑呢！’”

Scene No.3—Starts from “While they were still wondering who it could have been, Lady Wang was announced.一语未了，人报：‘太太来了。’”

Ends at “Xi-feng at once called Patience in and explained what was wanted.凤姐听了，即唤平儿进来吩咐出去。”

Scene No.4— Starts from “Patience went out again and within a short time had assembled five of Lady Wang’s and Xi-feng’s most trusted retainers.一时，周瑞家的与吴兴家的、郑华家的、来旺家的、来喜家的现在五家陪房进来。”

Ends at “A raid was accordingly planned for that very evening.于是大家商议已定。”

Scene No.5— Starts from “After dinner, when Grandmother Jia had retired for the night and the cousins had all returned to their apartments, Wang Shan-bao’s wife, having first asked Xi-feng to accompany her, led her little party into the Garden.至晚饭后，待贾母安寝了，宝钗等入园时，王善保家的便请了凤姐一并入园。”

Ends at “Thus judgement on Chess’s affair was, for the time being, postponed.遂将司棋等事暂未理。”

Scene No.5.1—Starts from “Bao-yu was still worrying about Skybright when this party of women came bursting into his courtyard and, without a word of explanation, walked straight into the part of the house occupied by the maids.当下宝玉正因晴雯不自在，忽见这一干人来，不知为何直扑了丫头的房门去”

Ends at ““In that case we can be on our way,’said Xi-feng, pleasantly. ‘On to the next place, then!’凤姐听了，笑道：‘既如此，咱们就走，再瞧别处去。’”

Scene No.5.2—Starts from “They had by now reached the Naiad’s House.一头说，一头到了潇湘馆内。”

Ends at ““We’ve had so many other things where these came from and given so many in return that I can’t keep track of them,’said Nightingale laughing. ‘I couldn’t for the life of me tell you when he gave us these.’紫娟笑道：‘直到如今，我们两下里的东西也算不清。要问这一个，连我也忘了是那年月日有的了。’”

Scene No.5.3—Starts from “Xi-feng and Wang Shan-bao’s wife now conducted their little party to Tan-chun’s place. (凤姐和王善保)又到探春院内。”

Ends at “Xi-feng remained until she had seen Tan-chun safely put to bed before leading her party off in the direction of Xi-chun’s Spring in Winter room in the Lotus Pavilion, briefly taking in Li Wan’s place on the way.凤姐直待伏侍探春睡下，方带着人往对过暖香坞来。”

Scene No.5.4—Starts from “they continued on their way to Xi-chun’s apartment.遂到惜春房中来。”

Ends at “They took leave of Xi-chun then and made their way to Ying-chun’s.于是别了惜春，方迎迎春房内来。”

Scene No.5.5—Starts from “Ying-chun was asleep when they arrived and the maids had already gone to bed.迎春已经睡着了，丫嬛们也要睡。”

Ends at “It was her intention to deal with the matter in the morning, after a night’s sleep, but during the course of the night she was several times obliged to get out of bed, and each time she did so she found that she was losing blood.料此时夜深，且不必盘问。谁知到夜里连起来几次，下面淋血不止。”

Scene No.6—Starts from “You-shi, as it happened, called in that day to see Xi-feng and sat for a while talking with her. After that she went on to see Li Wan and talked with her. While she was there, a maid arrived to ask if she would mind calling in to see Xi-chun, so she went along to Xi-chun’s.可巧这日尤氏来看凤姐，坐了一回，到园中又看过李纨。才要望众姊妹们去，忽见惜春遣人来请，尤氏遂到了他房中来。”

Ends at “What she heard there will be related in the chapter which follows.不知后事如何——”

The discussion above is about the definition of “scene”, which we will use throughout this thesis. Based on this definition, we divid Chapter 74 of the *Honglou meng* into “scenes”, and in Chart 1, we took a further step to conclude the scene types, scene transitions and the topics of each scene in this chapter. In the next Chapter, we are going to discuss scene transitions in detail.

2.2 Scene Transitions

A “Scene transition” is a link between two consecutive scenes. Using “scene transitions” can give the readers a sense of progression and transfer the readers smoothly. “Scenes” are either marked off from the next scene by a “marked-transition” (especially in traditional Chinese novels) or transferred by an “unmarked-transition”. “Marked-transition” refers to the scene transition that is marked by some fixed words, phrases or sentences or sometimes also by the appearance of unspecified characters or abstraction of place or time. In contrast, “Unmarked-transition” refers to scene transitions that transfer scenes without fixed words, phrases, or

sentences, but the use of the inner power of the text, for example, the change of the characters, the time or the place. “Unmarked-transition” usually transfers the scenes inconspicuously. Unlike the “marked-transition” that usually consists of fixed formula or unspecified characters or unspecific time/place, “unmarked-transition” usually consist of a specific character, certain time or certain place that changes the consecutive scenes. For example, when some characters serve as the “Marked-transition”, they are usually in a fixed form, like “one (random) maid”(*yiren* 一人)³⁰. However, when other characters serve as the “unmarked-transition”, they are usually central to the plot. For example, Jia Lian in scene No.2 and Lady Wang in scene No.3 of Chapter 74 in the *Honglou meng*. There is another problem deserving of our attention. The elements building up the scene, such as the characters, time or place, are not scene transitions; on the contrary, it is their arrival or change that serves as scene transitions.

But we should be aware that the definition and classification above is only used for the analysis of the traditional Chinese novels in this thesis. This is partially because of the fact that traditional Chinese novels have a dramatic narrative system different from most Western novels as well as modern Chinese novels. It is also because I do not have enough time to discuss all the types of novels in my master study. I hope that I would have the opportunity to do more research in my future studies.

In the following chapters, I will use Chapter 74 of the *Honglou meng* as my case study, to find out how scenes transfer between each other.

2.2.1 Marked Transitions

“Marked-transition” refers to scene transitions that are marked by certain words, phrases or sentences or sometimes also by the arrival of unspecified characters. The most often used “Marked-transition” in the traditional Chinese novels is the “Fixed Formula”(*taoyu* 套语), such as “not until the sentence is finished”(*yiyu weiliao* 一语未了), “within a short time”(*yishi* 一时), “the next day” (*zhi cili* 至次日) and so forth.

The existence of “Fixed Formula” is a special phenomenon in Chinese traditional novels:

³⁰ The reason why I translate into “maid” is that those characters who serve as the “marked-transition” are usually the maids in the Jia clan. See also in Chapter 2.2.2 of this thesis.

*According to many historians, Chinese fiction has its source in oral narrative performance, just as in many other cultures. But unlike the fiction of many other nations, Chinese vernacular fiction retained a series of narratological and stylistic characteristics of oral narrative performance not only after the initial stage but also all through the centuries until the early twentieth century.*³¹

The Fixed Formula was originally from the scripts for story telling in Song and Yuan folk literature (*songyuan huaben* 宋元话本), and it was told to the audience by oral story teller (*shuoshu ren* 说书人).³²This phenomenon has a close relationship with the development of novels. Gu Mingdong's research shows that "fiction is a transcultural phenomenon. As a literary category, fiction evolved from storytelling in high antiquity."³³

*In China, the simulated oral storyteller was a way to naturalize, by reference to the familiar situation of hearing stories told in the vernacular by professional storytellers, the unfamiliar process of writing and reading fiction in vernacular Chinese. It can also be seen as a functional attempt to deal with the absence of the "author" in early vernacular fiction. Western authors faced different problems and chose different solutions.*³⁴

In Europe, the change from classical Latin to vernacular languages took place at the same time that oral influence on literature began to decline³⁵:

*As private reading became more and more common, medieval authors developed an artistic device within the text itself to reproduce their former role as reciter of the work and determiner of its meaning: the fictional narrator-poet who first appears in secular literature of the 12th century.*³⁶

³¹ Henry Zhao, *The Uneasy Narrator: Chinese Fiction from the Traditional to the Modern*, (New York: Oxford University Press, 1995): 41.

³² See Hanan, *The Chinese Vernacular Story*, 20-21.

³³ Gu, *Chinese Theories of Fiction*, 1.

³⁴ Rolston, *Traditional Chinese Fiction and Fiction Commentary*, 232.

³⁵ Susan Schibanoff, *The New Reader and Female Textuality in Two Early Commentaries on Chaucer. Studies in the Age of Chaucer* 10 (1988): 71-108.

³⁶ *Ibid.*

However, in China, after reaching maturity in the late Ming and Qing dynasty, the simulated context of the oral storyteller developed along two lines:

*One was for marks of the presence of the narrator as storyteller to drop away to a minimum, as in the Rulin Waishi. The other was to bring the storyteller persona even more into the foreground, dramatizing the storytelling process, as in the opening chapter of Huayue hen or the bulk of Ernü yingxiong zhuan, or personalizing the narrator and treating the simulated context of the oral storyteller ironically, as occurs in the fiction of Li Yu (including the Rou Putuan) and parts of the Honglou meng.*³⁷

In addition, narratorial intrusions by the simulated storyteller are often prefixed by the words like “Gentle reader take heed (*kanguan tingshuo* 看官听说)” or words like what we have mentioned before, “not until she/he had finished the sentences 一语未了” and “do not know what is going to happen 不知后事如何”.³⁸

However, not all the “Fixed Formula” function as scene transitions. Some of the “Fixed Formula” only serves as the conjunction between two chapters, even when the end of the previous chapter and the beginning of the next chapter belong to the same scene. This type of “Fixed Formula” always shows itself in the beginning of the next chapter. For example, in *Honglou meng*, the author usually uses “*huashuo* 话说” (the story says) or “(*rujin*) *qieshuo* (如今) 且说” (it is just said that) as the conjunctions of two consecutive chapters.³⁹ Some of the “Fixed Formula” merely show themselves in the end of one chapter and we can barely see them inside the chapter, such as, “do not know what is going to happen (let us see it in the next chapter)-不知后事如何 (且听下回分解) —”. Some other “Fixed Formula”, however, function as the scene transitions inside the related chapters. This type of “Fixed Formula” usually include “*yiyu weiliao/ hua you weiliao* 一语未了 / 话犹未了” (not until she/he had finished the sentences), “*qieshuo* 且说” (it is just said that), and etc.

³⁷ Rolston, *Traditional Chinese Fiction and Fiction Commentary*, 232.

³⁸ *Ibid.*, 234.

³⁹ See Liqun Wu 吴礼权, 话本小说“头回”的结构形式及其历史演进的修辞学研究 (A Rhetorical Research on the Structure and Historical Evolution of Vernacular Novel), *复旦学报 (社会科学版)* [*Fudan Journal (Social Sciences)*], No.2, (2006): 102-112.

Firstly, let us see the “Fixed Formula” that serves as a scene transition. As we have already said above, this type of “Fixed Formula” usually include “*yiyu weiliao/ hua you weiliao* 一语未了 / 话犹未了” (not until the sentence is finished), “*qieshuo* 且说”(it is just said that), etc. According to Chapter 74, I made a chart of the scenes and scene transitions (see Chart 1 in Chapter 2.1.3), which can help us analyze this type of “Fixed Formula”.

As we can see from the Chart 1 in Chapter 2.1.3, 8 scenes are transferred by Marked-transition and among these 8 scenes, 2 scenes are transferred by “not until she/he had finished the sentences 一语未了” and 5 scenes are transferred either by “Marked-transition with time” (“shortly afterwards 一时”) or “Marked-transition with place” (“here 这里”). This type of “Fixed Formula” can be divided into two sub-groups. They are as the following:

1) “Not until she/he had finished the sentences 一语未了”. This sub-group has the following characteristics:

- a) It is marked by some fixed phrases, such as “not until she/he had finished the sentences 一语未了”, and “not until the sentences are finished 话犹未了.”
- b) It is gradually decreasing its full semantic meanings (*shiyi xuejian* “实义削减”) and can only function as the scene transition. This does not mean it has lost the semantic meanings completely, but in addition there is a structural function, and that is more important than the semantic meanings and even make the latter rather bland.

2) “Marked-transition with time/place”, such as “shortly afterwards 一时”, “here 这里”, “this year 这年” and etc. This sub-group has the following characteristics:

- a) It shows up in many places in Chinese traditional vernacular novels. Thus it is seen as a kind of “Fixed Formula” by large.
- b) It suggests a time or place, but the time or place it suggests is fuzzy, in another words, uncertain. So it, on the other hand, has a gradient distinction from the “Unmarked-transition”—“the next day 至次日”, which suggests a very specific time.

Thus we can conclude that the “Marked-transition”, like “not until she/he had finished the sentences 一语未了”, has a more structural function than semantic meanings, and just functions as a scene transition or conjunction. The “Marked-transitions”, like “shortly afterwards 一时”, “here 这里” and “this year 这年”, do not suggest very clear information of

time or place, however, they still suggest the information of time of place to some degree, and also has the function of being the scene transition. The Unmarked-transition, like “the next day 至次日”, contains clear information of time and it can also function as the scene transition or conjunction. So the gradient differences between these three types of scene transitions can be concluded as follows:

Scene Transition		Semantic Meanings	Structural Function as Scene Transition
Marked-transition	A	+	+
	B	++	+
Unmarked-transition	C	+++	+

Note: 1) A means the Marked scene transition like “not until she/he had finished the sentences 一语未了”;

B means the Marked scene transition like “shortly afterwards 一时”, “here 这里” and “this year 这年”;

C means the Unmarked scene transition like “the next day 至次日”.

2) “+” means positive degree. And if there are more than one-degree sign, it means the degree is positively strengthened.

There are two other types of “Fixed Formula”. But as these two types of “Fixed Formula” cannot serve as scene transitions, I will only discuss them generally in this thesis. The first usually serves as the conjunction between two consecutive chapters. As far as I can find, in the first 80 chapters of *Honglou meng*, “*huashuo* 话说” (it is just said) is used most frequently as the initiative phrase. It accounts for 80% of all the initiative phrases.⁴⁰The second type of “Fixed Formula” that does not serve as scene transition merely shows itself at

⁴⁰ See chart 2 in the Appendix.

the end of each chapter. For example, “do not know what is going to happen (let us see it in the next chapter)” [*buzhi houshi ruhe, (quieting xiahui fenjie)* 不知后事如何, (且听下回分解)]. The form of “do not know what is going to happen (let us see it in the next chapter)” is actually the most popular type of ending phrases to be used in the end of each chapter, and it accounts for 65% in total of all types of the ending phrases in *Honglou meng*.⁴¹ There are also some other forms that are used at the end of each chapter; but because of the limitation of the thesis, I only have classified them into different groups and made a chart to explain how the *Honglou meng* uses these forms at the end of each chapter.⁴²

2.2.2 Unmarked Transitions

Apart from the “Marked-transition”, there is also “unmarked-transition”. Unmarked Transition refers to those scene transitions that transfer scenes without fixed words, phrases or sentences, but the use of the inner power of the text, for example, the change of the characters, the time or the place. Unlike the “Marked-transition” that usually consists of fixed formula, unspecified characters, unclear time or unclear place, “unmarked-transition” usually is a specific character, certain time or certain place that changes the consecutive scenes, and thus the scenes are usually changed by the inner power of the text, instead of the intervention of the storyteller. But we should also be aware that “character”, “time” and “place” are not scene transitions in themselves; instead, they are the elements to build scenes. It is actually the change of these elements that *sometimes* has the function to transfer a scene to another. We also need to pay attention to the “sometimes”, because in some other times the change of these elements cannot change a scene at all. This is because that, as I have already pointed out in the Chapter 2.1.3, “topic” always plays the decisive role in distinguishing scenes, which means even though “characters/time/place” change between two scenes, as long as the “topic” does not change, the two scenes should still be considered as the same scene. For example, in Scene No.1 of Chapter 74 of the *Honglou meng*, even though the characters change from Zhu-er’s wife and Patience to Patience and Xifeng, we still consider these two story sections as one scene.⁴³ And referring to situation of “sometimes the presence of those elements has the function to change a scene to another”, we mean that this change is actually

⁴¹ See Chart 3 in the Appendix.

⁴² See Chart 3 in the Appendix.

⁴³ See Chart 1 in Chapter 2.1.3.

between *sub-scenes*, according to our criteria to distinguish scenes and sub-scenes.⁴⁴ So when we talk about how the presence of these elements changes a scene, we are discussing it in the condition that the “topic” has changed, or that it is the change between sub-scenes.

After we understand the situations where the change of those elements can transfer a scene to another, we are going to talk more about *how* the change of those elements transfer a scene to another. Generally speaking, the change of those elements transfers a scene to another in two different ways. The first is that when the elements themselves are unspecified, their changes usually *mark* or *indicate* the scene transition, and we consider the change of this type of elements as the “marked-transition”, according to the discussion in Chapter 2.2.1. The second is that when the elements themselves are specific and certain, their changes usually serve as the “unmarked-transition”. So in order to see the characteristics of “unmarked-transition”, it is necessary for us to analyze the elements whose changes can function as the “unmarked-transition”. Thus in this chapter, I will analyze the “characters”, “time”, “place” and “point of view” respectively, to see their specialties when their changes function as the “unmarked-transition”.

Characters as Unmarked-transition in *Honglou meng*

In this chapter I am going to discuss the characteristics of the characters whose arrivals function as “Unmarked-transition”. I will also find out how these characters change between each scene: do they change one by one or change as a group? And do the different ways it changes have any deep meaning to the change of the scenes?

The characters that are related to the “Unmarked-transition” usually have the following characteristics:

1) It has specific and *variable (not repeated)* signifier. For example, between scene No.1 and No.2, it is the arrival of a specific character, Jia Lian, functions as the scene transition. And it is the same between scene No.2 and No.3, in which the arrival of the specific character Lady Wang transfers scene No.2 to No.3.

⁴⁴ See Chart 1 in Chapter 2.1.3.

2) After the arrival of the characters in this group transfers the scene, the characters will go forward to the next scene according to the plot. So their entrance into the scene completes the function of transferring scenes.

3) They are usually the masters or mistresses from Rong or Ning-House, or some important maids like Skybright. For example, the character Jia Lian between scene No.1 and No.2, Lady Wang between scene No.1 and No.2, and You-shi between scene No.5 and No.6.

There is also some terminology for the function of transferring scenes by this group of characters in the traditional Chinese drama, which is called “*shang (chang)* 上 (场) (entering into the stage)” and “*xia (chang)* 下 (场) (exit from the stage)”. We will discuss more about these scene transitions in traditional Chinese drama in Chapter 3 of this thesis.

The type of characters mentioned above are different from the characters that are related with “Marked-transition”. The characters that are related with “Marked-transition” are unspecific characters, and are consisted of *unspecific/unimportant* maids in the *Honglou meng*. For example, in Chapter 74, between scenes No.2 and No.3, there is such a scene transition. It says in the story, “Not until the sentence is finished, a maid came and announced that Lady was coming.”⁴⁵In this conjunction, the author used a “Marked-transition” to transfer the scene. There is a fixed phrase “not until the sentence is finished”, and also mentions that an unspecified person came to deliver the message that Lady Wang is coming. Besides, this type of characters usually just serves as the scene transition and will not be presented in the next scene. According to these characteristics, the scene transition between scenes No.2 and No.3 in Chapter 74 should be classified into group B in “Marked-transition”.

After understanding the characteristics of the characters whose presences serve as “Unmarked-transition”, we are going to the second section of this chapter: how this type of characters change, and what the deep meaning of the different ways of changing the scenes is.

We still use Chapter 74 as a case study. From Chart 1 (see Chapter 2.1.3) we can find such a phenomenon: from scene No.1 to No.4, which build up scene No. 5, the climax of the chapter, only one or two characters change between each scene each time. I made Figure 2.2

⁴⁵ We mainly use David Hawkes’s translation on *Honglou meng*, but when it is necessary, we also use Yang Xianyi’s translation (will indicate in the footnote).

(see below), in order to illustrate how the characters transfer scenes in Chapter 74 of the *Honglou meng*.

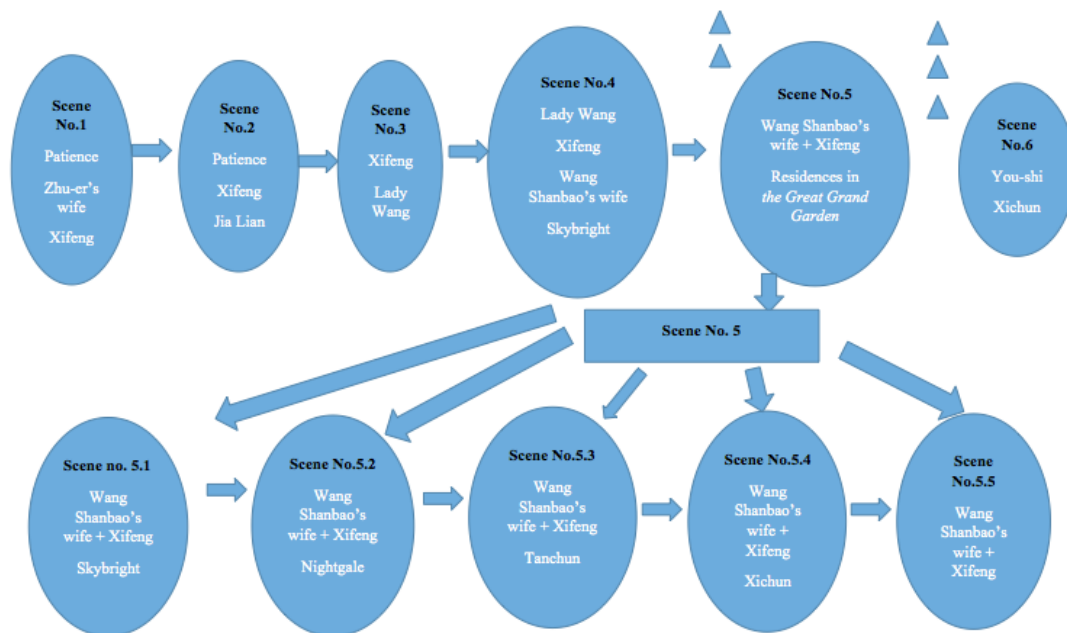


Figure 2.2

Note: ▲ means character changes completely, or time and place change abruptly. One ▲ corresponds to such a change from one of these three elements, namely, character, time and place.

As we can see from Figure 2.2, in scene No.1 the characters are Patience, Zhu-er's wife and Xi-feng, while the characters change to Patience, Xi-feng and Jia Lian in scene No.2. This means that from scene No.1 to No.2, only the character of Jia Lian replaces the character of Zhu-er's wife. This way of changing a scene by the character is very close to “*shangchang* 上场” (entering the stage) and “*xiachang* 下场” (exit from the stage) in the traditional Chinese drama. However, from scene No. 5 to No.6, we can see that most of the characters in scene No.5 change to be new ones in scene No.6. Wang Shanbao's wife, Xifeng, Yingchun, Daiyu, Baoyu, Tanchun, Picture, Chess and so on, all disappear in scene No.6; however, only Xichun still remains in scene No.6, together with the new character of You-shi. We can therefore conclude that there are actually two different ways for the characters to transfer scenes in Chapter 74. The first is that only one or two characters change from one scene to

another, and this way is similar to how the scenes change in the traditional Chinese drama. The second is that the characters change completely from one scene to the next.

This phenomenon alone does not have any special meaning, but if we relate it with the whole structure of scenes in Chapter 74, we will find something interesting. As we can see in Chapter 74, scenes No.1, No.2, No.3 and No.4 build up scene No.5, which is also the climax of this chapter. And all the scenes from No.1 all the way to No.5 are about the topic “raiding the Grand View Garden”, which is also the first part of the chapter title. The scene No.6, however, changes to be another completely new topic “Jia Xi-chun breaks off the relations with the Ningguo-House”, which is the second part of the chapter title. That is to say within the same topic, usually only a couple of characters change between each scene. But if the topics of the consecutive scenes are completely different, then all the characters will change.

Place as the Unmarked-transition in *Honglou meng*

Sometimes the change of places can also transfer a scene to the next. And according to our criteria of distinguishing “Unmarked-transition” from “Marked-transition”, the places whose change can function as the “Unmarked-transition” must be specific. For example, the Fixed Formula “*zheli* 这里 (here)” also indicates the information of a place, but it does not indicate specifically where the place is. In contrast, “*Xiaoxiang Guan* 潇湘馆 (Daoyu’s place)” suggests a specific place where Daiyu lives in. The differences between these two “places” also fit the conclusion in Chapter 2.2.1, in which I classify “*zheli* 这里(here)” into group B of “Marked-transition”, while places like “*Xiaoxiang Guan* 潇湘馆(Daiyu’s place)” should be seen as an “Unmarked-transition”.

Similar to the characters, places are not scene transitions in themselves either. Both of them are only the elements to build up scenes. It is the change of places between each scene that *sometimes* has the function to transfer a scene. We should understand the sentence above in two senses. The first is that the change of places, same as the change of characters, cannot transfer a scene alone. Only “topic” plays the decisive role in transferring scenes. Then we can explain why from scene No.1 to No.4, even though the places are the same—all at Xifeng’s place—the scenes are different. It is because the topics have changed from scene No.1 to No.4. The second is that when the change of places transfers a scene, it usually needs help from other scene transitions, for example the changes of characters or time. The representative example is the transformations from sub-scene No.5.1 to No.5.5. As we can see

from Chart 1 in Chapter 2.1.3, together with the change of these places, from the Green Delights to Yingchun's place, the characters change accordingly.

Apart from the phenomenon above, we can also see a phenomenon from Chapter 74 before an important scene comes out, the place will change abruptly. However, when the changes are between sub-scenes (when the scenes share the same topic), the places usually change gradually (see Figure 2.2). The representative example is the changes of places from sub-scene No.5.1 to No.5.5. All the places of these five sub-scenes are inside the Great View Garden. Together with the development of the story "raiding the garden", the places change gradually from the Green Delights all the way to Ying-chun's place. However, from the scene No.1 to No.5, the place changes abruptly before scene No.5: from scene No.1 to No.4, all the places are in Xifeng's place, while the place changes abruptly to the Great View Garden in scene No.5. This is partly because scenes No.1, No.2, No.3, and No. 4 build up scene No.5, which is the climax of the chapter, and is about the most important topic "raiding the Great View Garden" in Chapter 74.

Time as the Unmarked-transition in *Honglou meng*

The change of time can sometimes also transfer scenes. And similar to the characters and places, time is not scene transition in itself. Instead, it is one of the elements to build up scenes. The time whose change function as the "Unmarked-transition" should be specific, and are not "Fixed Formula". This is different from the time whose change can function as the "Marked-transition", according to our criteria to distinguish "Unmarked-transition" from "Marked-transition". For example, as we have discussed in Chapter 2.2.1, "*zhenian* 这年 (this year)" should be classified into group B in the "Marked-transition", since "*zhenian*" does not convey specific information of which year it is. Time like "*wanfan hou* 晚饭后 (after dinner)" and "*zhi cili* 至次日 (the next day)", however, has a specific and certain meaning, and thus are related to "Unmarked-transition".

Time changes in two different ways: one is changing gradually and another is abruptly. These two different ways are used in different situations. Generally speaking, time changes abruptly when the topics of the consecutive scenes are completely different, or when an important topic is coming. For example, time changes abruptly between scene No.4 and No.5 in Chapter 74, while it changes gradually from scene No.1 all the way to scene No.4 (see also Figure 2.2). This is because scenes No.1, No.2, No.3 and No.4 build up the scene

No.5, which is about the most important topic “prospecting the Great View Garden”, and thus is the climax of the entire chapter. The change between scene No.5 and No.6 also changes abruptly. Scene No.5 is about “raiding the Great View Garden”, while scene No.6 is about a completely different topic—“Xi-chun breaks off the relations with Ning-guo House”. The time changes gradually between sub-scenes, which share the same topic, such as sub-scenes No.5.1 to No.5.5, and also between the scenes that have related topics, such as scenes No.1 to No.4.

Apart from the phenomenon that time changes either gradually or abruptly, there is also another important phenomenon that we can easily find in the traditional Chinese novels. It is that time usually changes chronologically in *Honglou meng*, with a few flashbacks or flash-forwards. This does not mean that we cannot find flashbacks in *Honglou meng*. The author of *Honglou meng* used flashback in Chapter 1. However, flashback was not a main narrative method in most traditional Chinese novels. Most of the flashbacks in the traditional Chinese novels are usually used for introducing backgrounds of characters or the characters’ families, and they are too few to change the main time of the narrative. It was not until *Strange Stories from a Chinese Studio* 《聊斋志异》 that the classical Chinese fictions started to use flashback as one of the main narrative methods.⁴⁶ The vernacular novels, however, started to use flashback as one of the main narrative methods in modern times. The most representative is the novel *the Strange Case of Nine Murders* 《九命奇冤》 written by Wu Woyao.⁴⁷ The most famous of traditional Chinese novels, such as *Honglou meng*, *Jin Ping mei* 金瓶梅 (*The Plum in the Golden Vase*), *Sanguzhi Yanyi* 三国演义 (*Romance of the Three Kingdoms*), and *Shuihu Zhuan* 水浒传 (*Water Margin*), however, usually just use a few flashbacks to supplement relevant backgrounds of characters. In addition, such flashbacks normally introduce backgrounds by two means: one is to use “Fixed Formula” as “*yuanlai* 原来 (it may be said here)” or “*qeshuo* 却说 (we were telling you)”; and another is to combine

⁴⁶ Ping Wang 王平, *Zhongguo Gudai Xiaoshuo Xushi Yanjiu* 中国古代小说叙事研究 (The Narratology Studies on the Traditional Chinese novels), [Shijia Zhuang: Hebei Renmin Chubanshe 河北人民出版社(Hebei People’s Publishing House, 2001): 164.

⁴⁷ *Ibid.*, 179.

the flashback with the dialogue between characters. We can easily find the first one in the *Sanguozhi yanyi* and *Shuihu Zhuan*. For example, in Chapter 66 of *Sanguozhi Yanyi*:

She had not been long in hiding when one Hua Hsin, a president of a board, with a company of men appeared and asked where she was...it may be said here that this Hua had some reputation for learning. He and two others, Ping Yuan and Kuan Ning, all good friends, made a little coterie which was known as "The Dragon." Hua Hsin was the "head"; his two friends the "belly" and the "tail" respectively...And here he is found actually laying hands upon the empress...As Hua Hsin hurried the unhappy woman out of the hall the Emperor saw her.⁴⁸

As we can see from this part of Chapter 66 in *Sanguozhi yanyi*, in the beginning, the storyteller-narrator was talking about Hua Xin Killing Empress Fu. However, during this process, it suddenly uses a flashback to introduce the background of character Hua Xian, something that had happened a long time before he killed Empress Fu.

Another way to use flashbacks in traditional Chinese novels is to combine flashback with the dialogue between characters. In this case, the readers still have the feeling that they are following the chronological narrating time. Besides, this narrating method is good for the consistency of the plots. For example, in Chapter 2 of the *Honglou meng*, this kind of narration is used in Leng Zixing's introduction of the Jia clan. When the readers read Leng Zixing's introduction, they still feel that it is the conversation between Jia Yucun and Leng Zixing, instead of a separate flashback to indicate that the author is going to introduce the Jia clan. Zhiyan Zhai also noticed the benefits of introducing the backgrounds by the conversation between characters; therefore, he recorded his appraisements in *Zhiyan Zhai Commentary*, a commentary that has a strong influence in the Redology.

This chapter is still not the main point of the whole novel; instead, it is all about the character Leng Zixing. And this (mode to tell a story) is the so-called "cold heat" (lengzhong chure 冷中出热) and "getting something from nothing" (wuzhong shengyou 无中生有). The reason why (the author) uses a whole

⁴⁸ Guanzhong Luo 罗贯中, *Romance of the Three Kingdoms*, translated by C. H. Brewitt-Taylor (Taipei: Ch'eng-Wen Publishing company, 1977): 66.

chapter to introduce the Jia clan is that the clan is too big and there are too many characters. But if the author describe all of the characters in the Jia clan or the things happen in the Jia clan in detail, then he cannot describe them completely in only one or two chapters. And even if he did so, what kind of writing would it be? Then the author just uses Leng Zixing to tell parts of the things in the Jia clan, in order to make the readers create a general Jia clan in their mind. And then (the author) uses Daiyu and Baichai to describe the Jia clan two or three more times, in this case, the image of Jia clan will be clearly created in readers' mind and eyes. And this mode to write a story is called "painting three times" (*huajia sanran fa* 画家三染法).

此回亦非正文本旨，只在冷子兴一人，即俗谓冷中出热，无中生有也。其演说荣府一篇者，盖因族大人多，若从作者笔下一一叙出，尽一二回不能得明，则成何文字？故借用冷子兴一人，略出其文，使阅者心中，已有荣府隐隐在心，然后用黛玉、宝钗等两三次皴染，则耀然于心中眼中矣。此即画家三染法也。⁴⁹

In this commentary, even though Zhiyan Zhai's main point is to appraise the method of "painting three times", he obviously noticed the benefits of combing the flashback with the conversation between the characters. He thus criticizes the narration mode of telling the backgrounds separately in the beginning of the main story.

Compared to flashback, foreshadowing is used more often in the traditional Chinese novels. It is especially used in the poems in order to indicate the ending of characters or the ending of the story. And it is usually called "*fubi* 伏笔" (device of foreshadowing) in Chinese literary criticism. But we should also be aware that regardless of flashback or flash-forward, most of them are combined with the conversations between the characters. Or we can say, are combined with the ongoing plot in the *Honglou meng*. Chapter 5 is the most representative chapter of combining flash-forward with the ongoing plot in *Honglou meng*. In this chapter, Baoyu falls asleep in Qin Keqing's bedroom and then visits the Land of Illusion. In the Land of Illusion, Baoyu saw "Jinling, Twelve Beauties of; Main Register", "Jingling, Twelve Beauties of; Supplementary Register No.1" and "Jingling, Twelve Beauties of;

⁴⁹ Cao Xueqin 曹雪芹, *Zhiyan Zhai Pingpi Honglou meng* 《脂砚斋评批红楼梦》 [Jinan: 齐鲁书社(Qilu Press), 1994], 24, translated by the author of this thesis.

Supplementary Register No.2”, in which the fates of the beauties of the Jia clan are indicated by different poems. For example:

*Seldom the moon shines in a cloudless sky,
And days of brightness all too soon pass by.
A noble and aspiring mind
In a base-born frame confined,
Your charm and wit did only hatred gain,
And in the end you were by slanders slain,
Your gentle lord's solicitude in vain.*

Regarding this poem's allegory, Zhiyan Zhai says: “How appropriate it is! We should read this poem together with the chapter in which (Skybright) repairs the hole in a Peacock Gold snowcape.”⁵⁰ And we can also read this poem together with Chapter 74, which we use as a case study in this thesis. As we can see, in scene No.4, Wang Shanbao's wife speaks badly of Skybright to Lady Wang, which results in the fact that Lady Wang decides to expel Skybright from the Jia clan. We can thus say that the poem in Chapter 5 uses the device of foreshadowing to indicate the fates of some of the characters in the Jia clan.

However, even though we can find a lot of foreshadowing that indicates the fates of some of the characters, or the ending of the story, the foreshadowing is combined so closely with the ongoing plot that the readers feel that the narrator is telling the story chronologically. But what is the conjunction between the ongoing plot and the foreshadowing? The most important conjunction is the “dream”. It is natural to describe a plot in which the characters fall asleep and then enter into a dream world, which indicates what might happen. Then by the conjunction “dream” the foreshadowing is connected closely with the ongoing plot. In this case, the readers will not be interrupted by a part of foreshadowing while they are reading the story.

This can also explain why the readers are not interrupted by flashbacks while they are reading the *Honglou meng*. Similar to using the narration of combining flash-forward with the dream, the narrator assigns the “conversation” as the conjunction between the flashback and the ongoing plot. By doing so, the readers will not be interrupted by flashbacks. For

⁵⁰ Original text is: “恰极之至！病补雀金裘回中与此合看。” Cao Xueqin 曹雪芹, *Zhiyan Zhai Pingpi Honglou meng 《脂砚斋评批红楼梦》* [Jinan: 齐鲁书社(Qilu Press), 1994], 96.

example, the conversation about the Jia clan's background between Jia Yucun and Leng Zixing in Chapter 2. As we have said earlier in this section, it is the special narration method of combining flashback together with the conversation that makes readers feel that the story is told chronologically.

Thus from the analysis above, we can conclude that even though there are flashback and flash-forwards, the main narrative time in the *Honglou meng* is chronological, and by narrating chronologically the plot can keep its consistency.

Point of View as the Unmarked-transition in *Honglou meng*

Apart from characters, time, place and events, sometimes the changes of “point of view” in the narration can also transfer scenes. And similarly to characters, time and place, “point of view” is not a scene transition in itself. Instead, it is “the physical place or ideological situation or practical life-orientation to which narrative events stand in relation”.⁵¹ It is actually the transition of “point of view” that has the function of transferring scenes in some cases. By limiting it to “some cases”, we mean that the transition of “point of view” cannot transfer scenes alone; it can only transfer scenes with assistance from other scene transitions. That is because among all the scene transitions, only the change of events plays the decisive role in transferring scenes, other scene transitions have to get assistance from each other in order to transfer scenes. Besides, as the “point of view” in *Honglou meng* is usually specific and without “Fixed Formula”, we hereby classify it as an unmarked-transition.

Before we analyze how the transitions of “point of view” transfer scenes in *Honglou meng*, we should be aware of the different types of “point of view”. Different scholars have their own theories on the classification of “point of view”. Robert Scholes and Robert Kellogg believe that “point of view” should be divided into four types: those of characters, of the narrator, of the audience, and of the author.⁵² Wong Kan-ming agrees with their opinion, and explains his reason in detail:

Narrators differ “according to the degree and kind of distance that separates them from the author, the reader, and the other characters of the story

⁵¹ Chatman, *Story and Discourse*, 151-152.

⁵² Robert Scholes and Robert Kellogg, *The Nature of Narrative*, (New York: Oxford University Press, 2006): 240-241.

*they relate or reflect”. By measuring this distance on “an axis of value or judgment’, we can determine the position of each of the four—author, reader, character, and narrator—in relation to the others”. We can therefore discern in sophisticated narratives four different points of view, namely those of the characters, the narrator, the reader, and the implied author. This means irony is usually present when we read a novel. The degree and kind of irony usually varies according to the distance that separates the characters, the narrator, the reader and the implied author.*⁵³

Wang Ping, however, divides “point of view” in a different way. In his work *Studies on the Narration of Traditional Chinese Novels*, he comes up with the idea that “point of view” includes “neutrally omniscient perspective”, “first-person perspective”, “dramatic perspective”, “editorial perspective”, “multiple selective perspective” and “selective omniscient perspective”.⁵⁴ And the order of these “point of view” is in accordance with the development of traditional Chinese novels.⁵⁵ From his opinion on the classification of “point of view”, we know that he does not focus on the question of whose “point of view” it belongs to, but on how different “point of view” affects the narrative. And his way to divide “point of view” is very helpful to show the characteristics of different ways of narration, and thus also useful to explain the development of the narration of traditional Chinese novels. For example, the “dramatic perspective” he mentions in his work is very suitable to analyze the narration in *Honglou meng*. This is because the “dramatic perspective” refers to the perspective with which the narrator hides himself behind the characters or events in the story, so that the readers can barely know of their existences. This type of perspective usually depends on the descriptions of actions and dialogue, with which the author can create the virtual “scene” as how the actors usually do in the drama. Besides, *Honglou meng*, as we have said in the beginning of this thesis, uses “scene” to write the stories on a large scale.

However, Wang Ping’s theory shows its weakness when it is used to analyze a given text in a novel: it is only suitable for analyzing “point of view” macroscopically or in a historical view, and it is of little use to analyze a text specifically. This is

⁵³ Wang, *Point of View, Norms, and Structure: Hung-Lou Meng and Lyrical Fiction*, 204.

⁵⁴ Ping Wang 王平. 中国古代小说叙事研究, 67.

⁵⁵ Ibid.

because the “point of view” in each text is usually in a process of transferring *specifically* between one character and another, or between the narrator to the character, or vice versa. Thus it will be difficult for us to distinguish different “point of view” from each other.

In view of the facts mentioned above, it is better to divide the “point of view” into four types: those of characters, of narrator, of audience, and of the author, when we analyze scene transitions in Chapter 74 in *Honglou meng*. In the next section, we are going to specifically analyze the “point of view” that transfers scenes in Chapter 74 in the *Honglou meng*.

Between scene No.1 and No.2, the unmarked-transition—“the character of Jia Lian” comes out after the Marked-transition—“not until the sentence is finished”. He is sighing and striking his hands together with vexation: “More trouble! When I borrowed that stuff from Faithful the other day to pawn, how could Mother have got to hear about it?” We can easily see from the Marked-transition—“not until the sentence is finished”—that the point of view here belongs to the storyteller-narrator. Right after this sentence, there is a word “*zhijian* 只见(just see)”, which introduces sensory impression, though not necessarily visual. But who introduces sensory impressions? According to the context, it should be the storyteller-narrator who introduces what will happen next. Right after the word “*zhijian*”, the character—Jia Lian comes out. It is here that the “point of view” changes to the character—Jia Lian. This is because it is here that the actions of the character of Jia Lian are directly presented to the readers (readers can feel that they are generating a image of this character in their mind); while in the place where the storyteller-narrator only uses words like “*yiyu weiliao*”, readers only can hear the storyteller-narrator’s voice.

Between scene No. 2 and No. 3, there is also a Marked-transition—“not until the sentence is finished”. And accordingly, the point of view belongs to the storyteller-narrator. Following this marked-transition, a maid comes out and Lady Wang is announced—“Lady Wang is coming.” As we mentioned in the Chapter 2.2.2.1, this type of characters (the maids in *Honglou meng*) in the Chinese traditional novels that only functions as the scene transition and will not enter the next scene. After they deliver the message, they just disappear from the

readers' eyes. After this the point of view still belongs to the storyteller-narrator. Between scene No. 3 and No. 4, there is a short summary:

Within a short time had assembled five of Lady Wang's and Xi-feng's most trusted retainers: Zhou Rui's wife, Wu Xing's wife and Zheng Hua's wife from among Lady Wang's servants and Brightie's wife and Happy's wife from among Xi-feng's. Lady Wang thought they might not be enough for the sort of detailed investigation she had in mind. While she was wondering whom else to get, Wang Shan-bao's wife walked in. Wang Shan-bao's wife, like Goody Fei, was one of the servants who had been with Lady Xing since her childhood and accompanied her when she came to the Jia household as a bride. It was she, in fact, who had brought the embroidered bag to Lady Wang, and she had trailed along to Xi-feng's place out of curiosity, to see what she would do about the discovery. Lady Wang's past observation of these trusted henchwomen of her sister-in-law had not been sufficient to make her mistrust them and she welcomed this new arrival as a reinforcement.

一时，周瑞家的与吴兴家的、郑华家的、来旺家的、来喜家的现在五家陪房进来，余者皆在南方各有执事。王夫人正嫌人少不能勘察，忽见邢夫人的陪房王善保家的走来，方才正是他送香囊来的。王夫人向来视邢夫人之得力心腹人等原无二意，今见他来打听此事，十分关切。

In this short summary, the storyteller-narrator first tells the readers that the five servants' wives have assembled. And then the storyteller-narrator explains what Lady Wang was thinking at that time. Right after this, the storyteller-narrator assigns the point of view to the character—Lady Wang by presenting Lady Wang's direct action and speech:

Ah, just the person!" she said as she caught sight of her. "After you have reported back to your mistress, you will be able to go with these others into the Garden and keep an eye on them for me.

今见他来打听此事，十分关切，便向他说：“你去回了太太，也进园内照管照管，不比别人又强些？”

So it is from here that the point of view has changed from the storyteller-narrator to the character—Lady Wang.

Scene No.4 is finished when Lady Wang issues the order of raiding the Great View Garden. And scene No.5 does not start until Xi feng and Wang Shanbao's wife enters into the Great View Garden. As we said before, scene No.5 includes five sub-scenes. So we should first analyze scene No.4 to sub-scene No.5.1. Between these two scenes, there is an unmarked-transition—"after dinner", and at the same time, the point of view has changed to Wang Shanbao's wife with presenting of her action and speech:

After dinner, when Grandmother Jia had retired for the night and the cousins had all returned to their apartments, Wang Shan-bao's wife, having first asked Xi-feng to accompany her, led her little party into the Garden. After ordering all the side gates to be closed, she set about searching immediately, beginning with the room just inside the Garden gate that was used by the women of the night watch as a rendezvous. Nothing of interest was discovered there except for a few candle-ends and a little leftover lamp oil that someone had evidently put by to take home. However, Wang Shan-bao's wife solemnly pronounced them to be stolen property: no one was to touch these things, she said, until Lady Wang had been informed and the appropriate steps had been taken.

至晚饭后，待贾母安寝了，宝钗等入园时，王善保家的便请了凤姐一并入园，喝命将角门皆上锁，便从上夜的婆子处抄捡起，不过抄捡出些多余攒下蜡烛灯油等物。王善保家的道：“这也是脏，不许动，等明儿回过太太再动。

After Wang Shanbao's wife and Xi feng arrive at Bao-yu's place, the real beginning of sub-scene No.5.1, the point of view changes again from Wang Shanbao's wife to Bao-yu:

Bao-yu was still worrying about Skybright when this party of women came bursting into his courtyard and, without a word of explanation, walked

straight into the part of the house occupied by the maids. On going out to investigate he ran into Xi-feng and asked her what was happening.

当下宝玉正因晴雯不自在，忽见这一干人来，不知为何直扑了丫头们的房门去，因迎出凤姐来，问是何故。

Sub-scene No.5.2 starts when Xi feng and Wang Shanbao's wife arrive at Dai-yu's place. At the end of the sub-scene No.5.1, the point of view belongs to Xi feng; here in the beginning of sub-scene No.5.2, however, the point of view has changed to Dai-yu:

Dai-yu had already gone to bed when the arrival of all these people was announced. Unable to guess what they could have come for, she was on the point of getting up to ask when Xi-feng came into her room and begged her to stay in bed.

黛玉已睡了，忽报这些人来，也不知为甚事。才要起来，只见凤姐已走进来，忙按住他不许起来……

Between sub-scene No.5.2 and No.5.3, there is a short summary:

Xi-feng and Wang Shan-bao's wife now conducted their little party to Tan-chun's place. This time their arrival was anticipated.

又到探春院内，谁知早有人报与探春了。

Here the point of view still belongs to the storyteller-narrator. However, right after this the point of view has changed to Tan-chun:

Tan-chun, guessing that something serious must have happened to have provoked so ugly a reaction, was standing in the open doorway, surrounded by maids with lighted candles, waiting for the search party when it arrived.

探春也就猜着必有原故，所以引出这等丑态来，遂命众丫嬛秉烛开门而待。

Between sub-scene No.5.3 and No.5.4, there is a short introduction of the raid in Li Wan's place, and the point of view belongs to the storyteller-narrator. Right after Xi feng and Wang

Shanbao's wife arrive at Xi-chun's place, the point of view has changed from the storyteller-narrator to Xi-chun:

Being younger and more immature than the other cousins, Xi-chun was much more frightened by this visitation and at first seemed to be quite bewildered by it.

因惜春年少，尚未识事，吓的不知当有什么事。

Between sub-scene No.5.4 and No. 5.5, the point of view changes from Xi feng to the storyteller-narrator and then changes back to Xi feng. Let us look at the end of sub-scene No.5.4:

Xi-feng told one of the women to make a note of this. The silver and the other things she gave to Zhou Rui's wife to take care of until Picture's statement about their provenance could be verified. They took leave of Xi-chun then and made their way to Ying-chun's.

凤姐听说，便名人记下，将东西且交给周瑞家的暂拿着，等明日对明再议。于是别了惜春，方往迎春房内来。

At the end of sub-scene No.5.4, the point of view still belongs to Xi feng. However, at the beginning of sub-scene No.5.5, the point of view changes back to the storyteller-narrator:

Ying-chun was asleep when they arrived and the maids had already gone to bed. They had to knock a long while at the gate before anyone answered.

迎春已经睡着了，丫嬛们也才要睡，众人叩门半日才开。

Between sub-scene No.5.5 and No.6, there is also a short description of Xi feng's sickness, which should not be classified into the scenes either. After this description, however, sub-scene No.6 starts with the change of point of view from Xi feng to You-shi:

You-shi, as it happened, called in that day to see Xi-feng and sat for a while talking with her. After that she went on to see Li Wan and talked with her.

可巧这日尤氏来看凤姐，坐了一回，到园中去又看过李纨。才要望众姊妹们去……

Having understood the way in which point of view changes between each scene, we can now conclude as follows: unlike what some scholars argue, that the point of view generally belongs to the storyteller-narrator in the main story of the Honglou meng; it actually changes from the storyteller-narrator to the characters on most occasions when the scene changes.

As we can see from the discussion above, in all the scenes in Chapter 74 of Honglou meng, the storyteller-narrator does not show himself in the narration. That is to say, he does not use first person “point of view” terms like “I saw”; instead, all of the “point of view” in this chapter, no matter if they belong to the characters or the storyteller, they should be seen as third person. However, can we find the first person “point of view” in the Honglou men at all?

Actually, we can find this type of point of view in the main story, though it is very rare. The first is in Chapter 6, when grannie Liu makes her first entry into the Rong-guo mansion, the stone shows itself and explains to the readers:

The inhabitants of the Rong mansion, if we include all of them from the highest to the humblest in our total, numbered more than three hundred souls, who produced between them a dozen or more incidents in a single day. Faced with so exuberant an abundance of material, what principle should your chronicler adopt to guide him in his selection of incidents to record? As we pondered the problem where to begin, it was suddenly solved for us by the appearance as it were out of nowhere of someone from a very humble, very insignificant household who, on the strength of a very tenuous, very remote family connection with the Jias, turned up at the Rong mansion on the very day of which we are about to write...

按荣府一宅人合算起来，人口虽不多，从上至下也有三四白丁；事虽不多，一天也有一二十件，竟如乱麻一般，并无个头绪可作纲领。正寻思从那一件事自那一个人写起方妙。恰好忽从千里之外，芥豆之微，小小一个人家，因与荣府略有些瓜葛，这日正往荣府中来。因此便就此一家说来，到还是头绪。你道这一家姓甚名谁，又与荣府有甚瓜葛？诸公若嫌琐

碎粗鄙呢，则快掷下此书，另觅好书去醒目；若谓聊可破闷时，待蠢物逐细言来。

Another example is in Chapter 18:

*Here, Readers, recalling the scene of desolation at the foot of Blue Ridge Peak in the Great Waste Mountain, I cannot but thank the scabby Buddhist and lame Taoist for bringing me to this place. For how otherwise could I have seen such a sight? I was tempted to write a lantern-poem or a eulogy on family reunion to pay tribute to it, but feared slipping into the vulgar vein of other books. Besides, even writing an ode or eulogy could not do justice to the scene's enchantment. If, on the other hand, I omit to write one my worthy readers can imagine its magnificence for themselves. So I had better save both time and paper and return from this digression to our story.*⁵⁶

此时回想自己在大荒山中，青埂峰下，那等凄凉寂寞，若不亏癞僧、跛道二人携来到此，又安能得见这般世面。本欲作《灯月赋》、《省亲颂》，以志今日之事，但又恐入了别书的俗套。按此时之景，即作一赋一赞，也不能形容得尽奇妙；即不作赋颂，其豪华富丽，观者诸公亦可想而知矣。所以倒是省了这功夫纸墨，且说正紧得为是。

Apart from these two places, we can hardly find the stone in the main story. Rolston agrees with my conclusion:

After the beginning of the novel, the humble terms of self-reference zaixia do not reappear, and the narrator switches to calling himself chunwu (stupid thing). This is a link to the stone himself, who is called chunwu by the monk and the Taoist (HLM 1.5) and by himself (Zhiyan zhai, 1/4b). This narrator who calls himself chunwu is identified as the stone in comments in the Zhiyan zhai commentary. At one point the narrator remembers his former existence in the Great Fable Mountains (Dahuang shan), but there are two instances in which he

⁵⁶ Here we use Yang Xianyi's translation on *Honglou meng*, because it translated this part out, while David Hawks's version did not. Tsao Hsueh-Chin 曹雪芹 and Kao Hgo 高鹗, *A Dream of Red Mansions 《红楼梦》*, translated by Yang Hsien-Yi 杨宪益 and Gladys Yang 戴乃迭 (Beijing: Foreign Languages Press, 1994): 250.

*quotes material he says was originally recorded by the stone, thus making a distinction between himself and the stone. When the narrator remembers his former existence as a stone in the Great Fable Mountains, however, he presents himself as the author of the story and not as a mere recorder, and explains why he decided not to follow fictional conventions in the handling of one section of the narrative.*⁵⁷

In the main story, however, the point of view usually changes to characters when a scene changes to the next. This is because “although the storyteller-narrator usually presents himself as omniscient, he declines to give the reader some details out of ‘delicacy’ or professed ignorance”.⁵⁸ And it can make the story more vivid and conceivable by switching the point of view from the storyteller-narrator to the characters, when the narrator stone (the magic jade) was not in a position to witness them. The most representative example in *Honglou meng* is in Chapter 15:

As for the “settling of accounts” that Bao-yu had proposed to Qin Zhong, we have been unable to ascertain exactly what form this took; and as we would not for the world be guilty of a fabrication, we must allow the matter to remain a mystery.

宝玉与秦钟算何账目，未见真切，未曾记得，此系疑案，不敢篡创。

Because of the fact that Xifeng was afraid that the “magic jade” might disappear in the course of the night, she put it under her own pillow for safety. And without being together with Baoyu, the “magic jade” could not see what happened between Qin Zhong and Baoyu. Then the storyteller-narrator, the “magic jade” cannot guess the events when it was not in a position to witness them. It is same with the phenomenon in Chapter 74. For example, between scene No.1 and No.2, as the “magic jade” was not there together with Xifeng, or Patience, it can only use his point of view to record what it remembered, and cannot do the same to display something he did not see or cannot remember. In this case, the storyteller-narrator first uses “*zhijian* 只见 (just see)” to tell

⁵⁷ Rolston, *Traditional Chinese Fiction and Fiction Commentary*, 341-342.

⁵⁸ *Ibid.*, 343.

the readers that the character Jia Lian is coming. And then it has to assign part of his point of view to the character Jia Lian, and let them introduce in detail what is going to happen next.

Therefore we can finally conclude that *Honglou meng* uses various “points of view” to display the whole story to its readers. But among these different types of “point of view”, the most part belongs to the characters, and it is therefore a good way to transfer the former scene to the next one. Rolston also noticed this special use of “point of view” in *Honglou meng*, he appraised:

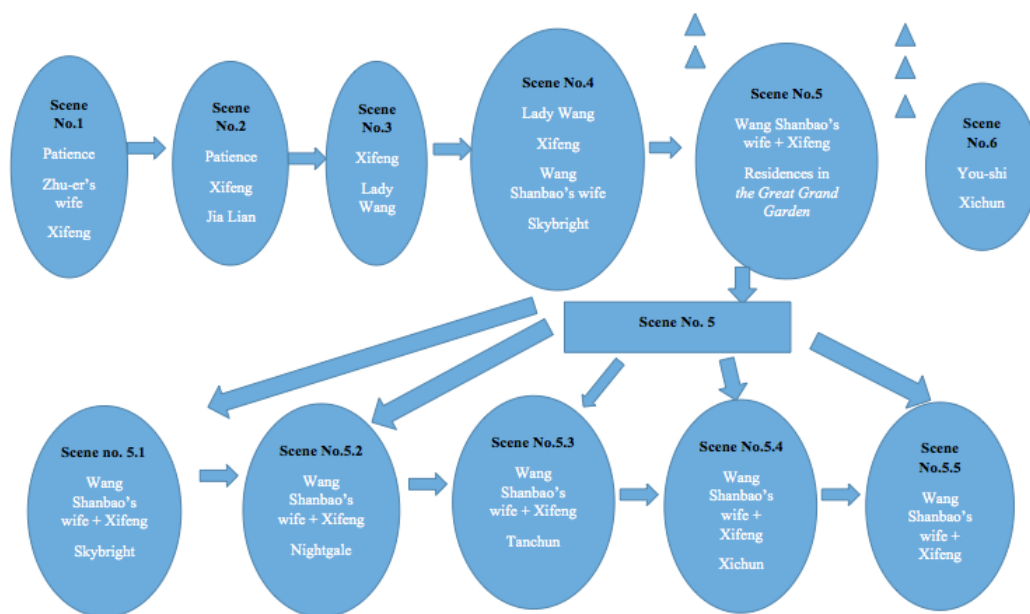
The traditional narrator in Chinese vernacular fiction is the one who gives the reader hints or even detailed comments on how the story will develop. That function in the Honglou meng is taken out of the narrator’s hands and dispersed into those of a large number of characters, including ‘supernatural’ beings supposedly knowledge about the future (such as the scabby monk, the lame Taoist, and the Fairy of Disenchantment) and ordinary characters occasionally able to read portents missed by those around them, as in Jia Zheng’s reaction to the ominous riddles composed by the young cousins in chapter 22. ⁵⁹

It is in this sense that we can say: “since *Honglou meng* comes out, the traditional theories and writing techniques are all changed into new.” ⁶⁰

Last but not least, before we start the next chapter, we can make a conclusion about these scene transitions in Chapter 74. I have made a picture to illustrate this conclusion (see below).

⁵⁹ Rolston, *Traditional Chinese Fiction and Fiction Commentary*, 344

⁶⁰ Xun Lu 鲁迅. *中国小说的历史的变迁* (The Historical Changes of Chinese Fictions). <http://zh.wikisource.org/wiki/中國小說的歷史的變遷/第六講> (sought on 07.11.2014).



Note: ▲ means character changes completely, or time and place change abruptly. One ▲ corresponds to such a change from one of these three elements, namely, character, time and place.

From Figure 2.2, we can see that the scenes in Chapter 74 of the *Honglou meng* transfer between each other following regular patterns. The regular patterns include the following:

- (1) “Time” or “place” changes gradually between two sub-scenes, as they are topic-related; in contrast, they change abruptly when an important event will happen, or the topics of the previous scenes will experience a distinct change. For example, “time” and “place” change gradually from sub-scene No.5.1 all the way to sub-scene No.5.5, and correspondingly, these sub-scenes are topic-related—all of the topics of these sub-scenes are about “prospecting the Great View Garden”. On the contrary, “time” and “place” change abruptly in two places: between scene No.4 and No.5, and between scene No.5 and No.6. Correspondingly, scene No.5 is the most important scene in Chapter 74, which is about “raiding the Great View Garden”; and scene No.6 is a completely different scene about “Xichun breaking off the relations with Ning House”.
- (2) One or two “characters” change every time between two topic-relevant scenes (relevant on logic) or two topic-related sub-scenes. In contrast, the “characters” change completely between two scenes whose topics have no relation to each other.

2.3 “Scene”, “Chapter”, “Chapter Title” and “Plot”

In the previous chapters, we have discussed the definition of “scene” and “scene transition”. In this chapter, we will use this definition of “scene” to research three important components, the “chapter”, “chapter title” and “plot”, of traditional Chinese novels (*zhanghui xiaoshuo* 章回小说). I carry on this research, because “chapter” and “chapter title” are the intergral parts of traditional Chinese novels, and they are also the characteristics of which traditional Chinese novels can distinguish themselves from other literary genres. Since we use the novel *Honglou meng* as a case study throughout the whole thesis, it is necessary and inevitable for us to discuss the relationship between “scene”, “chapter” and “chapter title”. Moreover, the relationship between “scene”, “chapter” and “chapter title” influences the “plot” development. The influences can be understood in two senses: firstly, each “chapter” makes its corresponding “plot” develop up and down by organizing “scenes” in order of importance; secondly, “chapter title”, in some degree, reduces the linearity of the “plot” by implying “scenes” which makes the character, rather than “plot” stand out. It is also worth noting that the study on “plot” contains so many complicated contents that we cannot fully discuss all of them in detail in one chapter. In this case, we mainly discuss how the relationship between “scene”, “chapter” and “chapter title” influences the plot development. With respect to why this relationship has such an influence, we will discuss this in the next chapter in detail.

However, it is necessary to discuss the characteristics of “chapter” and “chapter title” before we start to discuss the relationship between “scene”, “chapter” and “chapter title”. This is because “chapter” and “chapter title” are not only two components, but also the two most important characteristics from which the traditional Chinese novel can distinguish itself from other literary genres.

After we understand the characteristics of “chapter” and “chapter title”, we can start to discuss the relationship between “scene”, “chapter” and “plot” in Chapter 2.3.2 of this thesis. The reason why I discuss this relationship is that I want to find out how “scene” builds up “chapter”, and how this way of building up “chapter” influences the plot in each chapter. “Scene”, as a structural unit in narrative, builds up “chapter” in order of importance. To be more specific, even though the “chapter title” of each chapter consists of two antithetical sentences, each chapter in traditional Chinese novels does not only consist of two scenes. Instead, it is build up by multiple scenes in order of importance. This way of organizing

scenes enables the plot in each chapter to develop ups and down, and thus avoid being tedious, and be more attractive to readers.

Last but not least, we will discuss the relationship between “scene”, “chapter title” and “plot” in Chapter 2.3.3 of this thesis. “Chapter title” in traditional Chinese novels is different from that in Western novels. Most of the “chapter titles” in traditional Chinese novels summarize the plot of each chapter. Some of them do not only summarize the plot of each chapter, but also imply “scene” by installing place names in the adverbial modifier position⁶¹. This type of “chapter titles”, to some degree, reduces the linearity of the plot, but highlights the character and their actions at certain places. The reason why I discuss this relationship is because I want to find out how “chapter title” reduces the linearity of “plot” by implying “scenes” which make the characters, rather than the “plot” stand out.

2.3.1 “Chapter” and “Chapter Title” in Traditional Chinese Novels

In this chapter, we will discuss the characteristics of “chapter” and “chapter title” in traditional Chinese novels (*zhanghui iaoshuo* 章回小说). The way of dividing chapters and composing chapter titles are very important to the overall plots and the microstructure of the whole novel. But before we start talking about the characteristics of “chapter” and “chapter title”, we should first discuss what “the traditional Chinese novel” is.

Some scholars define the “traditional Chinese novels” as the “fictions in chapter”, and they believe the use of the term *zhanghui xiaoshuo* shows the importance of chapter divisions.⁶² However, the characteristic of dividing the novels into chapters cannot distinguish the *zhanghui xiaoshuo* from other genres. This is because most western full-length novels are also written in chapters. For example, Alexandre Dumas’ “*The Three Musketeers*”. Let us have a look at the content of *The Three Musketeers* (See Chart 4). From Chart 4 we can say that the *Three Musketeers* is also divided into chapters. We therefore need a more accurate way to define the term “*zhanghui xiaoshuo*”.

⁶¹ For example, in the chapter title of “*Jia Baoyu Pincha Longcui An* 贾宝玉品茶栊翠庵 (Jia Baoyu Tasts Tea In Longcui Nunnery)”, the position where the “*Longcui An*” stands is called the Adverbial modifier position.

⁶² Rolston. *Traditional Chinese Fiction and Fiction Commentary*, 253-254.

Liu Xiaojun made a contribution to this definition, and he concludes that “*zhanghui xiaoshuo*” should not lack any of the following characteristics:

- 1) It should be full-length novel, and divided into chapters;
- 2) Each chapter should contain chapter titles which can summarize the story in the corresponding chapter;
- 3) It should have at least one main plot that lasts till the end of the novel. The main plot should be unitary, no matter how many characters or events it contains;
- 4) The language in the novel should be vernacular language, instead of literal records of oral storytelling. It, however, still reserves some trace of oral storytelling.⁶³

According to the first rule, we can distinguish the “*zhanghui xiaoshuo*” from the *huaben* and other forms of short stories, because “*huaben* and other forms of short stories were commonly conceived of as unitary and were not generally divided into chapters”.⁶⁴

According to the last rule, we can distinguish traditional Chinese novels from the history book (*shishu* 史书) and the classical Chinese novels (*wenyanwen xiaoshuo* 文言文小说). This is because most of the history books and classical Chinese novels are written in classical Chinese (*wenyan wen* 文言文), instead of vernacular language. However, we still need to pay attention to one novel—the *Sanguozhi yanyi* 《三国志演义》. It is acknowledged by most scholars that the *Sanguozhi yanyi* belongs to the “*zhanghui xiaoshuo*”. But some people doubt this classification, because of the language in the *sanguozhi yanyi*. The *sanguozhi yanyi*, actually, is written in a mixture of languages, at one point more classical, at another more vernacular.⁶⁵ This mixture of two different types of language is precisely the merit of *Sanguozhi yanyi*, and also the rest of vernacular fictions.⁶⁶

That is because there is a close relationship between style and context, and the language mix, as a principal stylistic variable, depends on context. And the vernacular itself is used in close-up narrative (scene), especially in dialogue, to which its direct, homely, even earthy force is suited. For example, when the

⁶³ Xiaojun Liu 刘晓军, 明代章回小说文体研究 (A Literary Form Research on the traditional Chinese novel in Ming Dynasty), PhD thesis, East China Normal University, 2007.

⁶⁴ Ibid.

⁶⁵ Hanan, *The Chinese Vernacular Story*, 8

⁶⁶ Ibid., 15.

action moves to the Court, the narrative style becomes noticeably more classical—that is to say, more formal. When the Shuihu deals with the outlaws in more elevated, less domestic contexts, its language also becomes more Classical.

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Sanguozhi yanyi, as we know, “has been noted that Zhang Fei, the earthiest character in the *Sanguo*, speaks in the most vernacular style.”⁶⁸ However, when readers read the parts of Zhuge Liang and other nobles, they can barely see the vernacular language. Apart from the use of mixed language in the *sanguozhi yanyi*, the divisions of chapters and the full-length characteristics can also prove that the *sanguozhi yanyi* belongs to the “*zhanghui xiaoshuo*” instead of the classical Chinese novels.

The second and third rule are in fact talking about the characteristics of the chapters and chapter titles in the traditional Chinese novels, which is also the main topic in this part of the thesis. In the next section we are going to talk about the characteristics of chapters and chapter titles in the traditional Chinese novel.

Dividing a novel into chapters and marking each chapter with certain chapter titles is not a phenomenon unique to traditional Chinese novels. It also exists in some of the western novels. However, chapter titles (*huimu* 回目) in the traditional Chinese novels have become more and more regular, refined, and antithetical, to the extent that we can say that they have created the literary genre “traditional Chinese novels”.

Let us first look at the differences in chapters and chapter titles between traditional Chinese novels and western novels. Most western novels after the year 1900 no longer use complete chapter titles, and very few of them use only simplified chapter titles⁶⁹, such as indicating phrases or words. However, we should also be aware that this boundary, the year 1900, is fuzzy, even if we make the year 1900 as a boundary and divide the European novels into two different eras. This is because the usage of chapter titles is mostly influenced by the author’s preference. As we know, the society where the author lives actually influences the author’s interests and writing habit. In this case, it is possible for us to make the year 1900 as the boundary⁷⁰. The chapters and chapter titles in the western novels before the 20th century

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ See Xiaolong Li 李小龙. 中国古典小说回目研究 (Studies on the Chapter Titles in the Traditional Chinese novels), [Beijing: Beijing Daxue Chubanshe 北京大学出版社 (Beijing University Press), 2012], 444.

⁷⁰ Ibid., 462.

still have more differences than similarities compared to those in the traditional Chinese novels.

Firstly, the arrangement of chapters (*hui* 回) in traditional Chinese novels has special allegorical meanings. As Andrew H. Plaks says, “the division into *hui*-units, however, should not be taken for granted, since modern scholarship has shown that the *chang-hui* 章回 format was only a later phenomenon in the development of Ming fiction, before which time fictional narratives had been divided into other types of single-episode units (e.g. *tse* 则 and *kuan-mu* 关目).”⁷¹ For example, “the authors of *Chin P’ing Mei* and *Hsi-yu Chi* divided their texts into two distinct halves, pivoting around a midpoint in chapters 49 and 50 that presents a significant culmination of the plot development of the first half, while also giving away to a sense of the recapitulation of the opening phrases of the work.”⁷² Not only the authors of *Jin Ping Mei* and *Xiyouji*, but also the authors of *Sanguozhi Yanyi* divided their novels into two halves. The reader of *Sanguozhi yanyi* “finds himself at a comparable point in the narrative”. Cao Cao reaches the peak of his power over the first half of the book, while Liu Bei has also finally attained, with the conquest of Yi-zhou, the safe power base that had eluded him ever since the start of the novel⁷³. Recalling the arrangement of chapters in *Honglou meng*, some scholars believe that the author of *Honglou meng* arranges the chapters according to a limited number of concepts, such as movement and stillness 动静, elegance and baseness 雅俗, joy and sorrow 悲喜, union and separation 离合, harmony and conflict 和怒, and prosperity and decline 盛衰.⁷⁴

Secondly, the Chinese chapter titles (*huimu* 回目) are different from the chapter titles in Western novels in terms of composition. The chapter titles in traditional Chinese novels are written in *regular* sentences that summarize part of the plot in the corresponding chapter. The chapter titles in western novels (usually before the year 1900) are, however, written in indicating phrases, which refers to the phrases or even separate words that only *indicate*, *not summarize* part of the plot in the related chapter, and they are usually *irregular*. Regular chapter titles refer to the chapter titles constructed by the same number of English words or Chinese characters in a novel. Irregular chapter titles, on the contrary, mean the chapter titles

⁷¹ Andrew H. Plaks, *The Four Masterworks of the Ming Novel: Ssu ta chi’i-shu*, (Princeton, N.J.: Princeton University Press, 1987): 72.

⁷² *Ibid.*, 380.

⁷³ *Ibid.*, 381.

⁷⁴ Andrew H. Plaks, *Archetype and Allegory in the Dream of the Red Chamber*, (Princeton, N.J.: Princeton University Press, 1976): 55.

in a given novel consist of a different number of English words or Chinese characters. Li Xiaolong changes the chapter titles of the novel, *King Arthur and of his Noble Knights of the Round Table*, into the form of Chinese ‘*huimu*’, which can illustrate the differences between the western chapter titles and the Chinese ‘*huimu*’⁷⁵ (See Chart 5 below).

Chart 5

The Original Chapters’ Titles and the Chinese “*huimu*” Of *King Arthur and of his Noble Knights of the Round Table*

The Original Chapters’ Titles	The Chinese ‘ <i>huimu</i> ’	English Translation of the Chinese ‘ <i>huimu</i> ’
How Uther Pendragon sent for the duke of Cornwall and Igraine his wife, and of their departing suddenly again.	为息战潘王招公爵 承错爱夫人 归康堡	In order to avoid the war, the Pendragon/ Uther sent for the Duke Being loved by the wrong person, the Lady returned back to Cornwall
How Uther Pendragon made war on the duke of Cornwall, and how by the mean of Merlin he lay by the duchess and gat Arthur.	由爱生恨潘王开战 以假易真夫 人有娠	Changing from love to hate, the Pandragon started the war Lain by the spurious rather than the genuine, the Lady gave a birth
Of the birth of King Arthur and of his nurture.	茵格英坦承明真相 爱克托受命 抚婴儿	Igrain confessed to tell the truth Ector obeyed to nourish the baby
Of the death of King Uther Pendragon.	魔灵献计大败北敌 潘王临终祝 福亚瑟	Merlin made suggestions to defeat the northern enemies The Pandragon gave his last will to bless the little Arthur
How Arthur was chosen king, and of wonders and marvels of a sword taken out of a stone by the said Arthur.	主教从计竟聚群雄 亚瑟拔剑果 膺天命	Archbishop accepted the advice and sent for all the lords and gentlemen of arms Arthur drew the sword and live up to the God’s will

Comparing the original chapter titles in the novel with the Chinese “*huimu*”, we can see that the chapter titles in the original novel only indicate, not summarize what is going to happen in the related chapter, and the phrases constructing the chapter titles are constructed by a different number of English words. The chapter titles changed by Li Xiaolong into the form of Chinese “*huimu*”, however, summarize part of the plots in the related chapter, and they are constructed by regular and antithetical sentences. For the reasons stated above, even though both “*zhang*” and “*hui*” refer to “chapter”, most chapter titles in the European novels have been translated as “*zhang* 章”, instead of “*hui* 回”, in order to avoid the false impression of

⁷⁵ Xiaolong Li 李小龙.中国古典小说回目研究, 464.

“hui” which specifically refers to the “chapters” with regular, refined, and antithetical chapter titles in the traditional Chinese novels⁷⁶.

Apart from the differences stated above, the Chinese “huimu” developed in a way distinct from what the chapter titles did in western novels. Generally speaking, the Chinese “huimu” has over time become more regular, refined and antithetical. The chapter titles in the western novels, however, have become less and less aesthetic after the year 1900. This is because:

*The early Chinese ‘huimu’ is influenced by many different factors, especially the influence from the system of poems. The Chinese ‘huimu’ developed from the the irregular single sentence (buzhengqi danju 不整齐单句) to the regular single sentence (zhengqi danju 整齐单句) and then to the antithetical sentences (duiou ju 对偶句). This progress shows the endeavor of the Chinese literati making the antithetical sentences as the norm of the ‘huimu’. The early European authors, however, only need the chapter titles to serve for the narration, instead of making the chapter titles in the aesthetic form.*⁷⁷

Irregular single sentences refer to single sentences that are made of a different number of English words or Chinese characters. For example, *Taoyuan Jieyi* 桃园结义 (Three Heroes Swear the Brotherhood in the Peach Garden), and *Zhang Fei Bian Duyou* 张飞鞭督邮 (Zhang Fei Whips the Government Officer) in the *Sanguozhi Pinghua* 《三国志平话》 (see Chart 6 in the appendix). From the two chapter titles, we can see that these two are constructed by a different number of Chinese characters: the former has four Chinese characters, while the latter has five Chinese characters. In this case, we can say that they are irregular single sentences when we look at the whole content of chapter titles.

Regular single sentences refer to single sentences that are made of the same number of English words or Chinese characters. For example, *Ji Tiandi Taoyuan Jieyi* 祭天地桃园结义 (Worship the Heaven and Earth, Three Heroes Swear the Brotherhood in the Peach Garden), and *Anxi Zhang Fei Bian Duyou* 安喜张飞鞭督邮 (In Anxi Zhang Fei Whips the

⁷⁶Ibid., 453, originally printed in 汤玛斯哈代著、张谷若译《德伯家的苔丝》(*Tess of the d'Urbervilles*, Thomas Hardy, translated by Zhang Guroo 张谷若) by Guorui Wu 吴国瑞, No. 5, *Western Language and Literature*, (1958).

⁷⁷Xiaolong Li 李小龙, 中国古典小说回目研究, 457.

Government Officer) in *Sanguozhi Tongsu Yanyi Jiajing Version* 《三国志通俗演义嘉靖版》 (see Chart 6 in the appendix). Both of these two sentences have seven Chinese characters, and the same as the rest of the chapter titles in *Sanguozhi Tongsu yanyi*. We can therefore say that they are regular single sentences when we look at the whole content of the chapter titles.

Antithetical sentences, similar to couplets, refer to a pair of sentences that are constructed by the same number of English words or Chinese characters in the content of a novel. For example, *Three Heroes Swear Brotherhood In The Peach Garden; One Victory Shatters The Rebels In Battlegrounds* 宴桃园豪杰三结义 斩黄巾英雄首立功 in Li Zhuowu's version of the *Sanguozhi Yanyi* (see Chart 6 in the appendix). As we can see from this version of *Sanguozhi Yanyi*, the chapter titles are no longer made of single sentences; instead, they are constructed by antithetical sentences.

The developing process stated above, from irregular single sentence to regular single sentence and then to antithetical sentence, is also the history of the development of Chinese *huimu*. As far as we can find, the Chinese *huimu* derive from *Jiangshi huaben* 讲史话本 (the vernacular story about histories), also simplified as *pinghua* 评话 / 平话 in order to differentiate itself from other short vernacular stories. Generally speaking, the *pinghua* are stories that describe what happened in a whole dynasty, and the stories are detailed and complex. The *pinghua* are therefore usually very long. Because of the long-length, the *pinghua* needed to be divided into chapters, in order to provide convenience for the storyteller. In addition to the division of chapters, the storyteller also added the captions (*biaomu* 标目) for each chapter, according to the plots in the related chapter. This convention in the *pinghua* directly influenced the tradition of adding chapter titles in the traditional Chinese novels. In the history of the development of Chinese *huimu*, the earliest novels that contain a real sense of *huimu*⁷⁸ are *Sanguozhi tongsu yanyi* 《三国志通俗演义》 (*Jiajing* edition) and the *Shuihu zhuan* 《水浒传》. Here we only use the *Sanguozhi tongsu yanyi* as a case study to illustrate the characteristics of the development of Chinese *huimu*. In the *pinghua* version of *sanguozhi pinghua*, for example, the story of the *sanguo* already contains captions. However, the captions (*biaomu* 标目) in the *pinghua* are not real *huimu*. Most of

⁷⁸ By “a real sense of *huimu*”, we mean that the sentences constructing *huimu* are following the form in which the sentences in the whole content of the novel consist of the same number of English words or Chinese characters.

the captions in the *pinghua* are written in single sentences with four or five Chinese characters. In the *Sanguozhi tongsu yanyi* (*Jiajing* edition), which is written in the Ming dynasty, there are 240 narrative units, and the chapter titles are written in single sentences with *seven* Chinese characters. “In the *Wanli* period, the Li Zhuowu commentary editions, these 240 basic units are organized into 120 double-item *hui* chapters.”⁷⁹ We can also say that in this edition, the chapter titles changed for the first time from single sentences to antithetical sentences, and all the sentences were composed of *seven* Chinese characters. Later in the Qing dynasty, the norm of chapter titles became more refined. For example, Mao Zonggang changed many of the chapter titles into double-item *hui* chapters, which we can see in Li Zhuowu commentary edition (even though he stated in his introductory remarks that he made this revisions according to the “original edition 古本”). The changes in the Mao edition include more antithetical chapter titles constructed by eight Chinese characters, and this cannot be found in the Li’s edition and the earlier editions. After the appearance of the *Honglou meng*, the chapter titles in most traditional Chinese novels changed to be antithetical with *eight* Chinese characters.

What we have seen so far is mainly a change in the number of Chinese characters in the captions (*biaomu* 标目) and chapter titles (*huimu* 回目)—first from four-or-five Chinese characters, then to seven Chinese characters, and finally to eight Chinese characters. Among these forms, the seven-character form and the eight-character form are the main forms of chapter titles in traditional Chinese novels⁸⁰. According to the syntactic structure of chapter titles, all the sentences in the chapter titles should at least include the agent, recipient and predicate verb. In the five-character form, the agent usually needs at least two Chinese characters, and so does the recipient. In this sense, there is only one Chinese character left for the predicate verb. This form is still suitable for some chapter titles that are constructed by the two-character agent or recipient. For example, in Chapter 1 of the *Shuihuzhuan*, the chapter title can be changed to a five-character chapter title “*tianshi rang wenyi, taiwei zou yaomo* 天师禳瘟疫 太尉走妖魔 (The Devine Teacher Prays to dispel a plague, The Marshal Releases Demons by mistake)”. However, when the agent or the recipient is three-character, this five-character chapter title will not be suitable any more. For example, the chapter title of Chapter 2 in the *Shuihu Zhuan*, “*Wang jiaotou sizou yanfanfu, jiuwenlong danao shijiacun* 王教头私走延安府, 九纹龙大闹史家村 (Arms Instructor Wang Goes

⁷⁹ Plaks, *The Four Masterworks of the Ming Novel*, 378.

⁸⁰ See Xiaolong Li 李小龙, *中国古典小说回目研究*, 270-271.

Secretly to Yanan Prefecture, Nine dragons Shi Jin Wreaks Havoc in Shi Family Village)”. We can change the “Wang *jiaotou*” to “Wang Jin 王进”, “*jiuwen long*” to “Shi Jin 史进”, and “*yanan fu* 延安府” to “*yanan* 延安”, in order to change the chapter title as the five-character form. However, we cannot change the ‘*shijia cun* 史家村’ to a two-character phrase. The phenomenon above indicates the weakness of the five-character form: the five-character form can only contain limited information, and cannot contain complex and complete ideas in some cases. This problem, however, can be resolved by changing the five-character title to the seven-character title. By this change, the chapter titles can express more complicated and complete ideas with a longer and slower intonation. For example, we can change the original eight-character form to seven-character form by changing “Wang *jiaotou*” to “Wang Jin” and “*jiuwen long*” to “Shi Jin”, without any changes to the meaning of the chapter titles. The chapter title in Chapter 2, therefore, changes to “*Wang Jin Sizou Yanan Fu, Shi Jin Danao Shijia Cun* 王进私走延安府，史进大闹史家村”.

The latter eight-character chapter titles continue to use this advantage—expressing more complex and complete ideas by adding one more character. This change, however, took a long time. “In the Ming dynasty, among all the 132 novels (include some novels with different chapter titles in different editions), there are 5318 seven-character chapter titles and 913 eight-character chapter titles; while in the Qing dynasty, among the 823 novels, there are 11261 seven-character chapter titles and 8189 eight-character chapter titles.”⁸¹ We can understand from this data that the number of the eight-character chapter titles has been growing over a long period of time. During this period, the seven-character chapter titles are always in dominant, from the beginning to the end. This phenomenon would change until the *Honglou meng* came out. From the beginning of the Qing dynasty to the time of the *Honglou meng*, 179 novels came out in total. Among these novels, there are in total 2915 seven-character chapter titles and 878 eight-character chapter titles. The amount of eight-character chapter titles has changed from 1/6 in the Ming dynasty to the 1/3 before the *Honglou meng*⁸². In this sense, we might think of the *Honglou meng* as the water shed, even though this division is fuzzy. The eight-character chapter titles before the *Honglou meng* only account for 4.8% among all the 310 novels, while they account for 15.8% among all the 645 novels after the *Honglou meng*⁸³.

⁸¹ Xiaolong Li 李小龙, 中国古典小说回目研究, 272-273.

⁸² *Ibid.*, 273.

⁸³ *Ibid.*, 274.

The chapter titles do not only change in the form of character numbers, but also change from irregular to regular. This phenomenon can be illustrated by the change of character' numbers in the chapter titles, although with some exceptions. We can still use comparisons between the *Sanguozhi pinghua*, the *Sanguozhi tongsu yanyi* (Jiajing edition), the *Sanguozhi yanyi* (Mao's commentary edition) and the *Honglou meng*. In the *Sanguozhi pinghua*, as we can see from Chart 6, the captions (*biaomu*) are written in irregular and different forms: the four-character form, the five-character form, the six-character form and a few of them in the seven-character form. In the *Sanguozhi yanyi* (Jiajing edition), however, all the chapter titles (*huimu*) are refined to be in the regular seven-character form. When it comes to the *Sanguozhi yanyi* (Mao's commentary edition), we can see that the chapter titles take two different forms: the seven-character form and the eight-character. In this sense, we might not be able to say that this edition is regular. But in the *Honglou meng*, all the chapter titles are written in the regular eight-character form. Actually, as we can see from Chart 6, the *Sanguozhi tongsu yanyi* (Jiajing edition) has already showed the literati's endeavor to make the chapter titles more regular. However, catering to the preference of the eight-character form in the Qing dynasty, Mao's commentary edition alters some seven-character chapter titles into the eight-character form. The endeavor to make the chapter titles more regular shows the importance the chapter titles have in the novel. As we have mentioned earlier in this chapter, the function of the chapter titles is not only to divide the chapters, but also to serve as a unifying factor for the novel as a whole. And to some degree, the structure of these chapter titles even implies the allegories of the whole novel. For example, "when the reader of *San-kuo* reaches chapter 60, he again finds himself at a comparable point in the narrative. Ts'ao Ts'ao has reached the peak of his power over the first half of the book and is beginning to show signs of weariness, and Liu Pei also finally attained, with the conquest of I-chou, the safe power base that had eluded him ever since the start of the novel. At this point, the author reveals his awareness that he has reached the point of a second beginning by adding a number of specific details that hark back precisely in the chapter 59 and 60."⁸⁴

Last but not the least, the chapter titles (in the *Sanguo* novels) changed to be written in parallel couplets since the *Sanguozhi tongsu yanyi* (Li Zhuowu's commentary edition) organized the 240 basic units into 120 double-item *hui* chapters. However, the double-item *hui* chapters in Li's edition is only simply combined from the 240-units edition, and is thus not elaborately refined to be antithetical. It was not until the appearance of Mao Zonggang's

⁸⁴ Plaks, *the Four Masterworks of the Ming Novel*, 381.

edition that the chapter titles were refined to be regular and antithetical. This transformation is of significant importance:

*As we have seen, the combination of these separate headings (mu 目) into double-item hui chapters was a late development in the evolution of San-kuo, as it was in the history of the Chinese novel in general. This later conception of two-part chapters labeled with chapter titles in the form of parallel couplets, emphasizing the underlying parallelism of the narrative elements conjoined therein, is in itself of major importance for the subsequent development of the aesthetics of the Chinese novel.*⁸⁵

Apart from the rhetorical changes, the chapter titles in the *Honglou meng* have also changed in the narrative function, which will be discussed in the next two chapters.

2.3.2 “Scene”, “Chapter” and “Plot”

In this chapter, I will discuss the relationship between “scene”, “chapter” and “plot”. “Scenes”, as the structural units in the narrative, build up “chapter”. However, the number of “scenes” in each chapter is different, and so is their importance in the related chapter. This way of organizing scenes enables the plot of each chapter to develop ups and down, and thus avoid being tedious, but more attractive to readers.

“Scenes” build up “chapter”. However, the number of “scenes” in each chapter is different, and so is their importance in the related chapter. We still use Chapter 74 of *Honglou meng* as our case study. After we divide this chapter into scenes, we get Chart 10 and Chart 11, which can illustrate the organization of “scenes” in Chapter 74 of *Honglou meng*.

⁸⁵ Ibid., 382-383.

Chart 10

The Relationship between Chapter 74 and the Correspondent Scenes
(“第七十四回”与其中“场景”的关系图)

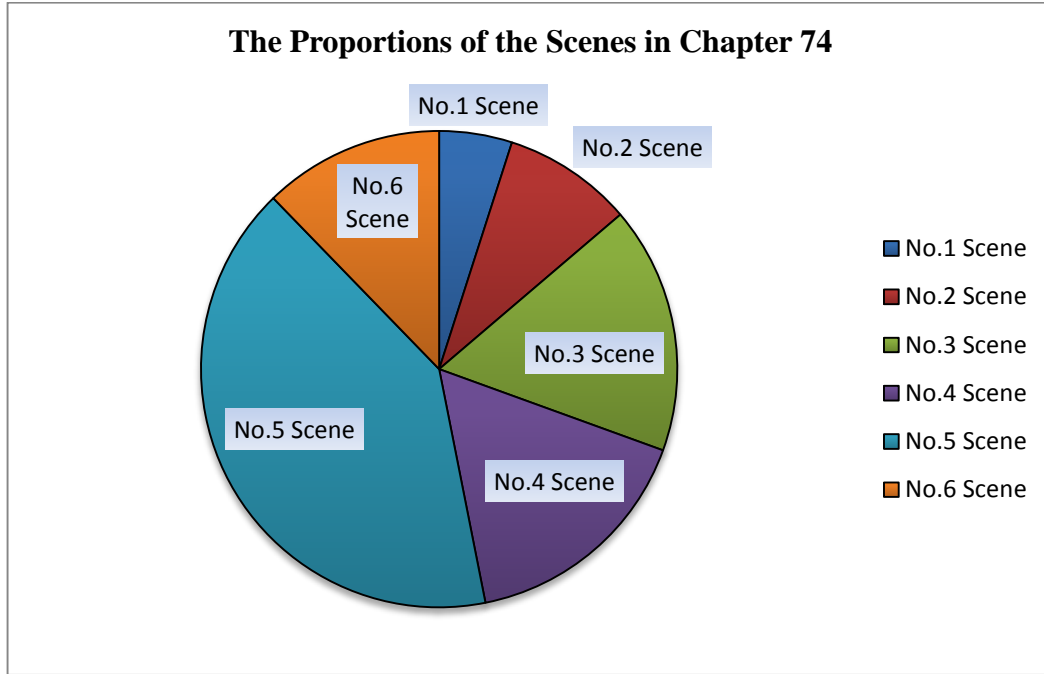
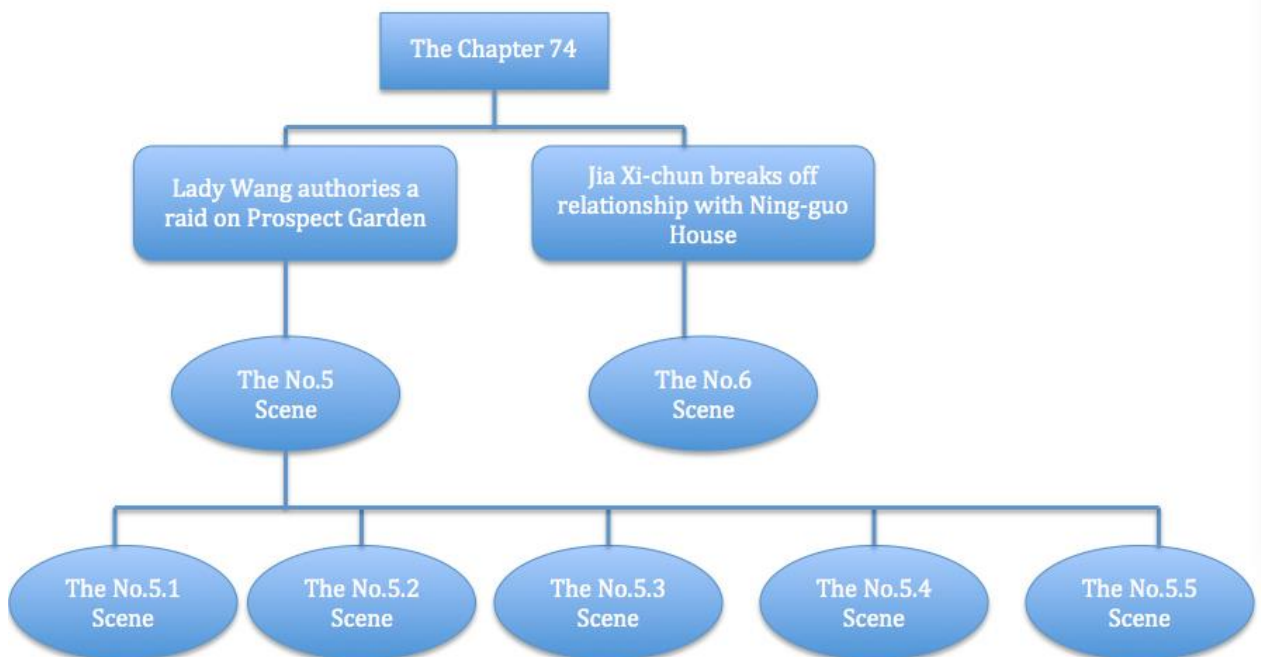


Chart 11

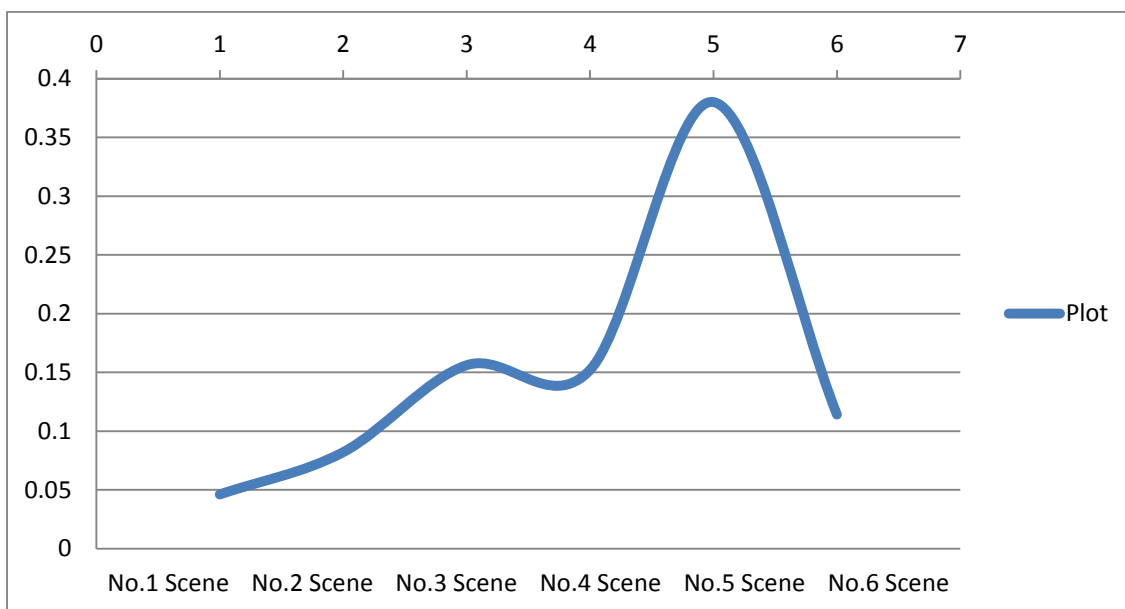
The relationship between Chapter, Chapter Title and Scene in Chapter 74 of the
Honglou meng
(“第七十四回”，“第七十四回回目”与其中“场景”的关系图)



As we can see from Chart 10 and Chart 11, scene No.5 is the most important scene, because it accounts for the most with 38.0% of the characters in Chapter 74. If we probe into this chart further, we can also understand that scenes No.1, 2, 3 and 4 build up to scene No.5. That is to say, they are subordinated, plot wise, to scene No.5. Scene No.5 is also the first part of the antithetical title of this chapter. However, Scene No.6 is the other part of the antithetical title of Chapter 74, and only accounts for 11.4%. Therefore, we can conclude that there are not two “scenes”, but two “multi-scene units”, in each chapter; and all the scenes are not equally important to the corresponding chapter.

From the two charts and the explanation above, we can say that “scenes” build up “chapter”, but their importance to the related chapter is different. This way of organizing “scenes” influences the plot development in the related chapter. For example, in Chapter 74 of *Honglou meng*, since scene No.5 accounts for the largest part of the whole chapter, it is obvious that the author of *Honglou meng* emphasizes more on scene No.5 than the other scenes. We can draw the plot developmet form of this chapter according to the proportion of each scene accounts for in this chapter (see below).

The Plot Development Form of Chapter 74 of *Honglou meng*



Such relationships between “scenes”, “chapters” and “chapter titles” not only exist in Chapter 74, but also exists in other chapters in *Honglou meng*.

For instance, the story of Jia Rui and the “mirror for the romantic” in chapters 11-12 is inserted into the story of Qin Keqing’s illness and requires almost a year to complete, whereas the interval from the first notice of Qin Keqing’s illness to her death is much shorter than that. A comment in the Zhiyan zhai commentary indicates that Cao Xueqin once had a book called “A Precious Mirror for Romantics” (fengyue baojian). The most common explanation for the odd nature of these passages (which include the story of the two You sisters in chaps. 64-69) is that they were salvaged from the earlier work and incorporated without much revision into the later one.⁸⁶

In order to find the reasons for the phenomenon above, it is necessary for us to know the history of the development of chapter titles in the traditional Chinese novels. The structural form of traditional Chinese novels derives from *Pinghua*, and so does the form of the chapter titles. Hu Shiyong concludes, “The *Pinghua* we can see nowadays, contains usually 40,000 or 50,000 words... And it is because of the large text that people started to divide *Pinghua* into chapters, which is convenient both for the oral teller and the readers...the division of chapters in *Pinghua* is not necessarily because of the necessity of the text or story. On the contrast, it is because of the necessity to divide the length of the book evenly.⁸⁷” With the development of the traditional Chinese novels, less and less authors paid attention to the divisions of chapters.

We cannot say with certainty that this was done for a particular purpose by Wu Jingzi or Cao Xueqin, but a later writer, Han Bangqing, proudly declared that the contents of two of the chapters in his novel had nothing to do with the chapter titles from them and justified this by pointing to earlier precedents. We can perhaps approach an answer to this last question by noting that in Chinese novels many devices are used to attempt to obliterate or lessen discontinuity between chapters. Some novelists such as Chen Qiu showed a great reluctance to divide their novels into chapters at all, or put it off to the last minute, as did Cao Xueqin. The propensity to end a chapter on a note of suspense or mystery is usually explained as a leftover from professional oral storytelling practice, but

⁸⁶ Rolston, *Traditional Chinese Fiction and Fiction Commentary*, 337-339.

⁸⁷ Shiyong Hu 胡士莹, *话本小说概论* (Introductions on Vernacular Folk Stories), (Beijing: 中华书局 Zhonghua Book Company, 1980): 708.

*we can see it as a device for speeding the reader across the gap that inevitably exists between chapters.*⁸⁸

It is speculated that the disparity between the antithetical chapter titles and the non-antithetical arrangement of the corresponding scenes in the *Honglouloumeng*, “is presented in the prologue as an afterthought, a claim backed up by the way chapter divisions are handled in the early manuscripts.”⁸⁹

*For instance, chapters 17-18 are not divided in the gengchen manuscript copy of the novel. The dividing line between the two chapters is indicated not in the main text but in a comment in the Zhiyan zhai commentary. It was not until the printed editions of the Honglou meng that the chapter endings were regularized into a simple form consisting of the raising of a question or a mystery and an invitation to listen (ting) or read (kan) the next chapter for the explanation.*⁹⁰

A similar example is the use of “yuzhi duandi—欲知端的——” (if you wish to know more details—) and “zhengshi—正是——” (it is just as—) without a following main clause. For instance, the “Fixed Formula” in the end of Chapter 41 and Chapter 19 belong to this type. We cannot say with certainty that the author of *Honglou meng* made this ending on purpose or not, but the use of such endings gives us, the readers, a feeling that the related chapter was divided by the author as an afterthought. However, as the author of *Honglou meng* never mentioned why he arranges the scenes in each chapter in this way, there is no way to know for certain.

2.3.3 “Scene”, “Chapter Title” and “Plot”

In this chapter, we will discuss the relationship between “scene”, “chapter title” and “plot”. “Chapter title” in traditional Chinese novels is different from that in Western novels. Most of the “chapter titles” in traditional Chinese summarize the plot of each chapter. Some of them do not only summarize the plot of each chapter, but also imply “scene” by installing place names

⁸⁸ Rolston, *Traditional Chinese Fiction and Fiction Commentary*, 254-255.

⁸⁹ *Ibid.*, 337.

⁹⁰ *Ibid.*, 337.

in the adverbial modifier position. This type of “chapter titles”, to some degree, reduces the linearity of the plot, but highlights the characters and their actions in a certain place. The reason why I discuss this relationship is that I want to find out how “chapter title” reduces the linearity of “plot” by implying “scenes”, which make the characters, rather than the “plot”, stand out.

The chapter titles in the traditional Chinese novels, or Chinese *huimu*, are usually written in complete and parallel couplets and also have a narrative function—to *summarize* part of the plot in the related chapter. As we have stated in Chapter 2.3.1, this is different from most of the modern European novels; because most of the chapter titles in modern European novels are short phrases, not complete sentences, which only *indicate*, not *summarize* the relevant characters and actions in the related chapter. We can find this difference when we compare the original chapter titles in the *King of Arthur and his Noble Knights of the Round Table*, with the Chinese “*huimu*” made by Li Xiaolong (even the English translation). For example, one of the original chapter titles is “of the birth of King Arthur and his nature”. Li Xiaolong changed this original chapter title into the *huimu* “Ingrain Confessed to tell the truth, Ector obeyed to nourish the baby”⁹¹. From the comparison, we can see that the original Chapter title uses short phrases to *indicate* what will happen in the related chapter. The Chinese *huimu*, however, uses complete and parallel couplets to *summarize* part of the plot in the related chapter.

The chapter titles do not only summarize part of the plots in the related chapter, but can also can imply the “scenes” by adding place names in the adverbial modifier position of the sentences. Most of the Chinese chapter titles are written as declarative sentences. That is to say, the sentences of the Chinese chapter titles include the subject (usually a character’s name), the verb and the object. More simply put, we can simplify this syntactic structure as “S—V—O”. Though we cannot do statistical analysis for all the chapter titles in the traditional Chinese novels, we can take a few samples for investigation. Li Xiaolong did such an investigation on eight famous traditional Chinese novels⁹²:

⁹¹ See Chart 5 in Chapter 2.3.1. For the sake of convenience, I only use the English translation in the discussion here.

⁹² For sake of convenience, I made some changes according to Li Xiaolong’s chart. See Xiaolong Li 李小龙, 中国古典小说回目研究, 319.

The Novels & the Chapter's numbers	First Type	Second Type	Third Type	Fourth Type	Fifth Type	Sixth Type	Seventh Type
<i>Sanguozhi yanyi</i> 三国演义 240	207-86%	5-2%	9-3.8%	1-0.4%	13-5.4%	4-1.7%	1-0.4%
<i>Shuihu zhuan</i> 水浒传 100	63-63%	24-24%	1-1%		8-8%	4-4%	
<i>Xiyou ji</i> 西游记 100	36-36%	27-27%	6-6%	3-3%	11-11%	8-8%	9-9%
<i>Jin Ping Mei Cihua</i> 金瓶梅词话 100	92-92%	2-2%	2-2%		3-3%	1-1%	
<i>Sanyan</i> 三言 120	93-77.5%	10-8.3%	4-3.3%	2-1.7%	8-6.7%	1-0.8%	2-1.7%
<i>Erpai</i> 二拍 78	37-47.4%	19-24.4%	10-12.8%	2-2.6%	3-3.8%	4-5.1%	3-3.8%
<i>Rulin Waishi</i> 儒林外史 56	29-51.7%	7-12.5%	7-12.5%	6-10.7%	4-7.1%	3-5.4%	
<i>Honglou meng</i> 红楼梦 79	30-38%	12-19%	10-12.7%	6-7.6%	3-3.8%	9-11.4%	5-6.3%

Note:

- 1) **First type:** Subject (character's name)+Verb+ Object

For example: "Liulaolao Yijin Rongguo Fu 刘姥姥一进荣国府"(Grannie Liu makes her first entry into the Rong-guo mansion).

Second type: Subject (antonomasia of character's name) + Verb + Object

For example: “*Qiushuang Zhai Oujie Haitang She* 秋爽斋偶结海棠社”(*Begonia Club Takes Form One Day in the Studio of Autumn Freshness*⁹³).

Third type: Verb + Object + Subject + Verb + Object

For example: “*Ting Quwen Baoyu Wu Chanji* 听曲文宝玉悟禅机” (Baoyu Finds Zen Enlightenment in an operatic aria).

Fourth type: Verb + Object + Verb + Object

For example: “*Huo Jianchan Chaojian Dagan Yuan* 惑奸馋抄检大观园” (*Malicious Talk Makes Lady Wang Have a Search Made of the Garden*⁹⁴).

Fifth type: Adverbial modifier + Subject + Verb + Object

For example: “*Dicui Ting Yangfei Xi Caidie* 滴翠亭杨妃戏彩蝶” (*Beauty Perspiring Sports with Butterflies by the Raindrop Pavilion*).

Sixth type: Adverbial modifier + Verb + Object

For example: “*Dagan Yuan Shicai Ti Dui'e* 大观园试才提对额” (*Literary Talent Is Tested by Composing Inscriptions in Grand View Garden*⁹⁵).

Seventh type: sentences constructed by phrases or sentences that use adjectives to be the predicates

For example: “*Liuli Shijie Hongxue Baomei* 琉璃世界白雪红梅” (*White Snow and Red Plum-Blossom Make the Garden Entrancing*⁹⁶).

- 2) The number in front of the short dash refers to the quantity of each type of syntactic in the given literary works; the number behind the short dash, indicated by %, refers to the percentage of each type of syntactic structure in the given literary works.

As we can see from the chart above, no matter which specific type these sentences belong to, most of them can be classified into the S—V—O structure, which we call declarative sentences, except for the seventh type. The fifth and sixth types still belong to the “S—V—

⁹³ Here we change to Yang Xianyi’s translation version of *Honglou meng*, for that this version translated “*Qiushuang Zhai* 秋爽斋” (Tanchu’s place) as “the Studio of Autumn Freshness”, which is much closer to its original chapter title.

⁹⁴ Here we change to Yang Xianyi’s translation version of *Honglou meng*, for that this version translated “*huo jianchan* 或奸馋” as “malicious talk”, which is much closer to its original chapter title.

⁹⁵ Here we change to Yang Xianyi’s translation version of *Honglou meng*, for that the syntactic structure in this version is much closer to its original chapter title.

⁹⁶ Here we change to Yang Xianyi’s translation version of *Honglou meng*, for that the meaning in this version is much closer to its original chapter title.

O” structure, and have closer relationship with the “scenes” in the novels. We will therefore talk about them independently later.

The seventh type usually omits the subject and verb, and it can hardly be counted as independent and complete sentence. It is mostly made of phrases or descriptive words, which to some degree are more like the chapter titles in the western novels⁹⁷.

This chart also deserves our attention in terms of the usage of the fifth and sixth type of sentences. These two types are made of the same syntactic structure: “Adverbial modifier + (Subject) + Verb + Object”. And this syntactic structure in the chapter titles usually uses the place’s name in the adverbial modifier position. When we are mentioning a place, we are mapping out the *spatial* layout of the place. As we have discussed in Chapter 2, the “scene”, as a structural unit in the narrative, refers to a unity of characters, actions, time, place and an event that is *presented* in a *dramatic* way in the narrative. We all know that “scenes” in the drama are presented in a *spatial* stage. Since we are using a *dramatic* way to present the characters and the actions of the characters in the narrative, we are also presenting them on the *spatial* “stage”, though this is not a “stage” in the real sense—it is only a *spatial* “image” that is presented in the readers’ mind. Therefore in turn, if we can find the *spatial* “image”, then we will find the “scene” in the narrative. With regard to finding the *spatial* “image”, an easy way is to find the place. This law can be applied to the chapter titles as well. In the chapter titles, we can always see the place names. However, not all of the constructions or place names can imply the “scenes”. Some of the place names are antonomasia of characters. For example, in the chapter title of Chapter 37 in the *Honglou meng*, both the place names “the Studio of Autumn Freshness 秋爽齋” and “Alpinia Park 蘅芜院” are representative of Tan-chun and Bao-chai.

Moreover, even though some of the place names do refer to the place, they cannot imply the “scenes”. The reason can be partially explained by the syntactic structure. By comparing two syntactic structures (the first one is part of the chapter titles in Chapter 67, and the second one is part of the chapter titles in Chapter 41), we can demonstrate the reason behind this:

⁹⁷ See Chapter 2.3.1 of this thesis.

- 1) A Gift of Local Products Makes Daiyu Homesick ⁹⁸(见土仪饜卿思故里)
- 2) Jia Bao-yu tastes some superior tea at Green Bower Hermitage (贾宝玉品茶栊翠庵)

Thus we can write the two syntactic structures:

- 1) Verb + Object + Subject + Verb + Object
见 土仪 饜卿 思 故里
- 2) Subject + Verb + Object + Adverbial modifier
贾宝玉 品 茶 栊翠庵

From the two syntactic structures above, we can clearly understand that even though both the “*guli* 故里(hometown)” and the “*longcui an* 栊翠庵(the Green Bower Hermitage)” are place or construction names, they have different functions in the syntactic structure—the former functions as the *object*, while the latter is the *adverbial modifier*. We know that the adverbial modifier is an independent part of the syntactic structure. And when we use a construction or place name as the adverbial modifier, we can *emphasize* that the characters’ actions are taking place in a certain place, by changing the corresponding sentence as follows:

It is + *in/at* + construction or place name + that + Subject + Verb + Object

However, we cannot get this effect if the construction or place is used in the Object position. The only thing we can emphasize in this situation is the object of the character’s action, instead of the *place* where the actions happen.

In addition, when we mention a place, we are mapping out the *spatial* layout of the place. We also know that “scenes” in the drama are presented on a *spatial* stage. That is to say, if a phrase of narration in the narrative uses a *dramatic* mode to present the characters and their actions, it also presents the characters and their actions in a *spatial* stage, though this *spatial* stage is in the readers’ mind and is not visible. However, as we have stated earlier, not all of the place names in the chapter titles can generate a spatial image in readers’ mind. Only those place names that are in the adverbial modifier position have this function. Those in the subject position or object position do not have such a function. In order to

⁹⁸ Here we use Yang Xianyi’s translation version of *Honglou meng*, for that the meaning in this version is much closer to its original chapter title.

distinguish between these place names, I define the place names that can imply *spatial* “scene” images as “scenicalized place names”.

I carry on this reaserches on the chapter titles, and distinguish the place names in different syntactical postions in the chapter titles, because the “sceneicalized place names”, to some degree, have a tendency to reduce the linearity of plot. The linearity of the plot is usually presented by the relation between cause and effect, and by the order of time. If one of these two relations is reduced, the linearity of the plot will be reduced to some degree. We will continue to compare the syntactic structures of the two chapter titles above to illustrate this phenomenon:

1) Verb + Object + Subject + Verb + Object

见 土仪 攀卿 思 故里

2) Subject + Verb + Object +Adverbial modifier

贾宝玉 品 茶 枕翠庵

The first chapter title implies a relation between cause and effect, or a time order. For example, we can change this chapter title into “*Because* Daiyu saw the local products from her hometown, she got a homesick.” We can also change it into “Had seen the local products form her hometown, Daiyu got homesick.” In contrast, we cannot change the second chapter title in accordance to any of the two relations, namely, the relation between cause and effect and the time order. We can only change it into “It is at *longcui an* where Baoyu tastes the tea.” Therefore, we can see that compared to the first chapter title, the second chapter title emphazies more on a *spatial* space, rather than a *linear* development of the plot.

Comparing the chapter titles of *Honglou meng* to those of *Sanguozhi Yanyi* (Mao’s edition and Jiajing Edition), we can find that *Honglou meng* is less plot-centered than *Sanguozhi Yanyi*. As far as I can find in the chapter titles of the *Honglou meng*, there are 19 chapter titles (38 sentences) containing the “scenic construction or place’s names”, which accounts for 23.75% of the total (see Chart 7 in the Appendix). And in the *Sanguozhi yanyi* (Mao’s edition), there are 24.5 chapter titles (49 sentences) containing the “scenic construction or place names”, which accounts for 20.42% of the total (see Chart 8 in the Appendix). In the *Sanguozhi tongsu yanyi* (Jiajing edition), there are 28 chapter titles (56 sentences) containing the “scenicalized place names”, which accounts for 23.33% of the total chapter titles (see Chart 9 in the Appendix). We can for this reason say that the *Honglou meng* uses the most “scenicalized place names” among the three traditional Chinese novels.

The findings above can partially illustrate why many readers think *Sanguozhi Yanyi* is a historical narrative (*jiangshi* 讲史), and why “much of critical discussion of the Yen-yi, from Ming times to the present day, has centered on the extent to which the novel is judged to be faithful or unfaithful to the historical facts, as reconstructed from the *cheng-shih* 正史 and *pien-nien* historiographical sources.”⁹⁹In contrast, *Honglou meng* has been seen as “a novel full of worldly affairs and human relationships” (*shiqing xiaoshuo* 世情小说). That is to say, the *Honglou meng* is less plot-centered, compared to *Sanguozhi Yanyi*, which has a clear chronological plot.

Moreover, it is noteworthy to say here that, as we have stated in the beginning of Chapter 2.3, the researches on plot is too diverse to discuss in one chapter. This is why we only focus on how the relationship between “chapter title” and “scene” influences the plot development. With respect to why it can create such an influence, we will discuss it in the next chapter in detail.

2.4 “Scenes”, “Sub-plots” and “Plots”

In the previous chapter, we have discussed the relationship between “scene”, “chapter”, “chapter title” and “plot”. We have also concluded how the relationship between “scene”, “chapter” and “chapter title” influences the plot development. In this chapter, we continue to discuss the relationship between “scene” and “plot”. I will continue this research in this chapter, not only because I want to find out what the relationship between “scene” and “plot” is, but also how “scene”, as a structural unit in narrative, influences plot development, and why it can create such an influence on plot development.

Firstly, we should clarify the definition of “plot”. “Plot” includes “sub-plot” and “overall plot”, and their relations to “scene” is the following:

$$\text{scene} < \text{sub-plot} < \text{overall plot}^{100}$$

⁹⁹ Plaks, *The Four Masterworks of the Ming Novel*, 374.

¹⁰⁰ The sign “<” is a “less-than sign”. The comparison is only applicable when all of these terms refer to the structural unit in narrative.

“Scene” pushes the “sub-plot” to develop all the way to the “overall plot”, either by the Marked-way, or by the Unmarked-way. Both of these two ways have their advantages and disadvantages. The Marked-way is an economical way to transfer scenes, and can make the direction of the sub-plots more distinct and easier for the readers to follow. However, at the same time, the Marked-way of transferring scenes reduces the consistency of the ongoing plot. In contrast, the Unmarked-way is a much more natural way to transfer scenes, and it will keep the consistency of the ongoing plot.

Secondly, after we understand the relationship between “scene”, “sub-plot” and “overall plot”, we will discuss the narrative microstructure of the *Honglou meng*. We will not only analyze the literary criticism, traditional and modern, on the narrative microstructure of *Honglou meng*, but also come up with our own opinion on this topic. I believe that the narrative microstructure of *Honglou meng* is not plot-centered, but character-centered. It is not only because of the influence from the relationship between “scene”, “chapter” and “chapter title”, as we have stated in Chapter 2.3, but also because of the fact that the *Honglou meng* uses “scene” as a structural unit and uses a highly dramatized narrative mode to organize the stories. This way of organizing stories reduces the relationship between cause and effect and the chronological time order (which are the two most important relationships to make the plot stand out), and emphasizes on the images of the characters and their actions.

Last but not least, in Chapter 2.4.2, I will find out how “scene” influences the development of the plot and how it can create such an influence. Similar to music, the development of the plot in the narrative has a regular and rhythmic movement, “the tempo of the plot”, created by the adjustment of the “speed of the narrative” and the “intensity of the narrative”. Since “scene” is a structural unit in the narrative, the organizations of scenes will influence the “speed of the narrative” and the “intensity of the narrative”, and thus influence the development of plot. Therefore, in this chapter, I will find out how this rule works out and why it can work out. I will divide it in two sections: the first to discuss the relationship between “scene” and the “speed of the narrative”; the other to analyze the relationship between “scene” and the “intensity of the narrative”. In the first section, I will use the narratology theory of “time” (by Gérard Genette) and the theory of “narrative speed” (by Seymour Chatman) to help me find out a reasonable way to measure the “speed of the narrative”. In addition, I will also try to find out the advantages of using different narrative speed to organize the stories in a novel. In the second section, I will introduce the concept of “beat” to measure the “intensity of the narrative”, which refers to one round of action and

reaction. “Beat” is also the smallest structural unit in narrative. The more “beats” each scene contains, the fiercer the conflicts are, and the stronger the “intensity of the narrative” is.

2.4.1 Scenes, and the Development of the “Sub-plots” and “Plots”

Since the appearance of the *Honglou meng*, hundreds of scholars have discussed the development of its plots. It is because “there is so much room there to inhabit, if for no other reason than its obviously unfinished state tempts readers to move in and start making repairs.”¹⁰¹ However, most scholars have only discussed the plots in terms of the relationship between the “chapters” and the “plots”, and of the relations and conflicts between the characters in the *Honglou meng*. They barely touch upon the relationship between the “scenes” and the “plots”(We will discuss this part in detail later in this chapter).

Before we start to talk about the relationship between scenes and plots, we should understand the definition of the “plot”. Seymour Chatman summarizes the history of the development of the definition of “plot”.

*Aristotle defined the plot (mythos) as the “arrangement of incidents”. Structuralism narrative theory argues that the arrangement is precisely the operation performed by discourse. The discourse can be manifested in various media, but it has an internal structure qualitatively different from any one of its possible manifestations.*¹⁰²

He went one more step to conclude that the definition of “plot” is:

*That is, plot, story-as discoursed, exists at a more general level than any particular objection, any given movie, novel or whatever. Its order of presentation needs not to be the same as that of the natural logic of the story. Its function is to emphasize or de-emphasize certain story-events, to interpret some and to leave others to inference, to show or tell, to comment or to remain silent, to focus on this or that aspect of an event or character.*¹⁰³

¹⁰¹ Rolston, *Traditional Chinese and Fiction Commentary*, 347.

¹⁰² Chatman, *Story and Discourse*, 43.

¹⁰³ *Ibid.*

From Seymour Chatman's conclusion, we can see that as the "story-as discoursed", "plot" uses discourse to arrange the story, and the discourse can be manifested in various media, for example, "telling" or "showing", and "commenting" or "remaining silent".

After we understand the definition of "plot", we are going to discuss the relationship between the "scenes", "sub-plots" and "overall plots" in detail. In a certain narrative work, different "sub-plots" compose the overall plots. Besides, as we have stated in Chapter 2.1.3, the smallest unit structure in a narrative work is "scene". It is the transitions between the "scenes" that push the "sub-plots" forward towards the overall plots. We can therefore conclude that the relationship between the scenes, sub-plots and the overall plots is the following:

Scenes<Sub-plots<overall Plots

"Scenes" and "Sub-plots"

In this section, we are going to answer the question of how scenes push sub-plots to develop to the overall plot. It is scene transitions that make a pivotal contribution to accomplish this task. As we have concluded in Chapter 2.2, the scenes in traditional Chinese novels transfer from each other in two distinct ways: the Marked-way and the Unmarked-way.

When the scenes change in the Marked-way, it assigns the Marked-transition to be the conjunction between two scenes. For example, the "Fixed Formula" (the one that serves as the scene transition)—"not until the sentence is finished" is such a Marked-transition. At this time, the storyteller-narrator intervenes in the on-going narrative. The merit of the Marked-way of transferring scenes is that the transitions are very economical, which can make the direction of the sub-plots more distinct and easier for the readers to follow. For instance, scene No.1 in Chapter 74 is about the "pearl-and-gold phoenix", and scene No.2 is about "Jia Lian borrows money from Xi feng". In the transition between these two scenes, the author only uses the four Chinese characters—"yiyu weiliao 一语未了"—to transfer the scene. It is not only in Chapter 74, but also in other chapters, that the author uses this direct way to transfer the scenes. For example, in Chapter 19, the first scene is about "Baoyu pays a visit to Aroma", and the next scene is about "the Nannie Li rebukes the young maids". Between these two scenes, the author only uses "*queshuo* 却说" to transfer the scene.

Apart from the aforementioned method, there is an additional Marked-way of transferring scenes in traditional Chinese novels, and it is related to the “maid who delivers the message (报信人)”. Instead of being interrupted by the storyteller-narrator, some ongoing sub-plots will be “interrupted” by the appearance of a maid who delivers a message, or even just by the sound of the maid. At the end of scene No.2 in Chapter 74, Xi feng and Patience were wondering who told the story of Jia Lian borrowing money from Faithful; and at that time, a maid came into Xi feng’s room and Lady Wang was announced. After the maid has delivered the message, the scene is transferred to the next one. The “maid who delivers the message” comes out as a scene transition frequently in the *Honglou meng*. The Zhiyan Zhai commentary even appraised this marvelous technique as “*hengyun duanling* 横云断岭 (the technique of cutting off/separating the mountain by drawing the clouds horizontally)”. For example, in Chapter 6 of the *Honglou meng*, the appearance of Jia Rong interrupts the conversation between Granny Liu and Xifeng. The Zhiyan Zhai commentary comments on this interruption as: “(the author) is used to applying this narrative technique.”¹⁰⁴ A similar example can be found in Chapter 4 as well. When Jia Yucun was reading the *Mandarin’s Lift-Preserver*, a warning chime from the inner gate and a shout from outside the door announced the arrival of Mr. Wang on an official call. By the side of this paragraph, the Zhiyan Zhai commentary gave the comment of “*hengyun duanling* is the great stylized technique (横云断岭是板定大章法).”¹⁰⁵

This Marked-way of transferring scenes is actually a tradition in traditional Chinese novels. It is used in all of the four masterworks (*Honglou meng*, *Xiyou ji*, *Shuihu Zhuan* and *Sanguozhi yanyi*). However, we should also admit that it has some disadvantages as well. For example, it transfers the scenes so directly that the development of the ongoing sub-plot looks very unnatural.

To prevent this, we need the help of the Unmarked-way of transferring scenes. Unlike the Marked-way of transferring scenes, the Unmarked-way does not use the intervention of the storyteller-narrator or the “maid who delivers the message”. Instead, it takes advantages of the inner power of “context” to push the sub-plots forward. By “the inner power of context”, I mean the components of the story, such as the characters, place, time, Point of View, etc. These components are not scene transitions by themselves, as we have already stated in Chapter 2.2.2. Their changes, however, can transfer scenes sometimes. For example,

¹⁰⁴ Original text is : “惯用此等横云断岭法。” Xueqin Cao 曹雪芹, 《脂砚斋评批红楼梦》, 124.

¹⁰⁵ Xueqin Cao 曹雪芹, 《脂砚斋评批红楼梦》, 75.

the arrival of the character Jia Lian between scene No.1 and No.2 in Chapter 74 of the *Honglou meng* is such an Unmarked-transition. Unlike the “maid who delivers the message”, the character Jia Lian will enter into the next scene and become a component of the next scene. However, “the maid who delivers the message” will disappear right after delivering the message, and will not be part of the next scene. In this sense, the character Jia Lian transfers scene No.1 to scene No.2 seamlessly in Chapter 74 of the *Honglou meng*, which makes the transition much more natural than if the Marked-way had been used. This is the merit of the Unmarked-way of transferring scenes.

“Scenes” and “Overall Plots”

After discussing the relationship between scenes and the sub-plots, we are now going to talk more about the relationship between scenes and the overall plots.

The overall plots of the *Honglou meng* have been a hot topic of debate since the novel came out. We can find the relevant discussions and debates from the commentaries on the *Honglou meng*. In the pre-modern times, the scholars mostly wrote so-called *pingdian* commentaries, which is “in essence a record of the commentator’s personal reactions.”¹⁰⁶ They are “concerned less with helping the reader understand the ‘letter’ of the text than with drawing the reader’s attention to its notable aspects through emphatic punctuation (*quandian*—similar to our underlining, italics, or highlighting) and evaluative comments (*piping*).”¹⁰⁷ Some of these commentaries were about the techniques used in the *Honglou meng*. For example, quite a few of *Zhiyan zhai* commentaries belong to this category. Some were searching for hidden meanings (*suoyin* 索隱), which mostly were about “a notion that the ‘real’ story hidden behind the surface of the text touches on sensitive matters that the author could not mention openly for a variety of reasons”.¹⁰⁸ Others were about the narrative structure of the *Honglou meng*, although most of the commentaries of this type were not very systematic. The scholar representative of this category is Zhang Xinzhi. He “constantly uses dyads that appear in Zhang Zhupo’s commentary such as *zhenjia* (true and false), *lengre* (heat and cold), and *caise* (money and sex).”¹⁰⁹

¹⁰⁶ Rolston, *Traditional Chinese and Fiction Commentary*, 2.

¹⁰⁷ *Ibid.*

¹⁰⁸ *Ibid.*, 83.

¹⁰⁹ *Ibid.*, 71.

Zhou Ruchang further developed this type of commentaries in modern times. He argues that an important aspect in Redology¹¹⁰ is the study of the structure (of the *Honglou meng*). The main focus of his research is the following:

*The overall structure of the Honglou meng is symmetrical. And the specialty of the structure in the Honglou meng is to use a sequence of numbers to achieve this symmetrical structure. For example, the watershed lies between Chapter 54 and Chapter 55 (based on the version containing 108 chapters). And this watershed cuts the whole book into two parts, 'just like we tear off the fan into two parts'. Both of these parts include 9×6 chapters. The first part is about the "prosperity", the "meeting", and the "joyfulness", while the last part is about the "decline", the "parting", and the "sorrow". Thus these two parts make the Honglou meng symmetrical in structure.*¹¹¹

As we can see from the above, Zhou Ruchang's theory started to notice the relationship between chapters and plots. However, not so many scholars from Mainland China continued this trend of analyzing the structure of the *Honglou meng*. A scholar representative of emphasizing the relationship between chapters and plots is Andrew H. Plaks.

After Zhou Ruchang, many scholars have switched their focus from the structure of the text itself, to the conflicts and relations of the characters in the *Honglou meng*. Those scholars support the "main-plot theory". However, this theory includes many schools of thought. Below are five of the most recognized main-plot theories:

- 1) The main plot of the love between Jia Baoyu and Lin Daiyu. Representative of the scholars He Qifang 何其芳 and Jiang Hesun 蒋和森.
- 2) The main plot of the decline progress of the four clans. Representative of the scholars Hong Guangsi 洪广思 and Zeng Yanghua 曾扬华.
- 3) The main plot of both Baoyu's love tragedy and the decline progress of Jia clan. This theory first came out in the *Chinese Literature History* made by the students in Beijing University.

¹¹⁰ Redology is the academic study of Cao Xueqin's *Dream of the Red Chamber*, one of the Four Masterworks of China.

¹¹¹ Ruchang Zhou 周汝昌. *红楼梦与中华文化 (Honglou meng and Chinese Culture)*, (Beijing: 工人出版社 Workers' Publishing House, 1989), 195.

- 4) The main plot of the contradiction and the conflict between Jia Zheng (represents the protector of the feudatories) and Jia Baoyu (represents the rebellion against the feudatories). The scholars approving this theory include Ma Guoquan 马国权 and Zhang Jinchi 张锦池.
- 5) The main plot of Wang Xifeng's management in the Rong mansion. He Ning is the one who first came up with this theory.¹¹²

Regardless of which sub-theory the scholars believe in, they all agree that the *Honglou meng*'s narrative structure is *linear*. This is because “they all make one concrete event or character as the core. The overall plots in some novels have multiple sub-plots, while others only have one simple sub-plot.”¹¹³

However, some scholars still feel that the linear narrative structure does not fit the *Honglou meng* very well. They believe that the characters and events are intertwined with each other, and cannot be separated. Therefore, it is not reasonable to conclude that the narrative structure is developing in a linear way. Jiang Hesen, one of the scholars who had believed the “main-plot theory” revised his research after a couple of years:

*Apart from what we have said before (the main plot of the love between Jia Baoyu and Lin Daiyu), the Honglou meng also contains other characters and events and these characters and events are intertwined with each other. For example, the love tragedy of You San-jie, Jia Yucun's vicissitudes of official life, and so forth.*¹¹⁴

Realizing the weakness of the “main-plot theory” or “linear narrative structure”, some scholars came up with the idea that the narrative structure of the *Honglou meng* is like a “net” instead of a “line”. In the 1980s, Xue Ruisheng was the first to come up with this theory. He believed that the narrative structure of the *Honglou meng* is like a “net”, and this “net” has three characteristics:

¹¹² Tiesheng Zheng 郑铁生, 半个世纪关于红楼梦叙事结构研究的理性思考(A Critical Thinking on Researches about the Narrative Structure of *Honglou meng* over the last Half Century), *红楼梦学刊* (A Dream of Red Mansions), No.1, (1999): 43-44.

¹¹³ Ibid.,45.

¹¹⁴ Ibid., 46.

- 1) The meshes of the “net” are intertwined by the different sub-plots;
- 2) All the stories/events in the *Honglou meng* are focused on the characters, and it is the characters that organize and arrange all the stories/events and plots;
- 3) The plots in the *Honglou meng* are mutually affecting (*qianhou zhaoying* 前后照应 / 前呼后应).¹¹⁵

However, no matter if it is the “main-plot theory”, “linear narrative structure theory”, or “net narrative structure theory”, most of them focus more on the story, rather than the performance of the story, more on the conflicts and relations of the characters, rather than on the relationships between structure units (“scenes”, “chapters” and so on) and plots. Andrew H. Plaks noticed the relationship between chapters and plots, and came up with the idea that the special arrangements of the chapters imply the allegory of the story in the traditional Chinese novels. He believes that “the author has carefully framed his materials so as to project a certain structure of meaning beyond his surface narration; that is, that the work is an example of Chinese allegorical composition.”

¹¹⁶He goes one step further to argue in his work *Archetype and Allegory in the Dream of the Red Chamber*, that there are four relationships that work as structural principles within the novel, and these are: movement and stillness 动静, elegance and baseness 雅俗, joy and sorrow 悲喜, union and separation 离合, harmony and conflict 和怒, and, finally, prosperity and decline 盛衰.¹¹⁷

Therefore, the theories we introduced above can be divided into two groups: one is focused on the conflicts and relations of the characters, for example, the “main-plot theory”, “linear narrative structure theory” and so on; the other is focused on the relationships between chapters and plots, for instance, Zhou Ruchang and Andrew H. Plaks’s theories. However, the structural units in the *Honglou meng* do not only include “chapters”, but also “scenes”. The use of “scene” as a structural unit makes the narrative of the *Honglou meng* more character-centered than plot-centered. In the “plot-centered” narrative works, “events are causally related and progress towards denouncement, marked by a completed process of

¹¹⁵ Ruisheng Xue 薛瑞生, *Honglou Caizhu* 红楼采珠 (Picking up Pearls in *Honglou meng*), (Tianjin: 百花文艺出版社, 1986), 39.

¹¹⁶ Plaks edited, *Chinese Narrative*, 187.

¹¹⁷ Plaks, *Archetype and Allegory in the Dream of the Red Chamber*, 55.

change of a certain kind”¹¹⁸, and “there is a sense of problem-solving, of things being worked out in some way, of a kind of ratiocinative or emotional teleology.”¹¹⁹ In the “character-centered” narrative works, in contrast, “it is not that events are resolved’ (happily or tragically), but rather that a state of affairs is revealed.”¹²⁰ In this case, “revelatory plots tend to be strongly character-oriented, concerned with the infinite detailing of existents, as events are reduced to a relatively minor, illustrative role.”¹²¹ The change from plot-centered to characters-centered “can be seen in even a cursory comparison of the *Jin Ping Mei* and its predecessor, the *Shuihu Zhuan*. Zhang Peiheng has characterized the *Shuihu Zhuan* and novels of its type and era as fiction that ‘takes incident (*qingjie*) as its focus’, and the *Jin Ping Mei Cihua* as fiction that ‘takes the delineation of character (*renwu*) as its focus’.”¹²² An extreme example of such a change is *Rulin Waishi*: “lacking unifying characters who appear from beginning to end or a clear central plot, *Rulin Waishi* illustrate some of the more unique elements of the structural organization of traditional Chinese novels.”¹²³ *Honglou meng*, though not as extreme as *Rulin Waishi*, emphasizes more on showing the characters than bringing incidents into a linear form.

In the next section, we are going to discuss how the use of “scene” as a structural unit makes the narrative of the *Honglou meng* more character-centered than plot-centered.

In addition to the disparity between the antithetical chapter titles and un-antithetical scenes in the related chapter, the use of “scene” as a structural unit in the narrative also makes the *Honglou meng* more character-centered than plot-centered, by reducing two of the most important linear relations: one is the relation between cause and effect; the other is the chronological time order.

The use of “scenes” makes the narrative of *Honglou meng* more character-centered than plot-centered, by reducing the relationship between cause and effect. As we know, the relation between cause and effect is one of the two most important relations, which makes different parts of a story linked together, and thus creates a clear story circle. However, if the relation between cause and effect is reduced to such an extent that all the parts of the story are loosely linked together, the consistency of the story plot will be affected, and instead, the

¹¹⁸ Dan Shen, *Style and Rhetoric of short narrative fiction: Covert Progression behind Overt Plots*, (New York: Routledge, 2014), 3, originally in *The Concept of Plot and the Plot of Tom Jones*, by Crane, R. S in *Critics and Criticism*, edited by R. S. Crane, (Chicago: University of Chicago Press, 1952), 614-647.

¹¹⁹ Chatman, *Story and Discourse*, 48.

¹²⁰ *Ibid.*

¹²¹ *Ibid.*

¹²² Rolston, *Traditional Chinese and Fiction Commentary*, 191.

¹²³ *Ibid.*, 255.

images of the characters and their actions will attract more attention from the readers. For example, if we compare the *Honglou meng* with the *Sanguozhi Yanyi*, we can easily find the differences in their narrative structure. The *Sanguozhi Yanyi*, as a historical novel, has clear causal sequences. For example, one of the causal sequences is that because of Sima Yi's rare gifts and bold strategy, the Western Jin Dynasty succeed in the battles between the Shu Han Dynasty by Liu Bei and Wu State by Sun Quan. However, we cannot easily find a cause sequence in the *Honglou meng*, for example a character or event that triggers the ending of the *Honglou meng*. This is partially because there are so many characters and incidents that "in reading the novel, the reader must take note of every detail, remember it, and place where it belongs in the total design of the narrative as he makes his way from the first to the last page"¹²⁴.

According to Ning Liang's research, there are only 15 places where the adjacent chapters are causally related. These chapters are Chapter 1-4, 11-12, 15-16, 16-18, 32-34, 37-38, 39-42, 43-44, 47-48, 49-51, 55-56, 60-61, 65-69, 73-74, and 75-76.¹²⁵ For example, in Chapter 11 Jia Rui conceives an illicit passion for Xifeng, and in Chapter 12 Xifeng sets a trap for Jia Rui. The remaining adjacent chapters in *Honglou meng* are not organized by causality. For example, in Chapter 74 Lady Wang gave the order to raid the Great View Garden, but it was not until Chapter 77 that the author revealed the result of raiding the Great View Garden: Chess and Skybright were expelled from the Garden. The chapters between Chapter 74 and 77 are about different topics. For example, Chapter 75 is about the celebration of Mid-autumn Festival, which has nothing to do with the topic of "raiding the Great View Garden" in Chapter 74. Not only are many adjacent chapters not causally related, but the sub-plots in a single chapter are also not always organized by causality. There are only 15 chapters that written on the same topic from the beginning of the chapter until the end of the chapter. These chapters are Chapter 4, 5, 9, 17/18, 25, 33, 38, 39, 40, 44, 46, 49, 55, and 61.¹²⁶ The main topics of the remaining 65 chapters are all interrupted by other topics. For example, the main topic in Chapter 74 is about "raiding the Great View Garden". However, in the beginning of this chapter, the author talks about the pearl-and-gold phoenix incident, and at the end of the chapter, the topic is about Xichun breaking off relations with the Ning-guo House. The relationship between cause and effect is one of the most important

¹²⁴ Plaks edited, *Chinese Narrative*, 225.

¹²⁵ Liang Ning 宁亮, *红楼梦的叙事思想研究 (Studies on The Narratology in Honglou meng)*, Master thesis, 湖南师范大学 (Hunan Normal University), 2011, 28.

¹²⁶ *Ibid.*, 29.

relationships in the traditional Chinese novels. Lacking strong causality, “the relations of the parts of a novel to the whole are almost always spatial rather than linear.”¹²⁷ Wang Xilian paired the image of a string of pearls with the idea of pearls rolling loosely on a pan when discussing the structure of *Honglou meng*: “This image of strings or threads piercing pearls and joining them together is sometimes used to speak of the way that incidents in a novel are organized, but this is almost always done in contexts that pay equal attention to the spatial dimension and do not require a linear conception of the development.”¹²⁸

Moreover, the use of “scenes” also makes the narrative of *Honglou meng* more character-centered than plot-centered by reducing the chronological order of time. We know that a clear time order can keep the consistency of the plot, but when the time order is obscure, the consistency of the plot will be reduced. For example, if we compare the chapter titles of the *Shiji* and those of the *Rulin waishi*, we will find that the *Shiji* has a very clear time order—from the age of the legendary Yellow Emperor to the reign of Emperor Wu of Han in the 2nd century BC, while from the chapter titles in the *Rulin waishi*, we can only find different characters instead of the time order. Similar to the obscure time order in *Rulin Waishi*, though not as extreme, the time order in the *Honglou meng* is much more obscure when compared to the other three masterworks of traditional Chinese novels. Many scholars have noticed the obscure chronological time order in the *Honglou meng*. Zhang Shijun once said: “in the narrative of the *Honglou meng*, time is always obscure, and there is not so many descriptions of the concrete time.”¹²⁹ When Andrew H. Plaks analyzed the narrative structure, he made a chart of the time order in *Honglou meng*.¹³⁰ From the chart he made, we can see that the time order in *Honglou meng* is confusing, and it is difficult for us to know exactly which year it is in each chapter without the help from professional research.¹³¹ This is why scholars like David Rolston, Zhang Shijun and even Jiang Hesun (who supported “linear narrative structure theory” before) do not believe that the *Hongloumeng*’s macrostructure is linear.

Another aspect concerning the time order in the *Honglou meng* is its function of changing the *tempo* of the overall plots. We will discuss it in the next sub-chapter.

¹²⁷ Rolston, *Traditional Chinese and Fiction Commentary*, 256.

¹²⁸ *Ibid.*, 257.

¹²⁹ Shijun Zhang 张世君, 《红楼梦》的空间叙事 (The Spatial Narration in *Honglou meng*), [Beijing: 中国社会科学出版社 (China Social Sciences Press), 1999], 221.

¹³⁰ Plaks, *Archetype and Allegory in the Red Chamber of Dream*, 240.244.

¹³¹ Mingshen Pan 潘铭燊, 石头记年日考 (A Study of the Date in *Honglou meng*), [Hongkong: 中国学社 (China Society)], 1988. P31-89.

Before we start the next chapter, let us briefly summarize the relationships between “scenes”, “sub-plots” and “overall plots” that we have discussed so far. The scenes push the sub-plots to develop in two ways: the Marked-way and the Unmarked-way. When using the Marked-way, the storyteller-narrator intervenes in the sub-plot and uses a “Marked-transition” to change the scenes, and thus change the sub-plots. When using the Unmarked-way, the sub-plots uses the inner power of the text itself, such as the characters, time, place and so forth. The use of “scene” as a structural unit makes the narrative structure, or the macrostructure of the *Honglou meng* more character-centered than plot-centered. This effect is achieved in two ways: one is to make the chronological order of time more obscure, and the other is to reduce the relationship between cause and effect.

2.4.2 Scenes and Plot Tempo

In music there is a term called “beat”(jiapai 节拍), which means “a regular, rhythmic sound or movement”. There is such a regular and rhythmic movement in the narrative too, which is called “tempo”. The tempo of the plot should be understood in two senses, the first is “speed” and the other is “intensity”.

“Speed of the narrative” and its Narrative Function

Percy Lubbock was the first scholar to notice the “speed of the narrative”:

In the scene, it is clear, there can be no foreshortening of time or space; I mean that as it appears to the eye of the reader, it displays the whole of the time and space it occupies. It cannot cover more of either than it actually renders. And therefore it is, for its length, expansive in the matter of time and space; an oblique narrative will give the effect of further distances and longer periods with much greater economy. A few phrases, casting backwards over an incident, will yield the sense of its mere dimensions, where the dramatized scene might cover

*many pages. Its salience is another matter; but it has to be remembered that though the scene acts vividly, it acts slowly, in relation to its length.*¹³²

He argues that the novelist should use both a “slow” scene and a “fast” oblique narrative, which enlightened scholars to discuss the narrative in terms of *time*. In the 1970s, Gérard Genette proposed the most popular and famous narrative theory about *time* in the book *Narrative Discourse: An Essay in Method*. In this book, he devoted Chapter 2 to discuss the term of “*duration*”, which switches the scholars’ attention from the general “*time*” to the specific “*speed of the narrative*”. Firstly, he divided *time* into two distinct parts, the time of the thing told and the time of the narrative¹³³. He argues that we can easily measure the story-time in seconds, minutes, hours, days, months and years, but we cannot measure the narrative time that easily, because no one can measure the duration of a narrative. “It is obvious that reading time varies according to particular circumstances, and that, unlike what happens in movies, or even in music, nothing here allows us to determine a “normal” speed of execution.”¹³⁴ Given this impossibility, Genette came up with the following idea as a reference point:

*The reference point, or degree zero, which in matters of order was the concurrence between diegetic sequence and narrative sequence, and which here would be rigorous isochrony between narrative and story, is now therefore absent—even if it be true, as Jean Ricardou notes, that a scene with dialogue (supposing it unadulterated by any intervention of the narrator and without any ellipsis) gives us ‘a sort of equality between the narrative section and the fictive section.’ It is I who emphasize “sort”, in order to insist on the unrigorous, and especially unrigorously temporal, nature of this equality... But the isochronism of a narrative may also be defined—like that of a pendulum, for example—not relatively, by comparing its duration to that of the story it tells, but in a way that is more or less absolute and autonomous, as steadiness in speed.*¹³⁵

¹³² Percy Lubbock, *The Craft of Fiction*, (London: Jonathan Cape Eleven Gower Street, 2006), 268.

¹³³ Seymour Chatman defined the time more easily to be understood: the discourse time—the time it takes to peruse the discourse—and story-time, the duration of the purported events of the narrative. See Chatman, *Story and Discourse*, 62.

¹³⁴ Gérard Genette, *Narrative Discourse: An Essay Method*, translated by Jane E. Lewin, (Ithaca, New York: Cornell University Press, 1980), 86.

¹³⁵ *Ibid.*, 87.

Thus he defined the *speed* as “the relationship between a temporal dimension and a spatial dimension (so many meters per second, so many seconds per meter): the speed of a narrative as the relationship between a duration (that of the story, measured in seconds, minutes, hours, days, months, and years) and a length (that of the text, measured in lines and in pages).”

¹³⁶Besides, this relationship between duration and length has a direct proportion: in a given narrative phrase (same amount of words), if it contains longer story-time, then the speed of the narrative is faster; in turn, if it contains shorter story-time, then the speed of the narrative is slower. For example, if there are two phrases containing 100 words, in which the story-time in the first phrase is one year and in the second phrase is one day. Then we can say that the first one contains less information than the second one, and that it is faster and therefore less “scenic” than the second one. We can also take some examples from the *Honglou meng*. In Chapter 1, the author only uses 10 Chinese characters—“countless eons went by 后来又不知过了几世几劫” to summarize all the stories of the duration of these eons. In contrast, in Chapter 23, the author uses 370 Chinese characters to describe Dai yu’s emotions (normally just a few minutes for a person) when she heard the music drama *Peony Pavilion*. In this case, with regard to the way to divide the *four movements* in the narrative, ¹³⁷we can divide the speed of the narrative into four different forms, the two intermediaries—the *fast speed* and the *slow speed*, and the two extreme—the *ellipsis* and the *pause*. Moreover, we should pay attention to the fact that the “fast” and the “slow” is defined relatively. For example, if we compare a scene and a summary, the summary is faster than the scene, because in the scene the Narrative Time (NT) always equals the Story Time (ST), while in the summary, the NT is always less than the ST. However, if we make comparisons between two scenes, then the relationship between NT and ST is the same (both would be NT equals ST) in these two scenes. Thus we have to resort to comparing the relationship between the story-time and the length of the text. For example, if the first scene uses 100 words (length of the text) to describe part of a story happening in *one day*, while the second scene also uses 100 words to describe part of a story happening in *one minute*, we can say that the first scene is faster than the second one. This is because the proportion between the story-time and the length of the

¹³⁶ Ibid.

¹³⁷ Genette’s formula about how a narrative is constructed in term of time. ST designates story time and NT the pseudo-time, or conventional time, of the narrative.

pause: NT=n, ST=0. Thus: NT ∞ > ST

scene: NT=ST

summary: NT < ST

ellipsis: NT=0, ST=n. Thus: NT < ∞ ST

See Genette, *Narrative Discourse*, 94.

text in the first scene is 1.67 words/minute, and 100 words/minute in the second scene. We can still use Chapter 74 of the *Honglou meng* to demonstrate this fact (See Chart 1 in Chapter 2.1.3). As we can see from Chart 1, scenes No.1 to No.5 happen within one day, and scene No.6 is the day after. According to our previous conclusion, the scenes No.1 to No.4 are *causally* subordinated to scene No.5, though they are independent scenes because of the different topics they contain. We can therefore see scene No.1 to scene No.5 as a unit (defined as “Multi-scene Unit 1” for the sake of convenience), and scene No.6 as another unit (“Multi-scene Unit 2”). The scenes in “Multi-scene Unit 1” (from scene No.1 to No.5) account for 9038 Chinese characters, while the “Multi-scene Unit 2”, scene No.6, accounts for 1262 Chinese characters. Given the fact that the story time of these two units are all within one day, we can conclude that the scenes in “Multi-scene Unit 1” is developing more slowly than those in “Multi-scene Unit 2”. This principle not only applies to scenes, but also to the sub-scenes. For example, the sub-scenes No. 5.1 to 5.5 almost take place within the same time; however, the sub-scene No.5.3 in Chapter 74 accounts for the most with 1575 Chinese characters among all these sub-scenes. We can therefore conclude that the speed order of these sub-scenes No.5.1 to No.5.5 is the following (slowest to the left and fastest to the right):

No. 5.3 < No. 5.5 < No. 5.4 < No.5.1 < No.5.2

The *pause*, however, is an extreme. When the author uses this speed to organize part of the story, this specific part of the story is suddenly paused. This type of speed is usually used in two places in the traditional Chinese novel. The first place is where the storyteller-narrator intervenes with a “Fixed Formula”. In this case, this part of the story will not go forward right away. In the meanwhile, the storyteller-narrator intervenes this part of the story, in order to give comments or make supplements about this part of the story. The second place is where we can find the descriptions of characters or surroundings. The example we listed earlier in this chapter—the psychological description of Daiyu in Chapter 23 of *Hongloumeng*—uses this type of speed.

After understanding the definition and classification of “speed” in the narrative, we should also know the reason why the author usually connects the scenes together with different types of speed, instead of arranging the scenes together with the same speed. This is

also the second section of this chapter: the narrative function of the arrangement of different speed.

The fast speed, due to its principle of being economic by summarizing long story-time with as few words as possible, is always used in the beginning of the traditional Chinese novels (for sake of convenience, we will not talk more about other literary genres, such as the historical records, even though most of them use this type of speed). We can see from the *Sanguozhi yanyi* that within the first third of the first chapter, the storyteller-narrator tells a story happening within 16 years. In the *Jin Ping Mei*, the storyteller-narrator uses 350 Chinese characters to narrate a story that happens within one year. The use of fast speed in the beginning of the novel can enable the readers to get vital information about the backdrop of the story that is about to be revealed. Moreover, when the fast speed is used in the main story of the novel, it will put its “transitional function” to good use. *Jin Shengtan* called this transitional function “*guozhi jieye* 过枝接叶” (cross the twig and connect the leaves):

Writers come to a point [I call] “passing over branches and adjoining leaves”. In most cases [this point in the text] will not be as outstanding as the chapter that precedes and succeeds it. Nonetheless, its clean [form of] narration and elegant wielding of the pen should not be neglected. If we compare it to a mountain traveler, we see that after a traveler has traversed one mountain, and he will then examine the next mountain. At this point, he will not be without the use of small bridges and crooked shores, of shallow waters and flat sand. However, the previous mountain will still not be far away, and so his spirit will still be composed; at which point the next mountain arrives, again consuming his ears. And so, even though this middle part is slightly unbalanced, it will not bring about a disappointment of the reader’s expectations.

文章家有“过枝接叶”处，每每不得与前后大篇一样出色。然其叙事洁静，用笔明雅，亦殊未可忽也。譬诸游山者，游过一山，又问一山。当斯之时，不无借径于小桥曲岸，浅水平沙。然而前山未远，魂魄方收；后山又来，耳目又费。则虽中间少有不称，然政不致遂败人意。¹³⁸

¹³⁸ Nai'an Shi 施耐庵, edited by Xizhong Chen 陈曦钟, Zhongyi Hou 侯忠义 and Yuchuan Lu 鲁玉川, *Shuihu Zhuan Huiping Ben* 水浒传会评本, [Beijing: Beijing Daxue Chubanshe 北京大学出版社(Beijing University Press), 1981]: 608.

In Jin Shengtan's idea, fast narration has the same function as the bridge and the shore between the two mountains: to connect two scenes and make the structure more balanced, instead of too drawn out and tedious. This function applies to ellipsis as well, only that the ellipsis is on the extreme specter of fast speed.

The slow speed is always used in the *scenes* of the traditional Chinese novels, especially in the scenes describing dialogues and motions. By narrating in slow speed, the author can depict the characters in detail, present the conflicts and thus attract the readers, which is also the merit of narrating stories in scenes. It also plays another more pivotal role, in which it makes the plot of the novel more character-centered rather than plot-centered. We can take a glance at two examples that use different speed, in order to see the differences. The first one is in Chapter 1 of the *Sanguozhi yanyi*.

When the rule of Chou weakened seven contending principalities sprang up, warring one with another till they settled down as Ts'in and when its destiny had been fulfilled arose Ch'u and Han to contend for the mastery. And Han was the victor. The rise of the fortunes of Han began with the slaughter of the White Serpent. In a short time the whole Empire was theirs and their magnificent heritage was handed down in successive generations till the days of Kuang-Wu, whose name stands in the middle of the long line of Han. This was in the first century of the western era and the dynasty had been already passed its zenith. A century later came to the Throne the Empreor Hsien, doomed to see the beginning of the division into three parts, know to history as The Three Kingdoms.

周末七國分爭，并入於秦。及秦滅之後，楚、漢分爭，又并入於漢。漢朝自高祖斬白蛇而起義，一統天下。後來光武中興，傳至獻帝，遂分為三國。¹³⁹

The second example is Chapter 74 of the *Honglou meng*. For sake of convenience, I will not quote chapter 74 in its entirety, but we can say is that the author spends 10,300 Chinese characters to narrate a part of the story, happening within only one day. This being the case we can most definitely say that the first example is narrated using fast speed, while the

¹³⁹ Guanzhong Luo 罗贯中, *Romance of the Three Kingdoms*, translated by C. H. Brewitt-Taylor (Taipei: Ch'eng-Wen Publishing company, 1977): 1.

second one is in slow speed. We can also find that the first example only *links* several sub-plots, and that it has no specific descriptions about the characters in those sub-plots. Thus in the first example we only have a linear progression of the sub-plots, not a description of the characters and their characteristics. However, in the second example, the story goes so slow that we can even see the personality (*xingge* 性格) of the characters that appear in this chapter. For example, we can not only see Xi feng's eloquence and Skybright's wisdom from their conversations with Lady Wang, but can also Tan-chun's sophisticated competence and Xi-chun's timid from their behavior in the event of "raiding the Great View Garden".

The *pause*, the extreme of slow speed is also suitable in that it allows the author to depict the characters and their actions. By doing this, the author forces the readers to understand more about the characters and grow attached to them, rather than just progressing the plot. A typical example of this is the description of Daiyu's emotions in Chapter 23 of the *Honglou meng*. In this part, the story time seems to have stopped, and the focus is switched to Daiyu's feeling towards the singing. We, the readers, cannot feel the movement of the plot, but only Daiyu's emotion and her personality. We can say that this extreme slow speed, pause, makes the story more character-centered rather than plot-centered.

The discussions above are about the speed of the narrative, and the narrative functions of different types of speed. In the next section, we will talk about another part of the narrative, the *intensity of the narrative*.

"Intensity of the narrative" and its Narrative Function

In addition to the speed of the narrative, there is also the *intensity of the narrative*. The author can, by arranging parts of the plot with strong intensity together with other parts of weak intensity, keep the readers interested. By arranging the plot in waves of weak and strong intensity the readers will not find the plot tedious and will continue reading.

First we need to define the *intensity of the narrative*. *Intensity* originally means "the quality of being intense" in physics. When it is used in music, it means a degree of strength to beat out a tune, and is related to the subjective and emotional feelings of the readers. Similar to that in music, the intensity in the narrative can also only function in the reader's mind. That is to say, the intensity of the narrative can only function in the readers' emotions, and can only be found when the readers are reading the text. It is, however, much easier for listeners to find the *specific* intensity in music, because there is a norm of reference in music.

For example, when the composer needs to beat out the tune hardly, they will usually write a stress symbol in the music score.

Can we also find such a stress symbol to judge the intensity of the narrative? There is actually a possible measurement to judge the intensity of the narrative, and it is the conflict. That is to say: the more conflicts each scene contains, ¹⁴⁰the stronger the intensity of the narrative is. If we can find a way to measure the conflicts, we can therefore judge the intensity of the narrative. As we know, “conflict” is originally a philosophical term, and is borrowed by literary theory to refer to “the state in which a person experiences a clash or opposing feelings or needs, or the incompatibility between two or more opinions, principles or interests.” ¹⁴¹In literary works, we can measure conflicts by observing one round of action and reaction, and this round of action and reaction is the smallest structural unit in the narrative. We can also give a term for such a round of action and reaction—the “beat”. The more “beats” each scene contains, the fiercer the conflicts are, and the stronger the intensity of the narrative is. Moreover, the “beat” takes different forms. For example forms of dialogue, motion, monologue, and so forth. These different forms do not only determine the types of “beat”, but also the types of “scenes”, because “beat” is the smallest structural unit in the narrative. We can use Chapter 74 as a study case to analyze how we can judge the intensity of the narrative by the use of “beat”.

When we divide all the “scenes” into “beats”, we can get Chart 12a¹⁴².

¹⁴⁰ For sake of convenience, here we only talk about the intensity of narrative while we see “scene” as the structural unit in the narrative.

¹⁴¹ *Oxford dictionaries: Language Matters online*, s.v. “conflict”, <http://www.oxforddictionaries.com/definition/english/conflict> (sought 07.11.2014).

¹⁴² For sake of convenience, I only list parts of the “beats” in Chapter 74 of *Honglou meng*. For more details about the the “beats” in Chapter 74 of *Honglou meng*, please check in Chart 12b in the appendix.

Chart 12a Parts of the “Beats” in Chapter 74 of *Honglou meng*

Scene Order	Scene Type	Beat	
No.1 Scene	Dialogue	Beat 1# (Dialogue)	<p>Action: Zhu-er’s wife followed Patience at her elbow and begging to be let off. 王柱儿媳妇紧跟在后，百般央求。</p> <p>Zhu-er’s wife: “For charity’s sake, don’t tell her, miss! I promise you faithfully, that phoenix will be redeemed.”</p> <p>Reaction: Patience decided to help Zhu-er’s wife 平儿决定帮助王柱儿媳妇。</p> <p>Patience: “So you keep saying” “I’ll tell you what: you get that thing back as quickly as possible and hand it over to me, and I won’t say anything about it to my mistress.”</p>

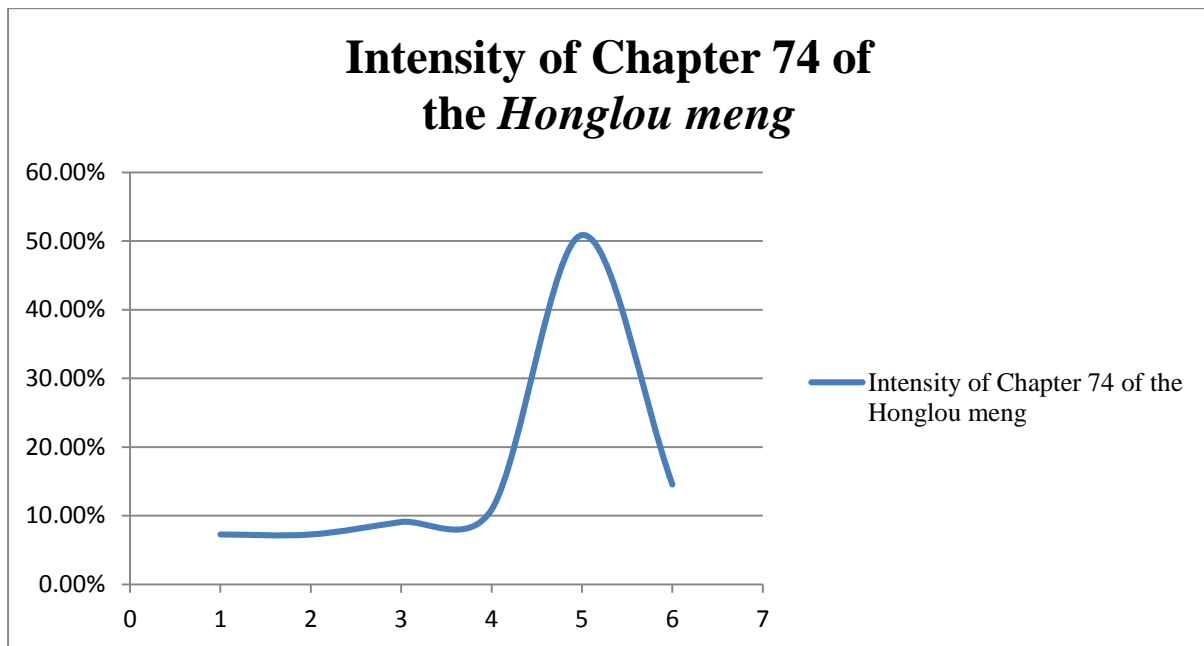
Chart 12 enables us to see all the “beats” in Chapter 74 in detail. For example, let us have a look at Beat 1# in Scene No.1. The action of this “beat” is that Zhu-er’s wife followed Patience at her elbow and begging to be let off. The reaction is that Patience decided to help Zhu-er’s wife. As we can see from Chart 12, the action and reaction in this “beat” are completed by the dialogue between Zhu-er’s wife and Patience. We can therefore conclude that Beat 1# is the dialogue type “beat”. However, if we have a look at Beat 2# in scene No.5.1, we can see that the action of this “beat” is that Wang Shanbao’s wife asked Skybright to open the trunk, while the reaction of this “beat” is about Skybright’s motion—opening the trunk. We can therefore conclude that this “beat” is a “motion plus dialogue” type “beat”.

When we compare all the “beats” in Chapter 74, we get Chart 13, which illustrates how many “beats” each scene contains in Chapter 74.

Chart 13

Scenes	The Number of Beats	Beat							
No.1 Scene	4 Beats		Beat 1# (Dialogue)	Beat 2# (Dialogue)	Beat 3# (Dialogue)	Beat 4# (Dialogue)			
No.2 Scene	4 Beats		Beat 1# (Dialogue)	Beat 2# (Dialogue)	Beat 3# (Dialogue)	Beat 4# (Dialogue)			
No.3 Scene	5 Beats		Beat 1# (Dialogue)	Beat 2# (Dialogue)	Beat 3# (Dialogue)	Beat 4# (Dialogue)	Beat 5# (Dialogue)		
No.4 Scene	6 Beats		Beat 1# (Dialogue)	Beat 2# (Dialogue)	Beat 3# (Dialogue)	Beat 4# (Dialogue)	Beat 5# (Dialogue)	Beat 6# (Dialogue)	
No.5 Scene	28 Beats	No.5.1 Scene	Beat 1# (Dialogue)	Beat 2# (Motion)	Beat 3# (Dialogue)				
		No.5.2 Scene	Beat 1# (Dialogue)	Beat 2# (Motion+ Dialogue)					
		No.5.3 Scene	Beat 1# (Dialogue)	Beat 2# (Dialogue)	Beat 3# (Dialogue)	Beat 4# (Dialogue)	Beat 5# (Dialogue)	Beat 6# (Dialogue)	
			Beat 7# (Dialogue)	Beat 8# (Motion+ Dialogue)	Beat 9# (Dialogue)	Beat 10# (Dialogue)	Beat 11# (Dialogue)	Beat 12# (Dialogue)	
		No.5.4 Scene	Beat 1# (Dialogue)	Beat 2# (Narrative)	Beat 3# (Dialogue)	Beat 4# (Dialogue)	Beat 5# (Dialogue)	Beat 6# (Dialogue)	
		No.5.5 Scene	Beat 1# (Dialogue)	Beat 2# (Narrative)	Beat 3# (Dialogue)	Beat 4# (Dialogue)	Beat 5# (Dialogue)		
No.6 Scene	8 Beats		Beat 1# (Dialogue)	Beat 2# (Dialogue)	Beat 3# (Dialogue)	Beat 4# (Dialogue)	Beat 5# (Dialogue)	Beat 6# (Dialogue)	
			Beat 7# (Dialogue)	Beat 8# (Dialogue)					

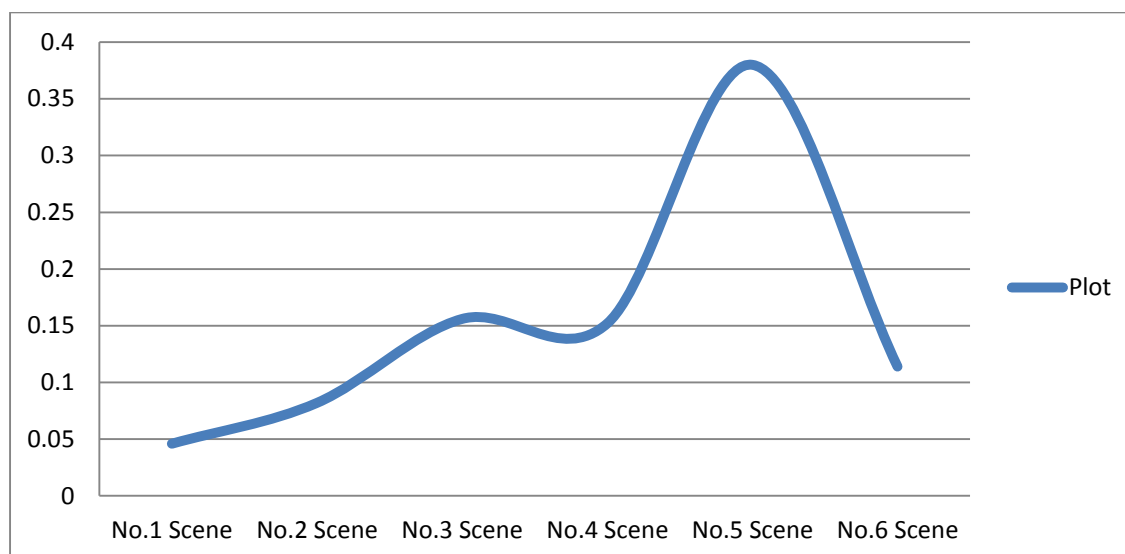
From Chart 13 we can see that scene No.5, the climax of Chapter 74, contains the most “beats” among all the scenes. This phenomenon illustrates that the more “beats” a scene contains, the fiercer the conflicts are, and the stronger the intensity of the narrative is. We can therefore get a chart of the relationship between the numbers of “beats” and the strength of the intensity of Chapter 74 of the *Honglou meng* as below (Figure 2.4.2):



Secondly, we should also be aware that the “*intensity of the narrative*” changes in a dynamic process within certain parts of plots, either becoming stronger or weaker. We can hardly find any parts of a novel that is written in the same intensity, especially the traditional Chinese novels; otherwise, the novel would be monotonous. This is partially because the authors of the traditional Chinese novels are fond of using techniques called *qifu* 起伏(modulated rise and fall of narrative segments) and *ququ zhezhe* (twists and turns). For example, the Zhiyan Zhai commentary once said: “The competence of the author is that he is good at standing still, making natural periodic variations abruptly, and also making twists and turns. 作者能处处惯于自占地步，又惯于陡起波澜，又惯于故为曲折，最是行文秘诀。”¹⁴³ We can see this phenomenon in Chapter 74 as well.

¹⁴³ Xueqin Cao 曹雪芹, 《脂砚斋评批红楼梦》, 102.

The Plot Development Form of Chapter 74 of *Honglou meng*



From the development of the scenes in Chapter 74, we can see that scene No.5 is the climax of the whole chapter, and the *intensity of the narrative* here is also the strongest. Besides, the author makes twists and turns before the climax: the scene No.3 is a small climax compared to scene No.5, because the *intensity of the narrative in scene No.3* is weaker than that in scene No.5, but stronger than in scene No.1, No.2 and No.4. After the climax, scene No.5, the intensity of the narrative changes dramatically downwards, all the way to the ending of this chapter.

The way the *intensity of the narrative* changes has to do with the length of the traditional Chinese novel. Unlike the *huaben*, which always use *zhibi* 直笔 (direct narration) to grab the listeners' attention from the beginning, the traditional Chinese novels have plenty of time to gradually grasp the readers' attention, and make the story suspenseful. That is to say, unlike the intensity in the *huaben*, which changes abruptly, the intensity in the traditional Chinese novels usually grows gradually. This kind of technique is called *puxu* 铺叙 (narrate in detail). We can use Chapter 74 of the *Honglou meng* as a case study to illustrate the phenomenon above. As we stated before, there are six scenes in Chapter 74 and scenes No.1 to No.4 are subordinated to No.5, the climax of Chapter 74. We can have a look at Figure 2.4.2. Figure 2.4.2 is a depiction of the development of the plot in Chapter 74 of the *Honglou meng*. From the chart we can see that scenes No.1 to No.4 are in accumulation all the way up to scene No.5—the climax of the sub-plot in Chapter 74. To be more precise, from the beginning to the climax of Chapter 74, the author spends almost half the chapter (46.84%) to pave the way for the description of the climax, which is gradual instead of abrupt.

3 Comparison of The Narrative *Honglou meng* and The Traditional Chinese Drama *Honglou meng* *Chuanqi* 《红楼梦传奇》

In this chapter, I will compare the novel *Honglou meng* with the traditional Chinese drama *Honglou meng Chuanqi* 《红楼梦传奇》. The main reason why I want to compare these two versions is due to the fact that the terminology of “scene” is originally a concept from drama, and as a highly scenic¹⁴⁴ narrative, the *Honglou meng* makes good use of this concept to organize the stories in a highly dramatic way, in order to make stories more vivid. For example, the most important scenic description in the *Honglou meng* is the extensive use of dialogue.¹⁴⁵ Moreover, *Honglou meng Chuanqi* includes the *chu* 出 (a structural unit in *Chuanqi* 传奇 plays) of “*jianyuan*” (raiding the Great View Garden), which enables us to compare it with the corresponding chapter—Chapter 74—in *Honglou meng*, the novel version.

I will devote this chapter to comparing them in two senses: the first is a comparison between the definition of the narrative “scene” and the “*chu* 出” in the traditional Chinese drama; the other is a comparison of the transitions between “scenes” in the narrative and those in the traditional Chinese drama.

We need to ascertain the nature of two objects of study, the *Honglou meng* (the traditional Chinese novel) and *Honglou meng Chuanqi* (the traditional Chinese drama), before we start to make comparisons between them. We have discussed the characteristics of *Honglou meng* in Chapter 2 of this thesis, and we have seen that the *Honglou meng* uses highly scenic descriptions to organize the stories, which is extremely close to how the stories are presented in drama. More precisely, in the traditional Chinese reading drama (*antou ju* 案头剧). The reason why we distinguish drama in such a precise way is that different types of drama have different characteristics. For example, the traditional Chinese drama consists of the reading drama and the performative drama (*changshang ju* 场上剧). The reading drama is

¹⁴⁴ “Scenic” refers to a dramatic way—using lots of scenes, instead of summaries—to organize stories in the narrative.

¹⁴⁵ See Chapter 2.4.2, especially in the section where we conclude the different types of “beat”.

more close to the novel, and it emphasizes more on how to *write* a story rather than to *perform* a story. The performative drama, such as the Beijing opera and Kun opera, however, focus more on singing rather than on the story. The *Honglou meng Chuanqi*, the object of study in this chapter, belongs to the performative drama, and it was successfully performed in the big cities, such as Yangzhou and Beijing.¹⁴⁶ Even so, the graceful and exquisite wording and phrasing in *Honglou meng Chuanqi* also enables it to be a popular and literary masterpiece. Moreover, we will not focus on how *Honglou meng Chuanqi* performed the story from *Honglou meng*; instead, we will only discuss how it *rewrote* the story and made the story suitable for a drama performance.

3.1 “Scene” and “*Chu* 出”

Chu, as the basic structural unit in the *chuanqi* 传奇 play¹⁴⁷, refers to a section of the sub-plot that is built around the same song-set (“*taoqu* 套曲”). That is to say, the “song-set” plays the decisive role in differentiating “*chu*”. Comparing it to the definition of the “scene” in the narrative (see Chapter 2.1.3), we can further conclude that one “*chu*” in traditional Chinese drama equals to one “Scene Unit” in the narrative. For example, the “*chu*” of “*souyuan*” (《搜园》 the *Chu* of “*Raiding the Great View Garden*”) in *Honglou meng Chuanqi* is a section of sub-plots that share the same song-set. This is similar to the “Multi-scene Unit 1” (from scenes No.1 to No.5) in Chapter 74 of the *Honglou meng*, which is built around the same topic “raiding the Great View Garden”, while scene No.6 is about a different topic “breaking off the relations with Ning-guo house”.

¹⁴⁶ See Keqi Wu 吴克岐, 《忤玉楼丛书提要》 (Abstract of the Collection of Wuyu Buidling), in 《红楼梦书录》 (The Bibliography of *Honglou meng*), by Yi Su 一粟, [Shanghai: Shanghai Guji Chubanshe 上海古籍出版社 (Shanghai Ancient Book Press, 1981)], 653.

Wu Keqi recorded the success of the performance of *Honglou meng Chuanqi* as:

“The nobilities and powerful families usually asked 16-year-old girls to perform [the *Honglou meng Chuanqi*] on the stage to entertain their guests, after they had a feasting and pleasure-seeking time. The scene of *Burying the Flowers* was the most popular one among all the scenes. 当时贵族豪门，每于灯红酒绿之余，令二八女郎歌舞于红氍毹上，以娱宾客，而《葬花》一出，尤为人所倾倒。”

¹⁴⁷ *Chuanqi* originally refers to short stories written in classical Chinese during the Tang and Song dynasty, excluding *Bianwen* 变文 Buddhist tales written in the colloquial. These stories consist of anecdotes, jokes, legends, and tales involving mystical, fantastical or legendary elements. The terminology of “*chuanqi*” also refers to a distinct literature form, the dramatic form, since Song and Yuan dynasty. Since Ming dynasty, the terminology of “*chuanqi*” particularly referred to the lengthy traditional Chinese drama that is mainly based on Southern tunes. See W.L. Idema, *A Guide to Chinese Literature*, (Ann Arbor: Center for Chinese Studies, The University of Michigan, 1997), 134-139.

Moreover, one “*chu*” in the traditional Chinese drama sometimes also consists of several “scenes”. The “song-set” is the defining characteristic, but within the same “song-set”, the “scenes” can have different “*gongdiao* 宫调” (modes of ancient Chinese music). For example, the “*chu*” of “*jianyuan*” consists of five “scenes”. Scene No.1#¹⁴⁸ is the introduction part, because it has the mode of “*shuangdiao yinzi* 双调引子” (the introductory music by “*shuangdiao* 双调”¹⁴⁹). Scene No.2# is about Skybright recounting her unfair treatment from Lady Wang, and has the mode of “*guoqu* 过曲” (transitional music). Scene No.3# relates to Skybright’s action towards the event of “raiding the Great View Garden”, and has the mode of “*zhuan* 赚” (one of the mode of ancient Chinese music, composed by two couplets containing not strictly the same number of Chinese characters.)¹⁵⁰. Scene No.4# is about Lady Wang giving the order to expel Skybright, because it has the mode of “*ta quezhi* 踏鹊枝” (used as the transitional music). Scene No.5# is about Aroma’s action towards the event of expelling Skybright, and it is the last scene, because it has the mode of “*weisheng* 尾声” (coda) . However, sometimes one “*chu*” only consists of one scene. For instance, the *chu* of *yeben* 《夜奔》 and the *chu* of *sifan* 《思凡》 in the *Baojian Ji* 《宝剑记》 and *Niehai Ji* 《孽海记》 respectively.

The transitions between the scenes in one “*chu*” are related to the change of “topics”, and are usually completed by the entrance and exit of the characters. Similarly, the scenes in the narrative also transfer from each other by the entrance and exit of the characters. Let us elaborate on this phenomenon by the comparing two objects of study, the *chu* of “*jianyuan*” in *Honglou meng Chuanqi* and Chapter 74 in the *Honglou meng*. The first scene in the *chu* of “*jianyuan*” is a prologue, and the character Wang Xifeng introduces the background of this *chu*. The second scene is about the dialogue between Skybright and Baoyu: Skybright recounts to Baoyu her unfair treatment by Lady Wang, and Baoyu comforts her. We can easily see that these two sub-scenes consist of different characters and are based on two different topics. And consequently, when the character of Wang Xifeng exits the stage, the

¹⁴⁸ We add the sign of “#”, in order to distinguish the scenes in Chapter 74 of the *Honglou meng*.

¹⁴⁹ One of the modes of ancient Chinese music, usually used for creating an impassioned atmosphere.

¹⁵⁰ According to the *Lianzhi Zhuan* 《连枝赚》 in *Jiugong Dacheng* 《九宫大成》, “the *zhuan* in different notes of the ancient Chinese five-tone scale (“*gong* 宫”) has different compositions of the sentences. However, the last sentence of the *zhuan* is always similar, and it usually consists of single sentence or reiterative sentence. For example, in the *chu* of “*jianyuan*” in *Honglou meng Chuanqi*, the last sentence in each song based on the mode of “*zhuan*” consists of single sentence, such as “*wen huogen* 问祸根”, “*pin zhonghun* 拼重昏”, “*yuexia men* 月下门” and “*pao chenben* 抛尘坩”.

first sub-scene is finished; when another character, Baoyu, enters the stage, the next sub-scene starts.

Similarly, in the novel, as we can see from Chapter 74 in the *Honglou meng*, the change between the scenes is also achieved by the entrance or exit of the characters (See the conclusion for Chapter 2.2 and Figure 2.2). To be more specific, in scene No.1, the characters are Patience, Xi-feng and Zhu-er's wife. When scene No.1 changes to scene No.2, an important character—Jia Lian enters Xi-feng's room with a new topic that his mother found out that he had borrowed money from Faithful.

After Jia Lian gets the money from Xi-feng, he leaves Xi-feng's room and after a short time, Lady Wang enters into Xi-feng's room with another new topic—blaming Xi-feng for owning the silk satchel. From the above we can see that Xi-feng's room is like the stage in the drama: Jia Lian's entrance into this room marks the beginning of scene No.2, and his exit marks the end of scene No.2. Meanwhile, Lady Wang's entrance into this room marks that scene No.3 starts, and her exit marks the end of scene No.3. We can therefore say that the novel also uses the characters' entrance and exit to change the topic, thus changing the scenes. In this sense, the narrative scene and the *chu* in the traditional Chinese drama are similar.

Last but not least, the use of dialogue and the actions of the characters to build up the scenes in the *Honglou meng* is very close to how stories are organized in the *Honglou meng Chuanqi*. We know that the dialogues and actions of the characters are the two most important elements for the scenes in drama. In the traditional Chinese drama, the dialogues usually take two different forms, namely, the *binbai* 宾白 (spoken parts), and the *changci* 唱词 (singing parts). “*Binbai* is more vernacular and is closer to the daily language, while the *changci* is used in the arias, and it is usually more literary and is put into verse form.”¹⁵¹ We can find words like “*bai* 白 (tell)” in the texts of the traditional Chinese drama; but in most cases they do not appear in the texts. Instead, the text always writes which role the character is going to speak or sing. In the traditional Chinese *drama*, we use the term “*jie* 介 (a movement of something)” to indicate the movements of the characters. For example, in the text of the *Honglou meng Chuanqi*, we can find phrases representing movements: *dao sheng huai jie* 倒生怀介 (fall into the Male Role's arms), *sheng jing jie* 生惊介 (the Male Role is

¹⁵¹ Yun-Tong Luk Edited, *Studies in Chinese-Western Comparative Drama*, (Hongkong: The Chinese University Press, 1990), 81.

shocked), *tie ku jie* 贴哭介 (the Petty Woman cries), *sheng lei jie* 生泪介 (the Male Role shed tears), etc. Similarly in the narrative, the author prefers to use characters' dialogue and their movements to organize the scenes. As we can see from Chart 12 and Chart 13, scenes No.1, No.2, No.3, No.4, and No.6 are all dialogue scenes, and scene No.5 contains not only dialogue, but also movements. This way of organizing scenes in the narrative is very similar to that of the traditional Chinese dramas. To be more specific, in scene No.5.1, there is a description of Skybright's movements when she "cooperates" with Wang Shanbao's wife:

Aroma was on the point of opening it herself when Skybright, who, to judge from the state her hair was in, had only just got out of bed, came rushing into the room, flung the lid open with a bang, picked the trunk up by its bottom, and emptied its contents on the floor. Wang Shan-bao's wife blushed scarlet with embarrassment.

袭人方欲代晴雯开时，只见晴雯挽着头发闯进来，豁一声将箱子掀开，两手捉着，底子朝天，往地下尽情一倒，将所有之物尽都倒出。

Similarly, in the *Honglou meng chuanqi*, the phrase of "*tie nu dao xiang jie* 贴怒倒箱介 (the Petty Woman angrily turned the trunk upside down)" also indicates Skybright's motion of "cooperating" with Wang Shanbao's wife.

3.2 "Scene Transitions" in the Narrative and in the Traditional Chinese Drama

Generally speaking, the scene transitions in the narrative use more diverse ways than the traditional Chinese drama. Additionally, the transitions between the scenes make the development of the plot in the narrative looser than that in the traditional Chinese drama. However, they still have some similarities. For example, the intervention of the storyteller into the plot is gradually losing its semantic meaning, and the transitions of scenes in the narrative depend more and more on the inner power of the text, such as the characters, locale, time, etc. Similarly, in the traditional Chinese drama, the transitions of the scenes are usually achieved by the entrance and exit of the characters.

More specifically, there are usually two types of scene-transition in the narrative—the Marked-transition and the Unmarked-transition. The Marked-transition is usually marked by the intervention of the storyteller, by means of the “Fixed Formula”. For example, in Chapter 74, the author uses “*yiyu weiliao* 一语未了” to transfer scene No.1 to scene No.2. When it comes to the Unmarked-transition, the scenes transfer between each other by means of the characters, the time, or the place, which belong to the inner power of the text itself. For example, the author uses the entrance of Lady Wang to transfer scene No.2 to scene No.3. In the *chu* of the traditional Chinese drama, however, the scenes are always transferred by the entrance and the exit of the characters. We can easily see from the text of the *Honglou meng chuanqi* that there are many stage directions like “*shang* 上(*chang* 场)”, “*xia* 下 (*chang* 场)”. Sometimes, when it is necessary to transfer the scene by changing the time or place, the playwright also uses the change of equipment or the change between “*neichang* 内场 (the back stage)” and “*waichang* 外场 (the front stage)”. On the real stage, the table at the center of the stage serves as the demarcation line between the back stage and the front stage: the area in front of the table is called the front stage, while the area behind the table is called the back stage. Accordingly, there are definite rules for the actor to follow when he is to take the seat in the back stage or the front stage, so that the audiences can understand whether the stage changes or not by watching the actors’ movements.¹⁵²

Moreover, the plot in a *chu* of the traditional Chinese drama develops fast. In the narrative however, it develops much more slowly. Let us first have a look at the *Honglou meng chuanqi*. As we have concluded before, there are five scenes in the *chu* of *souyuan*. The five scenes are arranged according to the main theme of the whole *chu* of *souyuan*, to emphasize on the character of Skybright and her sincere friendship with Baoyu.¹⁵³ Therefore, the first scene is the prologue of the *chu* spends 511 Chinese characters to introduce the background of the events that are going to unfold in the next. After the first scene, the prologue, the main story starts right away. In the second scene (734 Chinese characters), Skybright complains to Baoyu about the unfair treatment that she suffered from Lady Wang,

¹⁵² Zuo *neichang* 坐内场 (take a seat in the back stage): turn right face after declamation and walk in the direction of the arrow, forming the shape of a reverse “S”. On reaching the table and the chair, turn left face and sit.

Zuo *waichang* 坐外场 (take a seat in the front stage): first make the declamation at the front center of the stage, turn left; walk in the direction of the arrow, forming the letter “S”. On reaching the chair, turn right face and sit. See details in Zung, *Secrets of the Chinese Drama*, (London: Harrap, 1937), 141.

¹⁵³ The playwright Zhong Zhenkui wrote in the preface of this *chuanqi* play as: “this book [*chuanqi* play] is all about the love between Baoyu, Daiyu and Skybright. 此书不过传宝玉，黛玉，晴雯之情而已。”

and Baoyu comforts her. Right after Baoyu comforts Skybright, Wang Xifeng and other characters start to prospect the Great View Garden, and the scriptwriter spends 438 Chinese characters in the third scene to describe the actions of Skybright in the event of raiding the Great View Garden. In order to make the image of Skybright more close to the original poem—“your charm and wit did only hatred gain 风流灵巧招人怨”—the scriptwriter adds one more scene, the fourth scene, and right after Wang Xifeng prospects the Great View Garden. In this scene (571 Chinese characters), Lady Wang comes to Baoyu’s place, blames Skybright directly and announces the order to expel Skybright, which pushes the whole plot to the climax. After the climax, the scriptwriter spends 164 Chinese characters to describe Aroma’s hypocrisy. We can see that the scriptwriter spends 511 Chinese characters on the prologue, 1743 Chinese characters on the main story, and 1641 Chinese characters on the ending (See Chart 14 below).

Chart 14

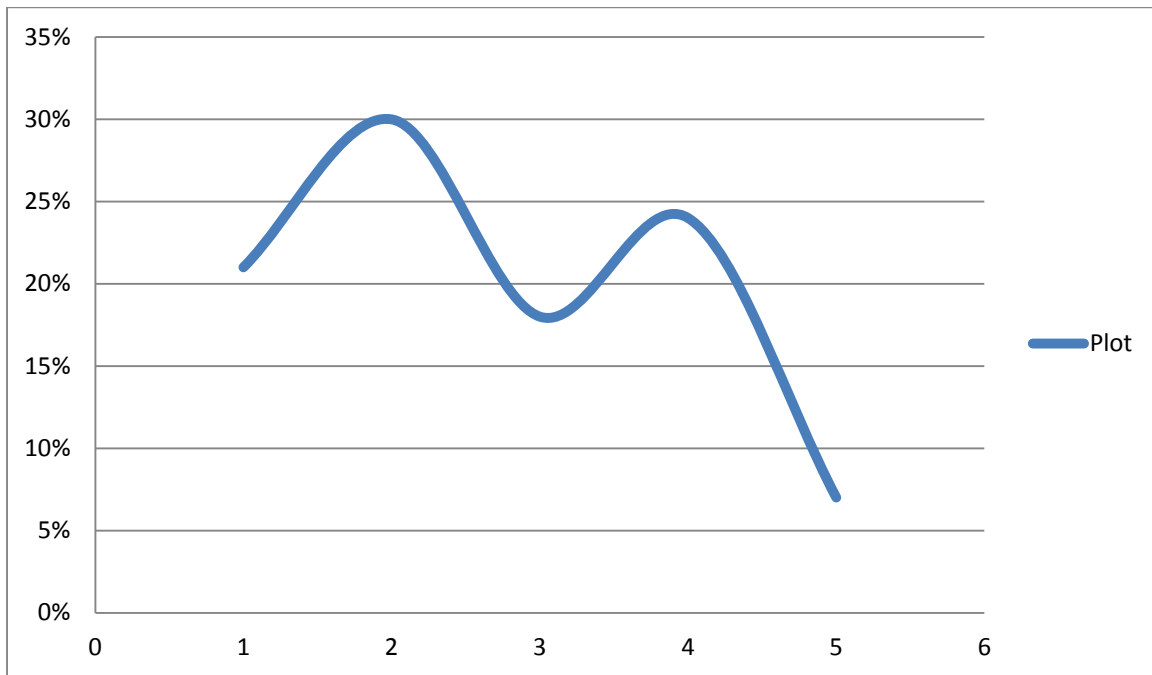
The Scenes in the *Chu* of “*Jianyuan*”

(Total Number of Chinese Characters: 2418)

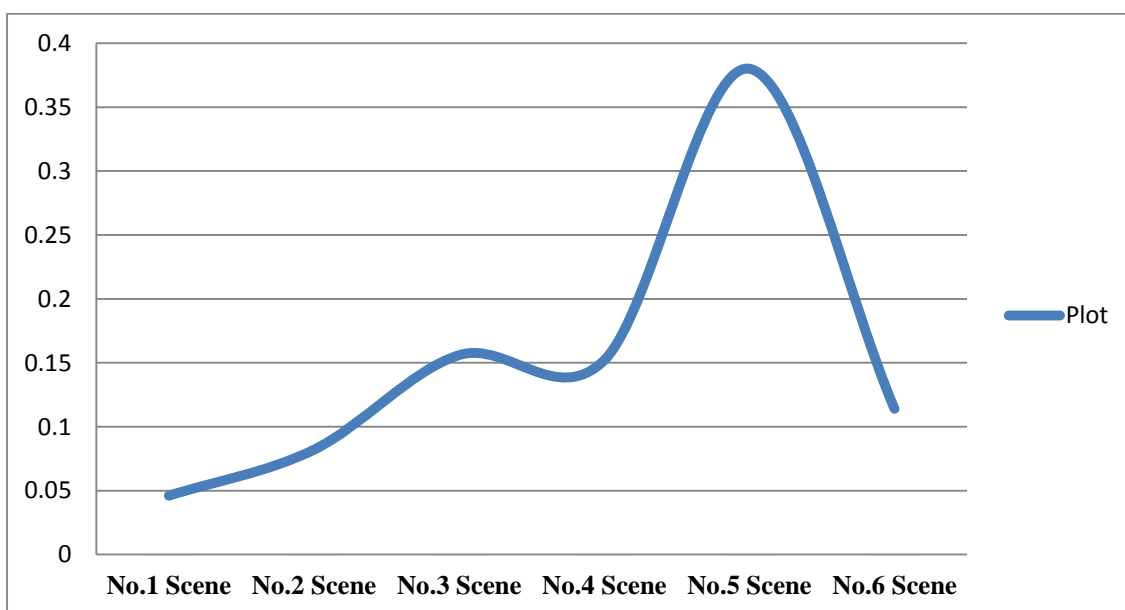
Scenes	Topics	The Number of Chinese Characters	Proportion
Scene No.1#	Background Introduction	511	21%
Scene No.2#	Skybright complains to Baoyu about the unfair treatment that she suffered from Lady Wang, and Baoyu comforts her	734	30%
Scene No.3#	Prospect the Great View Garden	438	18%
Scene No.4#	Lady Wang announces the order to expel Skybright.	571	24%
Scene No.5#	Aroma’s hypocrisy	164	7%

The scriptwriter only uses 21% of the whole *chu* to introduce the back story of the main event. In contrast, as we can see from Chart 1 in Chapter 2.1.3, this proportion in the original *Honglou meng* novel is 47%. Therefore, we can compare the two charts to illustrate the result of the comparison above:

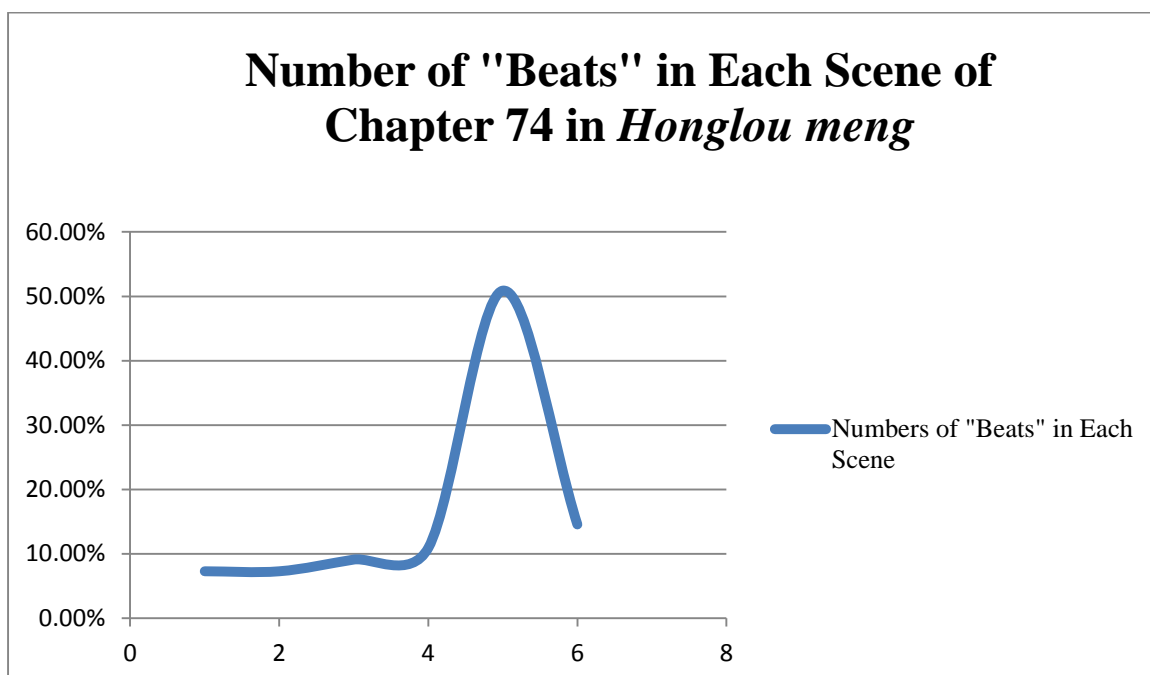
The Plot Development Form of the Scenes in the *Chu* of “*Jianyuan*”



The Plot Development Form of the Scenes in Chapter 74 of *Honglou meng*

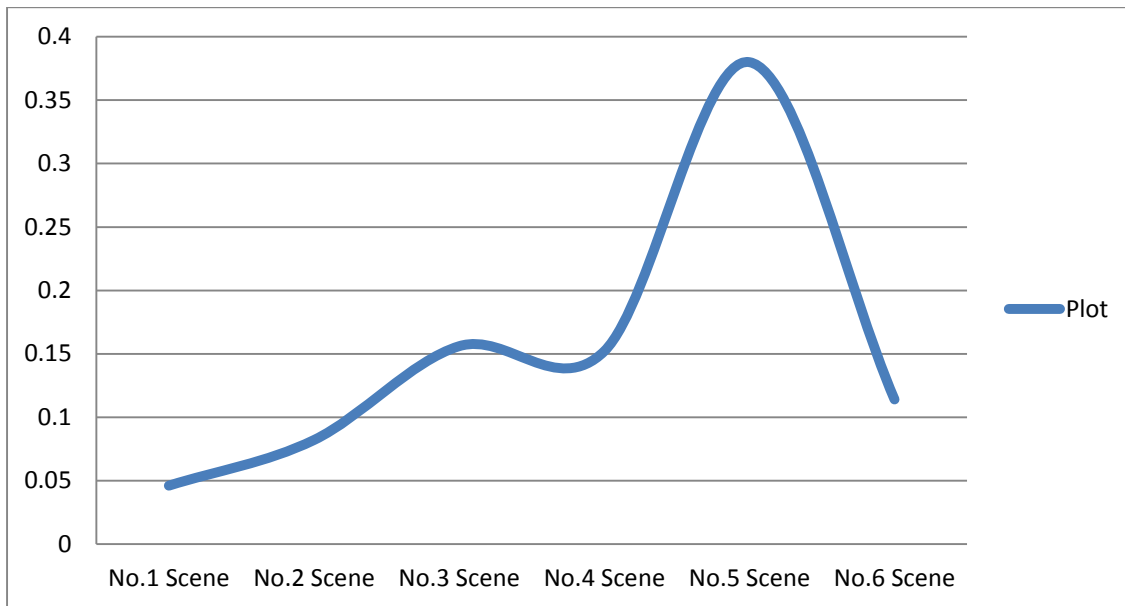


From the two charts above, we can say that the climax of the *chu of "jianyuan"* is located in the beginning of the plot. In contrast, the climax of Chapter 74 in the *Honglou meng* is located at the end of the plot. As we know, "climax" refers to "the most intense, exciting, or important point of something."¹⁵⁴ In the narrative, we can find the "climax" in the place where it contains the most intense or exciting "conflicts". With respect to measuring the "conflict", we can resort to count the numbers of the words in each scene. This is because within roughly the same narrating time, the more words a scene uses, the more information the author wants the readers to know of, and thus the more important it is. This regular pattern can also be supported by the discussion of "beat" in Chapter 3.1. As we have concluded in Chapter 3.1, the more "beats" each scene contains, the more conflicts it presents. The number of "beats" in one scene has roughly a direct proportion with the numbers of "words", which we can see from the charts below (still use Chapter 74 as the study case):



¹⁵⁴ Oxford dictionaries online, s.v. "climax", <http://www.oxforddictionaries.com/definition/english/climax> (sought 07.11. 2014).

The Plot Development Form of Chapter 74 of the *Honglou meng*



As we can see from the two charts above, in general terms, the higher the numbers of words one scene contains, the more “beats” it includes, even though in some scenes the numbers of “beats” do not strictly match the numbers of words. For example, the number of “beats” in scene No.2 is as many as those in scene No.1, while the number of words in scene No.2 is more than those in scene No.1. This disparity can be attributed to the fact that according to the definition of “beats”, the number of “beats” depends on the number of “round trips” of action and reaction, and the division of a “round trip” of action and reaction again depends on the *topic* of this “round trip”. That is to say, sometimes in a round trip of action and reaction, the action may have a reaction from more than one character, when the reaction from different characters is topic-related. Therefore, the author has to spend a higher number of words in order to describe the reactions from all these topic-related characters. For example, as we can see from Chart 12, in Beat 4# of Scene No.2, the action is that Xifeng analyzed the whole event of Jia Lian borrowing money from Faithful; the reaction comes from two characters, Patience and Xifeng. Therefore, author has to spend a higher number of words to present the reaction from both of these characters.

Related with the location of the “climax”, the prelude of the plot in one *chu* of the traditional Chinese drama is much shorter than that in traditional Chinese novel; and the ending in one *chu* of the traditional Chinese drama is longer than that in the traditional Chinese novel.

“Prelude” originally refers to “an action or event serving as an introduction to something more important.”¹⁵⁵In traditional Chinese drama, it is called “*jiamen* 家门”(self-introduction). This part is about the plot of one entire “*chu*” or the background of the characters in the related drama. Li Yu, the most famous drama theorist in ancient China, defines “*jiamen*” as “the first several sentences in the beginning is called ‘*jiamen*’ 开场数语，谓之家门。”¹⁵⁶For example, we can see scene No. 1# as the “*jiamen*” in the *chu* of “*jianyuan*” in the *Honglou meng Chuanqi*, since it is about the background of the topic “prospecting the Great View Garden” and the personalities of the character Wang Xifeng. In the traditional Chinese novel, however, the prelude of one chapter includes all the scenes before the climax, if these scenes are topic-related to the climax. For instance, scenes No.1 to No.4 are the prelude of Chapter 74, because the topics of these scenes are subordinated to the topic of the climax “prospecting the Great View Garden”. Comparing the prelude of the *chu* of “*jianyuan*” in the *Honglou meng Chuanqi* and that of Chapter 74 in the *Honglou meng*, we can find that the prelude of the former only accounts for 21% of the entire *chu*; while the prelude of the latter accounts for 47% of the entire chapter. Thus, we can say the prelude of the *chu* of “*jianyuan*” in the *Honglou meng Chuanqi* is much shorter than that in Chapter 74 of the *Honglou meng*.

With the comparatively shorter prelude and earlier climax, the ending of one *chu* in the traditional Chinese drama is longer than that in the traditional Chinese novel. “Ending” refers to “the final part of something.”¹⁵⁷When it is applied to the narrative and drama, it refers to the part after the climax in one certain unit of the plot. For example, scene No.3#, 4# and 5# are the ending of the *chu* of “*jianyuan*” in the *Honglou meng Chuanqi*. In contrast, scene No.6 is the ending of Chapter 74 in *Honglou meng*. The ending accounts for 49% of the entire *chu* of “*jianyuan*” in the *Honglou meng Chuanqi*, while it only accounts for 11.4% of entire Chapter 74 in the *Honglou meng*. Thus, we can say that the ending of the *chu* of “*jianyuan*” in the *Honglou meng Chuanqi* is longer than that of Chapter 74 in the *Honglou meng*.

¹⁵⁵ Oxford dictionaries online, s.v. “prelude”, <http://www.oxforddictionaries.com/definition/english/prelude> (sought 07.11.2014).

¹⁵⁶ Yu Li 李渔. *Xianqing Ouji* 闲情偶寄 (Occasional Enjoyment), [Hunan: Yuelu Shushe 岳麓书社 (Yuelu Publishing House), 20001], 33.

¹⁵⁷ Oxford Dictionaries online, s.v. “ending”, <http://www.oxforddictionaries.com/definition/english/ending> (sought 07.11.2014).

The characteristics of the traditional Chinese novel and the traditional Chinese drama are the main reasons for the differences in the location of the climax, and the length of the prelude and ending. As we have stated in Chapter 2.3.1, long length is one of the characteristics of the traditional Chinese novel. Due to its long length, the traditional Chinese novel does not have specific restrictions on time and space. This enables the author of traditional Chinese novels to freely present the story in detail. For example, in Chapter 74, the author spends almost half of the entire chapter to present the events of the pearl-and-gold phoenix, about Xifeng being suspicious of owning the silk satchel with a lewd picture, and so forth, before presenting the most important event “prospecting the Great View Garden”. The traditional literature critics appraised this technique of narrating. Jin Shengtian called it “*nongyin fa* 弄引法 (the technique of lead-in elements)”, “to describe the device of introducing unessential narrative material in order to prepare the way for a subsequent topic”.¹⁵⁸ The traditional Chinese drama, however, has a limitation of time and space, and thus can only present the conflicts of the story in a short period of time. The author of the *Honglou meng Chuanqi*, Zhong Zhenkui, wrote in the guide for reading this drama:

The length of Honglou meng is large. There are so many characters and affairs that the drama cannot record all the affairs and characters. [I] have to delete all the stories such as viewing flowers and reciting poetries, and all the characters like Baoqin, Zhouyan, Xiangling, Patience and Faithful. [I] even cannot record all the affairs of the love between Baoyu and Daiyu.

红楼梦篇幅繁浩，事多人众，演戏既不能悉载其事，亦不能遍及其人。故事如赏花、联吟，人如宝琴、岫烟、香菱、平儿、鸳鸯等，亦不得不概行删去，即便宝玉黛玉情事亦不能尽载。¹⁵⁹

Therefore, the climax in the traditional Chinese drama should be located in the front of the plot-unit, in order to attract the audience. Li Yu explained this technique by illustrating the advantages of the main characters coming out on the stage earlier in one plot-unit:

¹⁵⁸ Plaks, Chinese narrative, 317.

¹⁵⁹ Zhenkui Zhong 仲振奎, 红楼梦传奇凡例 [*Honglou meng Chuanqi Fanli* (The Guide for The Legend of Honglou meng)], in 中国古代戏曲序跋集 (*The Collection of the Preface and Postscript of Traditional Chinese Drama*), by Yuhua Wu 吴毓华, [Beijing: Zhongguo Xiju Chubanshe 中国戏剧出版社 (Chinese Drama Press), 1990]: 544.

The famous roles in the drama should not strike a pose too late on the stage. If the main male character is one person, so is the main female character. The parents of the main male character come out on the stage together with the main male character, and so do the parents of the main female character. [This is because] one section should only use these characters as the main ones, and all the other characters should be the secondary ones. Though [the main male character, the main female character, and their parents] do not need to come out on the stage in the first or second chu; however, they should not strike a pose on the stage no later than in the fourth or fifth chu. [This is because] if they strike a pose on the stage too late, all the other secondary characters then come out earlier than them. This will make the audiences mistake the secondary characters as the main ones. Later when they see the [main] characters who come out later, then they will think [the main characters] as the secondary ones.

本传中有名脚色，不宜出之太迟。如生为一家，旦为一家，生之父母随生而出，旦之父母随旦而出，以其为一部之主，馀皆客也。虽不定在一出二出，然不得出四五折之后。太迟则先有他脚色上场，观者反认为主，及见后来人，势必反认为客也。¹⁶⁰

Similar to the main role striking a pose on the stage early, the climax should also start early in the *chu* of the traditional Chinese drama, in order to quickly attract the audiences to the story and the performance of the characters on the stage.

The characteristics of the traditional Chinese drama and the traditional Chinese novel also lead to the difference in the length of the ending. The traditional Chinese drama usually postpones the ending of each “*chu*”, in order to leave a deep impression on the audiences. Li Yu appraised this technique in the section of “*da shousha* 大收煞” (the ending of the entire drama):

I used to teach the young generations: ‘there are tricks to cheat the person in charge when you write an article in an examination. The trick is as following: in the beginning of the article, you should write remarkable sentences in order to attract the person in charge, and make him supersized to what you write and not

¹⁶⁰Yu Li 李渔. *Xianqing Ouji* 闲情偶寄 (Occasional Enjoyment), [Hunan: Yuelu Shushe 岳麓书社 (Yuelu Publishing House), 2000]: 138.

willing to abandon your article. This is one of the tricks. In the end of the article, you should use attractive words to make the person in charge enjoy himself so much as to be reluctant to say goodbye to your article. This is another trick.' The ending of a drama is such a trick: it should immediately attract [audiences'] soul, and make [audiences] feel that after a few days, the sounds from the ending of the drama still ring in their ears and the scene is still in their eyes. The effects above all due to 'the amorous glance before turning around' in the ending of a drama.

予训儿辈尝云：‘场中作文，有倒骗主司入之法：开卷之初，当以奇句夺目，使之一见而惊，不敢弃去，此一法也；终篇之际，当以媚语摄魂，使之执卷留连，若难遽别，此一法也。’收场一出，即勾魂摄魄之具，使人看过数日，而犹觉声音在耳、情形在目者，全亏此出撒娇，作‘临去秋波那一转’也。¹⁶¹

In contrast, the ending of *each chapter* is much shorter in the traditional Chinese novel. This way of organizing stories in the traditional Chinese novel has a close relationship with the tradition of dividing an oral work into chapters in the traditional Chinese oral literature (*shuohua yishu* 说话文学). As we know, the success of oral literature depends on its ability to attract the attention of the audience, and to draw a large audience back after one section is finished. Therefore, the storyteller of an oral work usually installs suspense at the end of each section in order to draw the audience back. The most frequent trick they use to install suspense is to stop telling the ongoing story abruptly by reciting a concluding poem. For example, in the end of the first section of *Nian Yuguanyin* 《碾玉观音》 (*Crush the Jade Goddess of Mercy*), the ongoing story is as following: Cui Ning 崔宁 and Xiuxiu 秀秀 escaped to Tanzhou 潭州 and they met a man who followed them with large strides. The story ceased here abruptly with a poem: “whose innocent child beats the board desk, frightening the affectionate couple to scatter 谁家種子鸣榔板，惊起鸳鸯两处飞。”

¹⁶²Sometimes, the storyteller does not use a poem to finish a section; instead, they use the “Fixed Formula” (see Chapter 2.2.1). The most popular “Fixed Formula” is “*yuzhi houshi ruhe*, quieting *xiahui fenjie* 欲知后事如何，且听下回分解 (if you wish for further details, you may learn them in the following chapter).” By doing so, the storyteller can install

¹⁶¹ Ibid., 140- 141.

¹⁶² Hu, 话本小说概论, 143.

suspense at the end of each chapter and thus attract the audiences to come back again and listen to their performance. This tradition directly influenced the way each chapter in the traditional Chinese novel is finished. For example, in Chapter 74 of *Honglou meng*, right after the climax, the storyteller-narrator switches the time of the ongoing story directly to “the next day”. He only uses 8.6% of the entire chapter to present the final part of Chapter 74 (see Chart 1 in Chapter 2.1.3). Besides, close to the end of this chapter, when You-shi and Xichun are still quarreling with other, the storyteller-narrator stops to tell more details; instead of continuing the story, he imitates the storyteller to finish the entire chapter by a “Fixed Formula” “*buzhi houshi ruhe* 不知后事如何—(do not know what will happen—)”. In this sense, we can conclude that influenced by oral literature, the author of the traditional Chinese novel knowingly or unknowingly uses shorter endings to finish each chapter.

The section above does not only discuss the different narrating structure in traditional Chinese drama and novel, but also probes into the reasons creating this difference. There are still similarities in the narrating structure between these two literary genres. In the next section, we will discuss similarities of the scene transitions between these two literary genres.

Apart from the differences, there are still similarities between these two literary genres. For example, one mean of scene transitions—the intervention of the storyteller-narrator into the plot—is gradually losing its semantic meaning. Instead, the transitions of the scenes in the narrative depend more and more on the inner power of the text, such as the change of characters, locale, time, etc. This is similar to the scene transitions in the traditional Chinese drama.

Firstly, in the traditional Chinese drama, most of the scenes transfer between each other by the entrance and exit of the characters. Different characters have different ways to enter the stage, and the ways depend on the characters’ social status, age, gender etc. For example, here are some ways the characters enter the stage: “*kesou shang* 咳嗽上 (entrance by coughing)”, “*nei bai shang* 内白上 (entrance by speaking behind the stage)”, “*yanmian shang* 掩面上 (entrance by covering the face)”, and so forth. Assigning different ways to enter into the stage can make a basic image of the character, which is also the most economical way to present a character on the stage.¹⁶³The author of the *Honglou meng* makes good use of this technique of creating characters, and makes the characters in the novel more real and attractive. For example, we can see the difference between the entrance

¹⁶³ Xu, *红楼梦与戏曲比较*, 201.

of Lady Wang in scene No.3 and that of Skybright in scene No.5.1. In the beginning of scene No.3, a maid announced Lady Wang's entrance, which is similar to what it is called "*dianshang* 点上 (entrance by other character's announce)" in the traditional Chinese drama. Generally speaking, when the scriptwriter uses "*dianshang*" as the entrance of a character, the audience usually has a feeling that something important will happen soon, and they will focus their attention on the following performance.¹⁶⁴ In the beginning of scene No.3, when Lady Wang enters the scene, not only Xifeng and Patience, but also the readers will wonder why Lady Wang makes a personal visit to Xifeng's room. Therefore, we, the readers, will focus our attention to what Lady Wang will do to Xifeng in the following stories. In the middle of scene No.5.1, the entrance of Skybright is almost the same as that in the *chu of "jianyuan"* in the drama *Honglou meng Chuanqi*.

The description of the entrance of Skybright in scene No.5.1:

Aroma was on the point of opening it herself when Skybright, who, to judge from the state her hair was in, had only just got out of bed, came rushing into the room, flung the lid open with a bang, picked the trunk up by its bottom, and emptied its contents on the floor.

袭人方欲代晴雯开时，只见晴雯挽着头发闯进来，豁一声将箱子掀开，两手捉着，底子朝天，往地下尽情一倒，将所有之物尽都倒出。

The description of the entrance of Skybright in sub-scene 3 in the *chu of "jianyuan"*:

The secondary female character angrily pours out the whole trunk.

贴怒倒箱介。¹⁶⁵

As we can see from the quotations above, the descriptions of Skybright's entrance are almost the same: both of them vividly present Skybright's anger and her straightforward personality.

From the two sub-chapters above, we can conclude that the *Honglou meng* uses highly dramatic methods to present the story to its readers. For the most part, it uses scenes to organize the stories, and it makes good use of the entrance and exit of characters to transfer

¹⁶⁴ Ibid., 202.

¹⁶⁵ Zhenkui Zhong 仲振奎, *红楼梦传奇* [*Honglou meng Chuanqi* (The Legend of *Honglou meng*)], in *红楼梦戏曲集* [*Honglou meng Xiqu ji* (the Collection of the drama about *Honglou meng*)], by A Ying 阿英, [Beijing: *zhonghua shuju* 中华书局 (Zhonghua Book Company), 1978]: 67.

scenes, as in the traditional Chinese drama. Besides, the *Honglou meng* arranges different characters with different dramatic ways of entrance, in order to make the characters more real and attractive. We also need to be aware that even though the *Honglou meng* uses highly dramatic methods to organize the stories, the narrative and the traditional Chinese drama still belong to two different literary genres. This can be seen clearly in how the plot is developed in these two literary genres: the plot develops much faster and more drastically in the traditional Chinese drama than that in the traditional Chinese novel.

4 Conclusion

This thesis used a close reading and a structural analysis on the novel *Honglou meng* to define the term of “scene”, and analyze the different types of “scene transitions”. It defined the term of “scene” in three senses: “scene” as a structural unit in drama, as a mode of presentation in the narrative, and as a structural unit in the narrative. “Scene”, as a structural unit in drama, consists of characters and their actions happening in one place at one time. “Scenes” transfer between each other differently in modern Western dramas and traditional Chinese dramas. Due to the fact that traditional Chinese dramas are considered “consecutive drama (*lianchang xi* 连场戏)”, the “scenes” have limited time and space to transfer between each other. Therefore, they resort to the entrance and exit of the characters in the scenes, rather than divisions by curtain. “Scene”, as a mode of presentation in the narrative, refers to a *dramatic* method of narration with quite a lot of descriptions of characters’ dialogue and their actions. More importantly, this thesis defined “scene” as a structural unit in the narrative. Though many scholars have noticed this definition, it is not explained in detail. For example, Patrick Hanan argues that “‘scene’ stands for passages that are both dynamic and close, with directly rendered speech and thought and a specific recounting of action.”¹⁶⁶ Wong Kam-Ming believes, “events in *Hung-lou Meng*, on the other hand, obtain their cohesion not only from the temporal order in which they occur, but also from the way scenes and episodes are linked by the association and juxtaposition of images.”¹⁶⁷ However, none of them defined the term of “scene” in detail. One of the main contributions of this thesis is to define the term of “scene”, apply it stringently to the novel *Honglou meng*, and thus make a narratorology of scenes in this novel. “Scene”, as the structural unit in the narrative, is characterized by a unity of continuity of characters, time, space and actions that are unified based on the same topic. “Topic” plays the decisive role in distinguishing “scenes”, “scene” changes whenever the “topic” changes.

In addition to defining the term of “scene”, this thesis also analyzed “scene transitions” with a close reading of Chapter 74 of the *Honglou meng*. It concludes that there are two types of “scene transition” in the traditional Chinese novel: the “Marked-transition” and the “Unmarked-transition”. The “Marked-transition” is economical with the use of

¹⁶⁶ Hanan, *The Chinese Vernacular Story*, 18

¹⁶⁷ Plaks edited. *Chinese narrative*, 225.

words. However, it has weaknesses too. For example, the intervention of the “Marked-transition” usually transfers the “scenes” abruptly, and disturbs the consistency of the ongoing plot. We need to use “Unmarked-transition” to smoothly transfer the “scenes”. This is because “Unmarked-transition” normally use the inner power of the text to transfer the “scenes”, such as the change of characters, time, place and so forth.

Moreover, the *Honglou meng*, as one of the traditional Chinese novels (*zhanghui xiaoshuo* 章回小说), was written with the characteristics of traditional Chinese novels, namely the chapter divisions, the perusing of antithetical chapter titles, the narrative techniques of “*qifu* 起伏 (modulated rise and fall of narrative segments)” and “*puxu* 铺叙 (narrate in detail)”, etc. In this sense, this thesis uses Chapter 2.3 and 2.4 to discuss the “scenes” together with the three most important components of the traditional Chinese novels—the chapters, chapter titles and plots. It reveals that “scenes” build up “chapters” and “plots”, and in addition, they make the “plots” more “character-centered” than “plot-centered” by the disconnection of two types of relations in the plots—the relations of cause and effect, and the chronological time order. Moreover, “scenes” have relations to plot tempo in traditional Chinese novels: the organization of different types of “scenes” influences the speed and intensity of the narratives, and thus generates the periodicity of “fast 急 and slowness 缓” and “strength 强 and weakness 弱”.

Since the term “scene” originally derives from drama, this thesis also compared the “scenes” in the novel *Honglou meng* and those in the traditional drama *Honglou meng Chuanqi*. It is shown that “topic” plays the decisive role in distinguishing “scenes” in the novel *Honglou meng*. In the drama *Honglou meng Chuanqi*, however, it is the “song-set” that plays the decisive role in distinguishing “scenes”. In addition, the novel *Honglou meng* uses a large part of the novel on descriptions of the characters’ dialogue and their actions, which is similar to the narration in the traditional Chinese drama *Honglou meng Chuanqi*. However, due to the large length of the traditional Chinese novel, and the influence from oral literature, the plot in one chapter of the traditional Chinese novel presents the characteristics of “*huanjin jishou* 缓进急收 (develop slowly but finish fast)”. In contrast, in order to grasp the attentions from the audience and appeal them back after one section is finished, the plot in one *chu* of the traditional Chinese novel is “*jijin huanshou* 急进缓收 (develop fast but finish slowly)”.

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Appendix

Chart 2

The Initiative Phrases in the *Honglou meng*

The Chapter Number	Initiative Phrases	The Chapter Number	Initiative Phrases	The Chapter Number	Initiative Phrases	The Chapter Number	Initiative Phrases
Chapter 1	0	Chapter 21	<i>Huashuo</i> 话说	Chapter 41	<i>Huashuo</i> 话说	Chapter 61	0
Chapter 2	<i>Queshuo</i> 却说	Chapter 22	<i>Huashuo</i> 话说	Chapter 42	<i>Huashuo</i> 话说	Chapter 62	<i>Huashuo</i> 话说
Chapter 3	<i>Queshuo</i> 却说	Chapter 23	<i>Huashuo</i> 话说	Chapter 43	<i>Huashuo</i> 话说	Chapter 63	<i>Huashuo</i> 话说
Chapter 4	<i>Queshuo</i> 却说	Chapter 24	<i>Huashuo</i> 话说	Chapter 44	<i>Huashuo</i> 话说	Chapter 64	<i>Huashuo</i> 话说
Chapter 5	<i>Rujin qieshuo</i> 如今且说	Chapter 25	<i>Huashuo</i> 话说	Chapter 45	<i>Huashuo</i> 话说	Chapter 65	<i>Huashuo</i> 话说
Chapter 6	<i>Queshuo</i> 却说	Chapter 26	<i>Huashuo</i> 话说	Chapter 46	<i>Huashuo</i> 话说	Chapter 66	<i>Huashuo</i> 话说
Chapter 7	<i>Huashuo</i> 话说	Chapter 27	<i>Huashuo</i> 话说	Chapter 47	<i>Huashuo</i> 话说	Chapter 67	<i>Huashuo</i> 话说
Chapter 8	<i>Huashuo</i> 话说	Chapter 28	<i>Huashuo</i> 话说	Chapter 48	<i>Qieshuo</i> 且说	Chapter 68	<i>Huashuo</i> 话说
Chapter 9	<i>Huashuo</i> 话说	Chapter 29	<i>Huashuo</i> 话说	Chapter 49	<i>Huashuo</i> 话说	Chapter 69	<i>Huashuo</i> 话说
Chapter 10	<i>Huashuo</i> 话说	Chapter 30	<i>Huashuo</i> 话说	Chapter 50	<i>Huashuo</i> 话说	Chapter 70	<i>Huashuo</i> 话说
Chapter 11	<i>Huashuo</i> 话说	Chapter 31	<i>Huashuo</i> 话说	Chapter 51	0	Chapter 71	<i>Huashuo</i> 话说
Chapter 12	<i>Huashuo</i> 话说	Chapter 32	<i>Huashuo</i> 话说	Chapter 52	0	Chapter 72	<i>Qieshuo</i> 且说
Chapter 13	<i>Huashuo</i> 话说	Chapter 33	<i>Queshuo</i> 却说	Chapter 53	<i>Huashuo</i> 话说	Chapter 73	<i>Huashuo</i> 话说
Chapter 14	<i>Huashuo</i> 话说	Chapter 34	<i>Huashuo</i> 话说	Chapter 54	<i>Queshuo</i> 却说	Chapter 74	<i>Huashuo</i> 话说
Chapter 15	<i>Huashuo</i> 话说	Chapter 35	<i>Huashuo</i> 话说	Chapter 55	<i>Qieshuo</i> 且说	Chapter 75	<i>Huashuo</i> 话说
Chapter 16	<i>Huashuo</i> 话说	Chapter 36	<i>Huashuo</i> 话说	Chapter 56	<i>Huashuo</i> 话说	Chapter 76	<i>Huashuo</i> 话说
Chapter 17	<i>Huashuo</i> 话说	Chapter 37	<i>Zhenian</i> 这年	Chapter 57	<i>Huashuo</i> 话说	Chapter 77	<i>Huashuo</i> 话说
Chapter 18	0	Chapter 38	<i>Huashuo</i> 话说	Chapter 58	<i>Huashuo</i> 话说	Chapter 78	<i>Huashuo</i> 话说
Chapter 19	<i>Huashuo</i> 话说	Chapter 39	<i>Huashuo</i> 话说	Chapter 59	<i>Huashuo</i> 话说	Chapter 79	<i>Huashuo</i> 话说
Chapter 20	<i>Huashuo</i> 话说	Chapter 40	<i>Huashuo</i> 话说	Chapter 60	<i>Huashuo</i> 话说	Chapter 80	<i>Huashuo</i> 话说

Chart 3

“Fixed Formula” in the End of Each Chapter of the Honglou meng

Chapter Number	“Fixed Formula” in the End of Each Chapter	Chapter Number	“Fixed Formula” in the End of Each Chapter
Chapter 1 ✓	“If you wish to know what further calamity this portended, you will have to read the following chapter.” “不知有何祸事”	Chapter 21 ➔	“Truly: Virtuous maids have always harboured grief, And charming wives since of old have known jealousy.” “正是：淑女从来多抱怨，娇妻自古便含酸”
Chapter 2 ○	“Yu-cun turned to look.” “雨村忙回头看时——”	Chapter 22 ✓	“The following chapter will reveal.” “且听下回分解”
Chapter 3 ○	“Their uncle Wang Zi-teng had been informed of it, and had sent these messengers to the members of the family in the Rong mansion to suggest that they should invite Xue Pan to the capital.” “意欲唤取进京之意”	Chapter 23 ➔	“Truly: She minds not her morning toilet, her embroidery at night; Facing the moon, cooling off in the breeze, she feels grief.” “正是：妆晨绣夜心无矣，对月临风恨有之”
Chapter 4 ○	“Under these agreeable Circumstances Xue Pan gradually abandoned all thought of moving out.” “因此，薛蟠遂将移居之念，渐渐打灭了”	Chapter 24 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详，下回分解”
Chapter 5 ➔	“Truly: Strange encounters take place in a secret dream, For he is the most passionate lover of all time.” “正是：一场幽梦同谁近，千古情人独我痴”	Chapter 25 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详，且听下回分解”
Chapter 6 ➔	“Truly: In affluence, charity is freely dispensed, One deeply grateful is better than kinsmen or friends.” “正是：得意浓时易接济，受恩深处胜亲朋”	Chapter 26 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端的，且看下回”

Chapter 7 ➔	“Good looks pave the way to friendship. A mutual attraction starts boys studying.” “正是：不因俊俏难为友，正为风流始读书”	Chapter 27 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详，且听下回分解”
Chapter 8 ➔	“Truly: If one knew that in time to come there would be trouble, Who would send his son to study today?” “正是：早知日后闲争气，岂肯今朝错读书”	Chapter 28 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详，且听下回分解”
Chapter 9 ✓	“The following chapter will reveal.” “且听下回分解”	Chapter 29 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详，且听下回分解”
Chapter 10 ✗	“But you will have to read the next chapter if you want to know what affect the medicine had on her when she had taken it.” “不知秦氏服了此药病势如何，下回分解”	Chapter 30 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详，且听下回分解”
Chapter 11 ✗	“But if you wish to know the outcome of Jia Rui’s visit, you will have to read the next chapter.” “不知贾瑞来时作何光景，且听下回分解”	Chapter 31 ✓	“If you don’t know what that is, you may learn them in the following chapter.” “不知是何，且听下回分解”
Chapter 12 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端的，且听下回分解”	Chapter 32 ✓	“You may know it in the following chapter.” “再看下回便知”
Chapter 13 ➔	“Truly: Not one in ten thousand officials can rule the state, yet how splendidly a fair lady can run a household.” “正是：金紫万千谁治国，群钗一二可齐家”	Chapter 33 ✓	“The following chapter will reveal.” “且听下回分解”
Chapter 14 ✗	“But if you want to know about his interview with the handsome prince, you will have to read about it in the next chapter.” “不知近看时又是怎样，且听下回分解”	Chapter 34 ✗	“The nature of Bao-chai’s reply will be revealed in the following chapter.” “不知宝钗如何答对，且听下回分解”

Chapter 15 ✓	“Their return, and the events which followed it, will be dealt with in the following chapter.” “后回再见”	Chapter 35 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详, 且听下回分解”
Chapter 16 ○	“Then there was a rasping sound in his throat and he slid once more into the dark.” “说毕, 便长叹一声, 萧然长逝了”	Chapter 36 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详, 且听下回分解”
Chapter 17 ○	“Bao-yu went out after hearing that.” “宝玉听说, 方退了出来”	Chapter 37 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详, 且听下回分解”
Chapter 18 ✓	“It is just as—” “正是——”	Chapter 38 ×	“But what then ensued will be told in the following chapter.” “不知作什么, 且听下回分解”
Chapter 19 ✓	“It is just as—” “正是——”	Chapter 39 ○	“While he was talking to Tea leaf, one of the pages from the inner gate came up and said that one of the young ladies from Her Old Ladyship’s room was at the gate asking for Master Bao.” “正说着, 只见二门上的小厮来说 ‘老太太房里的姑娘们站在二门口找二爷呢’ ”
Chapter 20 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详, 下回分解”	Chapter 40 ○	“Just heard the noise from outside.” “只见外面乱嚷”
Chapter 41 ✓	“Ensuing events will be dealt with in the following Chapter.” “要知端的——”	Chapter 61 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端的, 且听下回分解”

Chapter 42 ✓	“If you want to know what the next day held in store, you will have to read the following chapter.” “不知次日又有何话，且听下回分解”	Chapter 62 ✓	“If you wish for further details, you may learn them in the following chapter.” “不知端详，且听下回分解”
Chapter 43 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端的，且听下回分解”	Chapter 63 ✓	“If you don’t know what it will happen, you may learn them in the following chapter.” “不知如何，且听下回分解”
Chapter 44 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端的，且听下回分解”	Chapter 64 ✓	“The following chapter will reveal.” “下回分解”
Chapter 45 ✓	“If you wish for further details—” “要知端的——”	Chapter 65 ✓	“If you don’t know what will happen, you may learn them in the following chapter.” “不知端详，且听下回分解”
Chapter 46 ✓	“If you wish for further details—” “要知端的——”	Chapter 66 ✓	“The following chapter will reveal.” “后回便见”
Chapter 47 ✓	“If you wish for further details—” “要知端的——”	Chapter 67 ✗	“And she proceeded to tell Patience what she had planned. But in order to know what that was, you must wait for the following chapter.” “未知凤姐如何办理，下回分解”
Chapter 48 ✓	“The following chapter will reveal.” “且听下回分解”	Chapter 68 ✓	“If you wish for further details, you may learn them in the following chapter.” “不知端详，且听下回分解”
Chapter 49 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端的，且听下回分解”	Chapter 69 ✓	“It is just as—” “正是——”
Chapter 50 ✓	“If you wish for further details—” “要知端的——”	Chapter 70 ✓	“If you don’t know about the details, you may learn them in the following chapter.” “不知端详，下回便见”

Chapter 51 ✓	“If you wish for further details—” “要知端的——”	Chapter 71 ○	“Chess, when she heard her say that, was obliged to let her go.” “司棋听了，只得松手让他去了”
Chapter 52 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端的，且听下回分解”	Chapter 72 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详，下回便见”
Chapter 53 ×	“But you will have to wait for the next volume, gentle reader, in order to find out whether they received it.” “听见贾母一赏，要知端的——”	Chapter 73 ×	“Before she had finished, another visitor was heard arriving in the courtyard. Who this was will be revealed in the following chapter.” “正不知道是哪个，且听下回分解”
Chapter 54 ○	“We are not going to mention more in detail, and now the Festival of Laterns is gone right now.” “闲言不提，且说当下元宵已过”	Chapter 74 ✓	“If you don’t know what will happen—” “不知后事如何——”
Chapter 55 ✓	“If you wish for further details—” “要知端的——”	Chapter 75 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端详，下回便见”
Chapter 56 ×	“Just then a message arrived for Bao-yu from Lady Wang saying that she wanted to see him. But as to what it was she wanted to see him about: that will be revealed in the chapter which follows.” “一语未了，只见王夫人遣人来叫宝玉，不知有何话说”	Chapter 76 ✓	“Our story continues in the following chapter.” “不知下文什么”
Chapter 57 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端的，且听下回分解”	Chapter 77 ✓	“What followed thereafter will be related in the following chapter.” “再听下回分解”

Chapter 58 ○	“Then someone came in to say that Grandmother Jia had got back.” “一时吃过饭，便有人回：‘老太太、太太回来了’”	Chapter 78 ×	“Bao-yu looked back too. But whether or not it was a ghost he saw will be revealed in the following chapter.” “唬得宝玉也忙看时，且听下回分解”
Chapter 59 ×	“Aroma was curious to know what it was. But as to whether Patience told her or not, that will be revealed in the chapter which follows.” “不知袭人问他果系何事，且听下回分解”	Chapter 79 ✓	“Jin-gui’s reaction to that remark will be related in the chapter which follows.” “欲明后事，且见下回”
Chapter 60 ✓	“If you wish for further details, you may learn them in the following chapter.” “要知端的，且听下回分解”	Chapter 80 ✓	“As to what followed her departure: to know that, dear reader, you will have to look into another volume.” “终不知端的，且听下回分解”

Note:

- 1) “✓” indicates the “Fixed Formula” that only shows in the end of each chapter and with weak semantic meanings. For example, “if you wish for further details, you may learn them in the following chapter (要知端的，且听下回分解)”, or “it is just as—(正是——)”.
- 2) “→” indicates the ending form of “Fixed Formula + Poem”. As it suggests, it refers to the ending form that consists of one fixed phrase and one poem. For instance, “Truly: Strange encounters take place in a secret dream, for he is the most passionate lover of all time. (正是：一场幽梦同难近，千古情人独我痴).”
- 3) “×” Indicates the ending form of “Plot + Fixed Formula”. As it suggests, it refers to the ending form that is made of part of the plots and one of the fixed phrases, such as the ending form in Chapter 10: “But you will have to read the next chapter if you want to know what effect the medicine had on her when she had taken it (不知秦氏服了此药病势如何，下回分解)”.
- 4) “○” refers to the ending form that writes part of the plots in the end of the related chapters, in order to distinguish this chapter from the next one. For example, the ending form in Chapter 4, “While he was talking to Tealeaf, one of the pages from the inner gate came up and said that one of the young ladies from Her Old Ladyship’s room was at the gate asking for Master Bao (正说着，只见二门上的小厮来说‘老太太房里的姑娘们站在二门口找二爷呢’)”. We can see from this ending that there is no fixed phrase and it is embedded inside the plot in the context.

Chart 4

The Content of the *Three Musketeers*

Chapter	Chapter's Title	Chapter	Chapter's Title
1	The Three Presents of D'Artagnan the Elder	21	The Countess de Winter
2	The Antechamber of M. De Treville	22	The Ballet of the Merlaison
3	The Audience	23	The Appointment
4	The Shoulder of Athos, the Baldric of Porthos and the Handkerchief of Aramis	24	The Pavilion
5	The King's Musketeers and the Cardinal's Guards	25	Porthos
6	His Majesty King Louis XIII	26	The Theis of Aramis
7	The Interior of "The Musketeers"	27	The Wife of Athos
8	Concerning a Court Intrigue	28	The Return
9	D'Artagnan Shows Himself	29	The Hunt after Equipments
10	A Mousetrap in the Seventeenth Century	30	"My Lady"
11	In which the Plot Thickens	31	English and French
12	George Villiers, Duke of Buckingham	32	An Attorney's Dinner
13	Monsieur Bonacieux	33	Maid and Mistress
14	The Man of Meung	34	Concerning the Equipment of Aramis and Porthos
15	Civilians and Soldiers	35	All Cats are alike Grey in the Dark
16	In which the Keeper of the Seals, Séguier, looked more than once after the bell, that he might ring it as he had been used to do	36	The Dream of Vengeance
17	The Bonacieux Household	37	The Lady's Secret
18	The Lover and the Husband	38	How, without Disturbing himself, Athos obtained his Equipment
19	The Plan of Campaign	39	A Charming Vision
20	The Journey	40	A Terrible Vision
Chapter	Chapter's Title	Chapter	Chapter's Title
41	The Siege of La Rochelle	61	The Carmelite Convent of Bethune
42	The Wine of Anjou	62	Two Kinds of Demons
43	The Red Dovecot Tavern	63	A Drop of Water
44	The Utility of Stove Funnels	64	The Main in the Red Cloak
45	A Conjugal Scene	65	The Judgment
46	The Bastion of St Gervais	66	The Execution
47	The Council of the Musketeers	67	A Message from The Cardinal
48	A Family Affair	68	The Epilogue
49	Fatality		
50	A Chat between a Brother and Sister		
51	The Officer		
52	The First Day of Imprisonment		
53	The Second Day of Imprisonment		
54	The Third Day of Imprisonment		
55	The Fourth Day of Imprisonment		
56	The Fifth Day of Imprisonment		
57	An Event in Classical Tragedy		
58	The Escape		
59	What Happened at Portsmouth on the Twenty-third of August 1628		
60	In France		

Chart 6

Comparisons between the *Huimu* in Two Versions of the *Sanguozhi Yanyi*

<i>Sanguozhi pinghua</i> 三国志平话 (Chapters according to the illustrations)		<i>Sanguozhi tongsu yanyi</i> 三国志通俗演义(Jiajing 嘉靖 Version)	
桃园结义 (卷上)	Three Heroes Swear the Brotherhood in the Peach Garden	祭天地桃园结义 (卷一)	Worship the Heaven and Earth, Three Heroes Swear the Brotherhood in the Peach Garden
张飞鞭督邮 (卷上)	Zhang Fei Whips the Government Officer	安喜张飞鞭督邮 (卷一)	In Anxi Zhang Fei Whips the Government Officer
三战吕布 (卷上)	Fight against Lü Bu Three Times	虎牢关三战吕布 (卷一)	In Hulao guan Fight against Lü Bu Three Times
王允献董卓貂蝉 (卷上)	Wang Yun Offers Diao-chan to Dong Zhuo	司徒王允说貂蝉 (卷二)	Excellency over the Masses Wang Yun Persuades Diao-chan
曹操勘吉平 (卷中)	Cao Cao Surveys Ji Ping	曹孟德三勘吉平 (卷五)	Cao Cao Surveys Ji Ping Three Times
关公刺颜良 (卷中)	Guan Yu Kills Yan Liang	云长策马斩颜良 (卷五)	Yun-chang Rides the Horse and Kills Yan Liang
云长千里独行 (卷中)	Yun-chang Goes Hundreds of Miles Alone	关云长千里独行 (卷六)	Guan Yun-chang Goes Hundres of Miles Alone
关公斩蔡阳 (卷中)	Guan Yu Kills Cai Yang	云长擂鼓斩蔡阳 (卷六)	Yun-chang Beat Drums and Kills Cai Yang
古城聚义 (卷中)	Brothers Get Together in the Old Town	刘玄德古城聚义 (卷六)	Liu Xuan-de Get Together (with other brothers) in the Old Town
先主跳檀溪 (卷中)	The Lord Jumps out of Tan Stream	玄德跳马过檀溪 (卷七)	Xuan-de Rides the Horse through Tan Stream
三顾孔明 (卷中)	Pays Three Visits to Kong-ming	刘玄德三顾茅庐 (卷八)	Liu Xuande Pays Three Visits to The Thatched Cottage
赵云抱太子 (卷中)	Zhao Yun holds the Prince	长坂坡赵云救主 (卷九)	In Chang-ban Slope Zhao Yun Saved the Prince
张飞据桥退卒 (卷中)	Zhang Fei Retreats Soldiers Depending on the Bridge	张翼德据水断桥 (卷九)	Zhang Yide Cuts the Bridge Beside the River
赤壁鏖兵 (卷中)	Blood Battle in The Red Cliff	周公瑾赤壁鏖兵 (卷十)	Zhou Gong-jin Fights the Blood Battle in The Red Cliff
落城庞统中箭 (卷下)	In Luo Town Pang Tong was shot	落凤坡箭射庞统 (卷十三)	In Luofeng Slope (Zhang ren) shoots Pang Tong

关公单刀会（卷下）	Guan Gong Attends the Meeting Alone	关云长单刀赴会（卷十四）	Guan Yun-chang Attends The Meeting Alone
孔明七纵七擒（卷下）	Kong-ming captures and releases (Meng Huo) Seven Times	诸葛亮七擒孟获（卷十八）	Zhuge Liang Captures Meng Huo Seven Times
孔明斩马谲	Kong-ming Kills Ma Su	孔明挥泪斩马谲（卷二十）	Kong-ming Kills Ma Su Through Flowing tears
秋风五丈原	Autumn Winds Wuzhang Yuan	孔明秋风五丈原（卷二十一）	Kong-ming Dies in Wangzhang Yuan

Chart 7

The Antithetical Chapter Titles in *Honglou meng*

Chapters' Order	Chapters' Antithetical Titles (Chinese)	Chapters' Antithetical Titles (English)
Chapter 1	甄士隐梦幻识通灵 贾雨村风尘怀闺秀	Zhen Shi-yin makes the Stone's acquaintance in a dream And Jia Yu-cun finds that poverty is not incompatible with romantic feelings
Chapter 2	贾夫人仙逝扬州城 冷子兴演说荣国府	A daughter of the Jias ends her days in Yangchow city And Leng Zi-xing discourses on the Jias of Rong-guo House
Chapter 3	托内兄如海荐西宾 接外孙贾母惜孤女	Lin Ru-hai recommends a private tutor to his brother-in-law And old Lady Jia extends a compassionate welcome to the motherless child
Chapter 4	薄命女偏逢薄命郎 葫芦僧判断葫芦案	The Bottle-gourd girl meets an unfortunate young man And the Bottle-gourd monk settles a protracted lawsuit
Chapter 5	贾宝玉神游太虚观 警幻仙曲演红楼梦	Jia Bao-yu visits the Land of Illusion And the fairy Disenchantment performs the "Dream of Golden Days"
Chapter 6	贾宝玉初试云雨情 刘姥姥一进大观园	Jia Bao-yu conducts his first experiment in the Art of Love And Grannie Liu makes her first entry into the Rong-guo mansion
Chapter 7	送宫花贾琏戏熙凤 宴宁府宝玉会秦钟	Zhou Rui's wife delivers palace flowers and finds Jia Lian pursuing night sports by day Jia Bao-yu visits the Ning-guo mansion and has an agreeable colloquy with Qin-shi's brother
Chapter 8	贾宝玉奇缘识金锁 薛宝钗巧合认通灵	Jia Bao-yu is allowed to see the strangely corresponding golden locket And Xue Bao-chai has a predestined encounter with the Magic Jade
Chapter 9	训劣子李贵承申饬 嗔顽童茗烟闹书房	A son is admonished and Li Gui receives an alarming warning A pupil is abused and Tealeaf throws the classroom in an uproar
Chapter 10	金寡妇贪利权受辱 张太医论病细穷源	Widow Jin's self-interest gets the better of her righteous indignation And Doctor Zhang's diagnosis reveals the origin of a puzzling disease
Chapter 11	庆寿辰宁府摆家宴 见熙凤贾瑞起淫心	Ning-guo House celebrates the birthday of an absent member And Jia Rui conceives an illicit passion for his attractive cousin
Chapter 12	王熙凤毒设相思局 贾天祥正照岁月鉴	Wang Xi-feng sets a trap for her admirer And Jia Rui looks into the wrong side of the mirror
Chapter 13	秦可卿死封龙禁尉 王熙凤协理荣国府	Qin-shi posthumously acquires the status of a Noble Dame And Xi-feng takes on the management of a neighbouring establishment

Chapter 14	林如海捐馆扬州城 贾宝玉路谒北静王	Lin Ru-hai is conveyed to his last resting-place in Soochow And Jia Bao-yu is presented to the Prince of Bei-jing at a roadside halt
Chapter 15	王凤姐弄权铁槛寺 秦鲸卿得趣馒头庵	At Water-moon Priory Xi-feng finds how much profit may be procured by the abuse of power And Qin Zhong discovers the pleasures that are to be had under the cover of darkness
Chapter 16	贾元春才选凤藻宫 秦鲸卿夭逝黄泉路	Jia Yuan-chun is selected for glorious promotion to the Imperial Bedchamber And Qin Zhong is summoned for premature departure on the journey into Night
Chapter 17	大观园试才题对额 荣国府归省庆元宵	The inspection of the new garden becomes a test of talent And Rong-guo House makes itself ready for an important visitor
Chapter 18	皇恩重元妃省父母 天伦乐宝玉呈才藻	A brief family reunion is permitted by the magnanimity of a gracious Emperor And an Imperial Concubine takes pleasure in the literary progress of a younger brother
Chapter 19	情切切良宵花解语 意绵绵静日玉生香	A very earnest young woman offers counsel by night And a very endearing one is found to be a source of fragrance by day
Chapter 20	王熙凤正言弹妒意 林黛玉俏语谑娇音	Wang Xi-feng castigates a jealous attitude with some forthright speaking And Lin Dai-yu makes a not unattractive speech impeding the subject of a jest
Chapter 21	贤袭人娇嗔箴宝玉 俏平儿软语救贾琏	Righteous Aroma discovers how to rebuke her master by saying nothing And artful Patience is able to rescue hers by being somewhat less than truthful
Chapter 22	听曲文宝玉悟禅机 制灯谜贾政悲谶语	Bao-yu finds Zen enlightenment in an operatic aria And Jia Zheng sees portents of doom in lantern riddles
Chapter 23	西厢记妙词通戏语 牡丹亭艳曲警芳心	Words from the "Western Chamber" supply a joke that offends And songs from the "Soul's Return" move a tender heart to anguish
Chapter 24	醉金刚轻财尚义侠 痴女儿遗帕惹相思	The Drunken Diamond shows nobility of character in handling his money And the Quiet-voiced Girl provides material for fantasy by losing her handkerchief
Chapter 25	魔法叔嫂逢五鬼 通灵玉蒙蔽遇双真	Two cousins are subjected by witchcraft to the assaults of demons And the Magic Jade meets an old acquaintance while rather the worse for wear
Chapter 26	蜂腰桥设言传心事 潇湘馆春困发幽情	A conversation on Wasp Waist Bridge is a cover for communication of a different kind And a soliloquy overhead in the Naiad's House reveals unsuspected depths of feeling
Chapter 27	滴翠亭杨妃戏彩蝶 埋香冢飞燕泣残红	Beauty Perspiring sports with butterflies by the Raindrop Pavilion And Beauty Suspiring weeps for fallen blossoms by the Flowers' Grave
Chapter 28	蒋玉函情赠茜香罗 薛宝钗羞笼红麝串	A crimson cummerbund becomes a pledge of friendship

		And a chaplet of medicine-beads becomes a source of embarrassment
Chapter 29	享福人福深还祷福 多情女情重愈斟情	In which the greatly blessed pray for yet greater blessings And the highly strung rise to new heights of passion
Chapter 30	宝钗借扇机带双敲 椿龄画蔷痴及局外	Bao-chai speaks of a fan and castigates her deriders Charmante scratches a “qiang” and mystifies a beholder
Chapter 31	撕扇子作千金一笑 因麒麟伏白首双星	A torn fan is the price of silver laughter And a lost kylin is the clue to a happy marriage
Chapter 32	诉肺腑心迷活宝玉 含耻辱情烈死金钏	Bao-yu demonstrates confusion of mind by making his declaration to the wrong person And Golden shows an unconquerable spirit by ending her humiliation in death
Chapter 33	手足眈眈小动唇舌 不肖种种大承笞挞	An envious younger brother puts in a malicious word or two And a scapegrace elder brother receives a terrible chastisement
Chapter 34	情中情因情感妹妹 错里错以错劝哥哥	A wordless message meets with silent understanding And a groundless imputation leads to undeserved rebukes
Chapter 35	白玉钏亲尝莲叶羹 黄金莺巧结梅花络	Sulky Silver tastes some lotus-leaf soup And Golden Oriole knots a flower-patterned fringe
Chapter 36	绣鸳鸯梦兆绛云轩 识分定情悟梨香院	Bao-chai visits Green Delights and hears strange words from a sleeper Bao-yu visits Pear-tree Court and learns hard facts from a performer
Chapter 37	秋爽斋偶结海棠社 蘅芜院夜拟菊花题	A happy inspiration prompts Tan-chun to found the Crab-flower Club And an ingenious arrangement enables Bao-chai to settle the chrysanthemum poem titles
Chapter 38	林潇湘魁夺菊花诗 薛蘅芜讽和螃蟹咏	River Queen triumphs in her treatment of chrysanthemum themes And Lady Allspice is satirical on the subject of crabs
Chapter 39	村姥姥是信口开河 情哥哥偏寻根究底	An inventive old county woman tells a story of somewhat questionable veracity And an impressionable young listener insists on getting to the bottom of the matter
Chapter 40	史太君两宴大观园 金鸳鸯三宣牙牌令	Lady Jia holds two feasts in one day in the Prospect Garden And Faithful makes four calls on three dominoes in the Painted Chamber
Chapter 41	贾宝玉品茶栊翠庵 刘老老醉卧怡红院	Jia Bao-yu tastes some superior tea at Green Bower Hermitage And Grannie Liu samples the sleeping accommodation at Green Delights
Chapter 42	蘅芜君兰言解疑癖 潇湘子雅谑补余音	Lady Allspice wins over a suspicious nature with some well-intentioned advice And River Queen enhances her reputation as a wit with some amusing sarcasms
Chapter 43	闲取乐偶攒金庆寿 不了情暂撮土为香	An old woman’s whim is the occasion of a birthday collection

		And a young man's remorse finds solace in a simple ceremony
Chapter 44	变生不测凤姐泼醋 喜出望外平儿理妆	Xi-feng's jealousy is the object of an unexpected provocation And Patience's toilet is a source of unexpected delight
Chapter 45	金兰契互剖金兰语 风雨夕闷制风雨词	Sisterly understanding finds expression in words of sisterly frankness And autumnal pluvioseness is celebrated in verses of autumnal melancholy
Chapter 46	尴尬人难免尴尬事 鸳鸯女誓绝鸳鸯偶	An awkward person is given an awkward mission And a faithful maid vows faithfulness unto death
Chapter 47	吴霸王调情遭苦打 冷郎君惧祸走他乡	In pursuit of love the Oaf King takes a fearful beating And from fear of reprisal the Reluctant Playboy makes a hasty getaway
Chapter 48	滥情人情误思游艺 慕雅女雅集苦吟诗	The Love Deluded One turns his thoughts to trade and travel And the Poetry Enthusiast applies herself to making verses
Chapter 49	琉璃世界白雪红梅 脂粉香娃割腥啖膻	Red flowers bloom brighter in dazzling snow And venison reeks strangely on rosebud lips
Chapter 50	芦雪庵争联即景诗 暖香坞雅制春灯谜	Linked verses in Snowy Rushes Retreat And lantern riddles in the Spring In Winter Room
Chapter 51	薛小妹新编怀古诗 胡庸医乱用虎狼药	A clever cousin composes some ingenious riddles And an unskillful physician prescribes a barbarous remedy
Chapter 52	俏平儿情掩虾须镯 勇情雯病补孔雀裘	Kind Patience conceals the theft of a Shrimp Whisker bracelet And brave Skybright repairs the hole in a Peacock Gold snowcap
Chapter 53	宁国府除夕祭宗祠 荣国府元宵开夜宴	Ning-guo House sacrifices to the ancestors on New Year's Eve And Rong-guo House entertains the whole family on Fifteenth Night
Chapter 54	史太君破陈腐旧套 王熙凤效戏彩斑衣	Lady Jia ridicules the clichés of romantic fiction And Wang Xi-feng emulates the filial antics of Lao Lai-zi
Chapter 55	辱亲女愚妾争闲气 欺幼主刁奴蓄险心	A foolish concubine seeks to humiliate her own daughter And an ill-natured stewardess tries to outwit her young mistress
Chapter 56	敏探春兴利除宿弊 贤宝钗小惠全大体	Resourceful Tan-chun abolishes abuses in the interests of economy And sapient Bao-chai shows how small concessions can be made without loss of dignity
Chapter 57	慧紫娟情辞试莽玉 慈姨妈爱语慰痴颦	Nightingale tests Jade Boy with a startling message And Aunt Xue comforts Frowner with words of loving kindness
Chapter 58	杏子阴假凤泣虚凰 茜纱窗真情揆痴理	In which the cock-bird who mourns his mate is found to be a hen

		And a true heart is able to sympathize with a strange kind of love
Chapter 59	柳叶渚边嗔莺叱燕 绛云轩里召将飞符	By Willow Walk the conservers of property resort to violence and abuse And at Green Delights the defenders of law and order invoke a higher authority
Chapter 60	茉莉粉替去蔷薇硝 玫瑰露引出茯苓霜	As a substitute for rose-orris Jia Huan is given jasmine face-powder And in return for rose essence Cook Liu is given lycoperdon snow
Chapter 61	投鼠忌器宝玉瞒赃 判冤决狱平儿行权	Bao-yu owns up to a crime he did not commit And Patience bends authority in order that the innocent may be spared
Chapter 62	憨湘云醉眠芍药茵 呆香菱情解石榴裙	A tipsy Xiang-yun sleeps on a peony-petal pillow And a grateful Caltrop unfastens her pomegranate skirt
Chapter 63	寿怡红群芳开夜宴 死金丹独艳理亲丧	Flower maidens combine for nocturnal birthday revels And a grass widow copes with funeral arrangements single-handed
Chapter 64	幽淑女悲题五美吟 浪荡子情遗九龙佩	Five fair women make subjects for a chaste maid's verse And nine jade dragons make a love-gift for a flirt
Chapter 65	贾二舍偷娶尤二姐 尤三姐思嫁柳二郎	Jia Lian's second marriage is celebrated in secret And the future marriage of San-jie becomes a matter of speculation
Chapter 66	情小妹耻情归地府 冷二郎一冷入空门	Shame drives a warm-hearted young woman to take her life And shock leads a cold-hearted young gentleman to renounce the world
Chapter 67	见土仪馨卿思故里 闻秘事凤姐讯家童	Frowner sees something that makes her homesick And Xi-feng hears something that rouses her suspicions
Chapter 68	苦尤娘赚入大观园 酸凤姐大闹宁国府	Er-jie takes up residence in Prospect Garden And Xi-feng makes a disturbance in Ning-guo House
Chapter 69	弄小巧用借剑杀人 觉大限吞生金自逝	A scheming woman kills with a borrowed knife And one who has ceased to hope swallows gold and dies
Chapter 70	林黛玉重建桃花社 史湘云偶填柳絮词	Lin Dai-yu resuscitates the Poetry Club And Shi Xiang-yun tries her hand at a song lyric
Chapter 71	嫌隙人有心生嫌隙 鸳鸯女无意遇鸳鸯	Lady Xing deliberately humiliates her Daughter-in-law And Faithful inadvertently interrupts a pair of love-birds
Chapter 72	王熙凤恃强羞说病 来旺妇倚势霸成亲	Wang Xi-feng refuses to see a doctor And Brightie's wife seeks help with a betrothal
Chapter 73	痴丫头误拾绣春囊 懦小姐不问累金凤	A half-witted servant-girl picks up a highly embarrassing object And an easy-going young mistress refuses to inquire into a theft

Chapter 74	惑奸谗抄检大观园 避嫌隙杜绝宁国府	Lady Wang authorizes a raid on Prospect Garden And Jia Xi-chun breaks off relations with Ning-guo House
Chapter 75	开夜宴异兆发悲音 赏中秋新词得佳讖	Midnight revelers are startled by a sound of evil omen And Mid-Autumn moon-watchers listen to quatrains of unequal merit
Chapter 76	凸碧堂品笛感凄清 凹晶馆联诗悲寂寞	Flute-playing at Convex Pavilion provokes too much melancholy And linked verses at Concave Pavilion betray a morbid sensitivity
Chapter 77	俏丫鬟抱屈天风流 美优伶斩情归水月	A wronged maid takes a loving last leave of her master And three young actresses seek to escape matrimony in the cloister
Chapter 78	老学士闲征婉媚词 痴公子杜撰芙蓉誄	Jia Zheng commissions the Ballad of the Winsome Colonel And Bao-yu composes an Invocation to the Hibiscus Spirit
Chapter 79	薛文龙悔娶河东吼 贾迎春误嫁中山狼	Xue Pan finds to his sorrow that he is married to a termagant And Ying-chun's parents betroth her to a Zhong-shan wolf
Chapter 80	美香菱屈受贪夫棒 王道士胡谄妒妇方	Unfortunate Caltrop is battered by a philandering husband And One Plaster Wang prescribes for an insufferable wife

Note: the place names on which I underline means the “scenicalized places”, for example, “扬州城”.

Chart 8

The Antithetical Chapter Titles in *Sanguozhi yanyi*

Chapter's Order	Chapters' Antithetical Titles (Chinese)	Chapters' Antithetical Titles (English)
Chapter 1	宴桃园豪杰三结义 斩黄巾英雄首立功	Three Heroes Swear Brotherhood In The Peach Garden; One Victory Shatters The Rebels In Battlegrounds
Chapter 2	张翼德怒鞭督邮 何国舅谋诛宦竖	Zhang Fei Whips The Government Officer; He Jin Plots To Kill The Eunuchs
Chapter 3	议温明董卓叱丁原 馈金珠李肃说吕布	In Wenming Garden, Dong Zhuo Denounces Ding Yuan; With Red-Hare, Li Su Bribes Lü Bu
Chapter 4	废汉帝陈留践位 谋董卓孟德献刀	The Deposition Of The Emperor: Prince Of Chenliu Becomes Emperor; Schemes Against Dong Zhuo: Cao Cao Presents A Sword
Chapter 5	发矫诏诸镇应曹公 破关兵三英战吕布	Cao Cao Appeals To The Powerful Lords; The Three Brothers Fight Against Lü Bu
Chapter 6	焚金阙董卓行凶 匿玉玺孙坚背约	Burning The Capital, Dong Zhuo Commits An Atrocity; Hiding The Imperial Hereditary Seal, Sun Jian Breaks Faith
Chapter 7	袁绍磐河战公孙 孙坚跨江击刘表	Yuan Shao Fights Gongsun Zan At The River Pan; Sun Jian Attacks Liu Biao Across The Great River
Chapter 8	王司徒巧使连环计 董太师大闹凤仪亭	Wang Yun Prepares The Chaining Scheme; Dong Zhuo Rages At Phoenix Pavilion
Chapter 9	除暴凶吕布助司徒 犯长安李傕听贾诩	Lu Bu Kills Dong Zhuo For Wang Yun; Li Jue Attacks The Capital On Jia Xu's Advice
Chapter 10	勤王室马腾举义 报父仇曹操兴师	Gathering Arms, Ma Teng Moves To Rescue The Emperor; Commanding An Army, Cao Cao Marches To Avenges His Father
Chapter 11	刘皇叔北海救孔融 吕温侯濮阳破曹操	Liu Bei Rescues Kong Rong At Beihai; Lü Bu Defeats Cao Cao Near Puyang
Chapter 12	陶恭祖三让徐州 曹孟德大战吕布	Tao Qian Thrice Offers Xuzhou To Liu Bei; Cao Cao Retakes Yanzhou From Lü Bu In Battles
Chapter 13	李傕郭汜大交兵 杨奉董承双救驾	Li Jue and Guo Si Duel In Changan; The Emperor Establishes Anyi The New Capital
Chapter 14	曹孟德移驾幸许都 吕奉先乘夜袭徐州	Cao Cao Moves The Court To Xuchang; Lü Bu Night-Raids Xuzhou
Chapter 15	太史慈酣斗小霸王 孙伯符大战严白虎	Taishi Ci Fights With The Little Prince; Sun Ce Cuts Short The White Tiger King
Chapter 16	吕奉先射戟辕门 曹孟德败师淯水	In The Camp Gate, Lu Bu Shoots The Halberd; At River Yu, Cao Cao Suffers Defeat
Chapter 17	袁公路大起七军 曹孟德会合三将	Yuan Shu Marches Out An Army Of Seven Divisions; Cao Cao And Three Generals Join Forces
Chapter 18	贾文和料敌决胜 夏侯惇拔矢啖睛	Giving Counsels, Jia Xu Directs A Great Victory; Braving Battlefield, Xiahou Dun Loses An Eye
Chapter 19	下邳城曹操鏖兵 白门楼吕布殒命	Cao Cao Fights At Xiapi; Lü Bu Dies in White Gate
Chapter 20	曹阿瞞许田打围 董国舅内宫受诏	Cao Cao Organizes A Hunting Expedition In Xutian; Dong Cheng Receives A Secret Command In The Palace
Chapter 21	曹操煮酒论英雄 关公赚城斩车胄	In A Plum Garden, Cao Cao Discusses Heroes; Using The Host's Forces, Guan Yu Takes Xuzhou

Chapter 22	袁曹各起马步三军 关张共擒王刘二将	Yuan Shao And Cao Cao Both Take The Field; Guan Yu And Zhang Fei Captures Two Generals
Chapter 23	祢正平裸衣骂贼 吉太医下毒遭刑	Mi Heng Slips His Garment And Rails At Traitors; Ji Ping Pledges To Kill The Prime Minister
Chapter 24	国贼行凶杀贵妃 皇叔败走投袁绍	Cao Cao Murdered The Consort Dong; Liu Bei Flees To Yuan Shao
Chapter 25	屯土山关公约三事 救白马曹操解重围	Besieged In Tushan Mountains, Guan Yu Makes Three Conditions; The Rescue At Baima, Cao Cao Is Released
Chapter 26	袁本初败兵折将 关云长挂印封金	Yuan Shao Loses Another Leader; Guan Yu Abandons Rank And Wealth
Chapter 27	美髯公千里走单骑 汉寿侯五关斩六将	The Man of Beautiful Beard Rides On A Solitary Journey; Guan Yu Slays Six Generals Through Five Passes
Chapter 28	斩蔡阳兄弟释疑 会古城主臣聚义	Putting Cai Yang To Death, The Brothers' Doubts Disappear; Meeting At Gucheng, Lord and Liege Fortify Each Other
Chapter 29	小霸王怒斩于吉 碧眼儿坐领江东	The Little Chief Of The South Slays Yu Ji; The Green Eyed Boy Lays Hold On The South
Chapter 30	战官渡本初败绩 劫乌巢孟德烧粮	Shunning Advice, Yuan Shao Loses Leaders and Granaries; Using Strategy, Cao Cao Scores Victory At Guandu
Chapter 31	曹操仓亭破本初 玄德荆州依刘表	Cao Cao Overcomes Yuan Shao In Cangting; Liu Bei Seeks Shelter With Liu Biao In Jingzhou
Chapter 32	夺冀州袁尚争锋 决漳河许攸献计	Jizhou Taken: Yuan Shang Strives; River Zhang Cut: Xun You Schemes
Chapter 33	曹丕乘乱纳甄氏 郭嘉遗计定辽东	A Gallant Warrior, Cao Pi Marries Lady Zhen; An Expiring Star, Guo Jia Settles Liaodong
Chapter 34	蔡夫人隔屏听密语 刘皇叔跃马过檀溪	Behind The Screen, Lady Cai Overhears A Secret; Across The Tan Torrent, The Dilu Horse Carries Its Master
Chapter 35	玄德南漳逢隐沧 单福新野遇英主	Liu Bei Meets A Recluse At Nanzhang; Shan Fu Sees A Noble Lord At Xinye
Chapter 36	玄德用计袭樊城 元直走马荐诸葛	Shan Fu's Strategy: Fankou Is Captured; Xu Shu's Affection: Zhuge Liang Is Recommended
Chapter 37	司马徽再荐名士 刘玄德三顾草庐	Sima Hui Recommends A Scholar To Liu Bei; Liu Bei Pays Three Visits To The Sleeping Dragon Ridge
Chapter 38	定三分隆中决策 战长江孙氏报仇	Zhuce Liang Plans For The Three Kingdoms; Sun Quan Attacks Xiakou ToTake Revenges
Chapter 39	荆州城公子三求计 博望坡军师初用兵	At Jingzhou The Son Of Liu Biao Thrice Begs Advice; At Bowang Slope The Directing Instructor Plans His First Battle
Chapter 40	蔡夫人议献荆州 诸葛亮火烧新野	Lady Cai Discusses The Renunciation of Jingzhou; Zhuge Liang Burns Xinye
Chapter 41	刘玄德携民渡江 赵子龙单骑救主	Liu Bei Leads His People Over The River; Zhao Yun Rescues The Child Lord At Dangyang
Chapter 42	张翼德大闹长坂桥 刘豫州败走汉津口	Screaming Zhang Fei Stops The Enemy At Long Slope Bridge; Defeated Liu Bei Goes To Hanjin
Chapter 43	诸葛亮舌战群儒 鲁子敬力排众议	Zhuce Liang Disputes With The Scholars Of The South Land; Lu Su Denounces The Majority Opinion
Chapter 44	孔明用智激周瑜 孙权决计破曹操	Zhuce Liang Stirs Zhou Yu To Actions; Sun Quan Decides To Attack Cao Cao
Chapter 45	三江口曹操折兵	In The Three Gorges, Cao Cao Loses Soldiers;

	群英会蒋干中计	In The Meeting Of Heroes, Jiang Gan Is Lured Into A Ruse
Chapter 46	用奇谋孔明借箭 献密计黄盖受刑	Using Strategy, Zhuge Liang Borrows Arrows; Joining A Ruse, Huang Gai Accepts Punishment
Chapter 47	阚泽密献诈降书 庞统巧授连环计	Kan Ze Presents The Treacherous Letter; Pang Tong Suggests Chaining The Ship Together
Chapter 48	宴长江曹操赋诗 锁战船北军用武	Banquet On The Great River, Cao Cao Sings A Song; Battle On Open Water, The Northern Soldiers Fight With The Chained Ships
Chapter 49	七星坛诸葛祭风 三江口周瑜纵火	On The Seven Stars Altar, Zhuge Liang Sacrifices To The Winds; At Three Gorges, Zhou Yu Liberates The Fire
Chapter 50	诸葛亮智算华容 关云长义释曹操	Zhuce Liang Foresees The Huarong Valley Episode; Guan Yu Lifts His Saber To Release Cao Cao
Chapter 51	曹仁大战东吴兵 孔明一气周公瑾	Cao Ren Fights The South Land's Troops; Zhuge Liang Angers Zhou Yu
Chapter 52	诸葛亮智辞鲁肃 赵子龙计取桂阳	Zhuce Liang Negotiates With Lu Su; Zhao Yun Captures Guiyang
Chapter 53	关云长义释黄汉升 孙仲谋大战张文远	Guan Yu Releases Huang Zhong; Sun Quan Fights With Zhang Liao
Chapter 54	吴国太佛寺看新郎 刘皇叔洞房续佳偶	The Dowager Marchioness Sees Her Son-In-Law At A Temple; The Imperial Uncle Takes A Worthy Consort.
Chapter 55	玄德智激孙夫人 孔明二气周公瑾	Liu Bei Rouses The Spirit Of Lady Sun; Zhuge Liang A Second Time Angers Zhou Yu
Chapter 56	曹操大宴孔雀台 孔明三气周公瑾	Cao Cao Feasts In The Bronze Bird Tower; Zhuge Liang Provokes Zhou Yu A Third Time
Chapter 57	柴桑口卧龙吊丧 耒阳县凤雏理事	Sleeping- Dragon Mourns At Chaisang; Blooming-Phoenix Intervenes At Leiyang
Chapter 58	马孟起兴兵雪恨 曹阿瞒割须弃袍	Ma Chao Launches An Expedition For Revenge; Cao Cao Flees The Field In Disguise
Chapter 59	许褚裸衣斗马超 曹操抹书问韩遂	Xu Chu Strips For A Fight With Ma Chao; Cao Cao Writes A Letter To Sow Dissension
Chapter 60	张永年反难杨修 庞士元议取西蜀	Zhang Song Turns The Tables On Yang Xiu; Pang Tong Proposes The Occupation Of Shu
Chapter 61	赵云截江夺阿斗 孙权遗书退老瞞	In The River, Zhao Yun Recovers Liu Shan; With One Letter, Sun Quan Repulses Cao Cao
Chapter 62	取涪关杨高授首 攻雒城黄魏争功	Taking Of River Virgo Pass, Yang Huai and Gao Pei Are Slain; Siege Of Luocheng, Huang Zhong and Wei Yan Rival
Chapter 63	诸葛亮痛哭庞统 张翼德义释严颜	Zhuce Liang Mourns For Pang Tong; Zhang Fei Releases Yan Yan
Chapter 64	孔明定计捉张任 杨阜借兵破马超	Zhuce Liang Plans For The Capture Of Zhang Ren; Yang Fu Borrows Soldiers To Destroy Ma Chao
Chapter 65	马超大战葭萌关 刘备自领益州牧	Ma Chao Battles At Jiameng Pass; Liu Bei Takes The Protectorship Of Yizhou
Chapter 66	关云长单刀赴会 伏皇后为国捐生	Armed With Sword, Guan Yu Goes To A Feast Alone; For The State, Empress Fu Offers Her Life
Chapter 67	曹操平定汉中地 张辽威震逍遥津	Cao Cao Conquers Hanzhong; Zhang Liao Achieved Great Reputations In Xiaoyao Ferry
Chapter 68	甘宁百骑劫魏营 左慈掷杯戏曹操	Gan Ning's Hundred Horsemen Raid The Northern Camp; Zuo Ci's Flung-Down Cup Fools Cao Cao
Chapter 69	卜周易管辂知机	Guan Lu Sees Things In The Book Of Changes;

	讨汉贼五臣死节	Five Loyal Subjects Die For Their State
Chapter 70	猛张飞智取瓦口隘 老黄忠计夺天荡山	Zhang Fei Takes Wakou Pass By Tactics; Huang Zhong Captures Tiandang Mountain By Stratagem
Chapter 71	占对山黄忠逸待劳 据汉水赵云寡胜众	At The Capture Of Opposite Hill, Huang Zhong Scores A Success; On The River Han, Zhao Yun Conquers A Host
Chapter 72	诸葛亮智取汉中 曹阿瞞兵退斜谷	Zhuge Liang's Wit Takes Hanzhong; Cao Cao's Army Retires To The Xie Valley
Chapter 73	玄德进位汉中王 云长攻拔襄阳郡	Liu Bei Becomes Prince Of Hanzhong; Guan Yu Attacks Xiangyang
Chapter 74	庞令明抬榇决死战 关云长放水淹七军	Pang De Takes His Coffin On A Decisive Campaign; Guan Yu Drowns The Seven Armies
Chapter 75	关云长刮骨疗毒 吕子明白衣渡江	Guan Yu Has A Scraped-Bone Surgery; Lü Meng In White Robe Crosses The River
Chapter 76	徐公明大战 <u>沔水</u> 关云长败走 <u>麦城</u>	Xu Huang Fights At The River Mian; Guan Yu Retreats To Maicheng
Chapter 77	<u>玉泉山</u> 关公显圣 <u>洛阳城</u> 曹操感神	Guan Yu Manifests His Sacredness At Mount of The Jade Spring; Cao Cao Is Possessed At Luoyang
Chapter 78	治风疾神医身死 传遗命奸雄数终	Treating A Headache, A Famous Physician Dies; Giving The Last Words, The Crafty Hero Departs
Chapter 79	兄逼弟曹植赋诗 侄陷叔刘封伏法	Brother Oppressing Brother: Cao Zhi Composes Poems; Nephew Harming Uncle: Liu Feng Receives Punishment
Chapter 80	曹丕废帝篡炎刘 汉王正位续大统	Cao Pi Deposes The Emperor, Taking Away The Fortunes of Hans; Liu Bei Assumes The Throne, Continuing The Heritage
Chapter 81	急兄仇张飞遇害 雪弟恨先主兴兵	Eager For Vengeance, Zhang Fei Is Assassinated; Athirst Of Retribution, The First Ruler Goes To War
Chapter 82	孙权降魏受九锡 先主征吴赏六军	Sun Quan Submits To Wei, Receiving The Nine Dignities; The First Ruler Attacks Wu, Rewarding Six Armies
Chapter 83	战 <u>猇亭</u> 先主得仇人 守 <u>江口</u> 书生拜大将	Fighting At Xiaoting, The First Ruler Captures An Enemy; Defending The Three Gorges, A Student Takes Supreme Command
Chapter 84	陆逊营烧七百里 孔明巧布八阵图	Lu Xun Burns All Consecutive Camps; Zhuge Liang Plans The Eight-Array Maze
Chapter 85	刘先主遗诏托孤儿 诸葛亮安居平五路	The First Ruler Confides His Son To The Guardian's Care; Zhuge Liang Calmly Settles The Five Attacks
Chapter 86	难张温秦宓逞天辩 破曹丕徐盛用火攻	Using Words, Qin Mi Overcomes Zhang Wen; Setting Fire, Xu Sheng Defeats Cao Pi
Chapter 87	征南寇丞相大兴师 抗天兵蛮王初受执	Conquering The South Mang, The Prime Minister Marches The Army; Opposing Heaven Troops, The King Of The Mangs Is Captured
Chapter 88	渡 <u>泸水</u> 再缚番王 识诈降三擒孟获	Crossing River Scorpio The Mang King Is Bound The Second Time; Recognizing A Pretended Surrender Meng Huo Is Captured The Third Time
Chapter 89	武乡侯四番用计 南蛮王五次遭擒	The Lord of Wuxiang Uses The Fourth Ruse; The King of Mang Is Captured The Fifth Time
Chapter 90	驱巨善六破蛮兵 烧藤甲七擒孟获	Chasing Off Wild Beasts, The Prime Minister Defeats The Mangs For The Sixth Time;

		Burning Rattan Armors, Zhuge Liang Captures Meng Huo The Seventh Time
Chapter 91	祭泸水汉相班师 伐中原武侯上表	Sacrificing At River Scorpio, The Prime Minister Marches Homeward; Attacking Wei, The Lord Of Wuxiang Presents A Memorial
Chapter 92	赵子龙力斩五将 诸葛亮智取三城	Zhao Yun Slays Five Generals; Zhuge Liang Takes Three Cities
Chapter 93	姜伯约归降孔明 武侯骂死王朗	Jiang Wei Goes Over To Zhuge Liang; Zhuge Liang's Reviles Kill Wang Lang
Chapter 94	诸葛亮乘雪破羌兵 司马懿克日擒孟达	Zhuce Liang Defeats The Qiangs In A Snowstorm; Sima Yi Quickly Captures Meng Da
Chapter 95	马谡拒谏失街亭 武侯弹琴退仲达	Ma Su's Disobedience Causes The Loss Of Jieting; Zhuge Liang's Lute Repulses Sima Yi
Chapter 96	孔明挥泪斩马谡 周鲂断发赚曹休	Shedding Tears, Zhuge Liang Puts Ma Su To Death; Cutting Hair, Zhou Fang Beguiles Cao Xiu
Chapter 97	讨魏国武侯再上表 破曹兵姜维诈献书	Sending A Second Memorial, Zhuge Liang Renews The Attack On Wei; Forging A Letter, Jiang Wei Defeats The Northern Army
Chapter 98	追汉军王双受诛 袭陈仓武侯取胜	Pursuing The Shu Army, Wang Shuang Meets His Death; Raiding Chencang, Zhuge Liang Scores A Victory
Chapter 99	诛葛亮大破魏兵 司马懿入寇西蜀	Zhuce Liang Defeats The Wei Army; Sima Yi Invades The Western Land Of Rivers
Chapter 100	汉兵劫寨破曹真 武侯斗阵辱仲达	Raiding A Camp, The Shu Soldiers Defeat Cao Zhen; Contesting Array Battles, Zhuge Liang Shames Sima Yi
Chapter 101	出陇上诸葛妆神 奔剑阁张郃中计	Going Out From Longshang, Zhuge Liang Dresses As A God; Dashing Toward Saber Pass, Zhang He Falls Into A Snare
Chapter 102	司马懿占北原渭桥 诸葛亮造木牛流马	Sima Yi Occupies The Banks Of River Taurus; Zhuge Liang Constructs Mechanical Bullocks And Horses
Chapter 103	上方谷司马受困 五丈原诸葛禳星	In Gourd Valley, Sima Yi Is Trapped; In Wuzhang Hills, Zhuge Liang Invokes The Stars
Chapter 104	陨大星汉丞相归天 见木像魏都督丧胆	A Falling Star: The Prime Minister Ascends To Heaven; A Wooden Statue: The Commander-in-Chief Is Terrified
Chapter 105	武侯预伏锦囊计 魏主拆取承露盘	The Lord of Wuxiang Leaves A Plan In The Silken Bag; The Ruler of Wei Removes The Bronze Statue With The Dew Bowl
Chapter 106	公孙渊兵败死襄平 司马懿诈病赚曹爽	Suffering Defeat, Gongsun Yuan Meets His Death In Xiangping; Pretending Illness, Sima Yi Deceives Cao Shuang
Chapter 107	魏主政归司马氏 姜维兵败牛头山	The Ruler of Wei Hands Over The Power To Sima Yi; Jiang Wei Is Defeated At Ox Head Hills
Chapter 108	丁奉雪中奋短兵 孙峻席间施密计	In The Snow, Ding Feng Wins A Victory; At A Banquet, Sun Jun Executes A Secret Plan
Chapter 109	困司马汉将奇谋 废曹芳魏家果报	A Ruse Of A Han General: Sima Zhao Is Surrounded; Retribution For The House Of Wei: Cao Fang Is Dethroned
Chapter 110	文鸯单骑退雄兵 姜维背水破大敌	Riding Alone, Wen Yang Repulses A Brave Force; Following The River, Jiang Wei Defeats The Enemy
Chapter 111	邓士载智败姜伯约 诸葛亮诞义讨司马昭	Deng Ai Outwits Jiang Wei; Zhuge Dan sends armed forces to suppress Sima Zhao
Chapter 112	救寿春于途死节 取长城伯约麇兵	Rescuing Shouchun, Yu Quan Dies Nobly; Attacking Changcheng, Jiang Wei Mobilizes
Chapter 113	丁奉定计斩孙綝	Ding Feng Makes A Plan To Slay Sun Chen;

	姜维斗阵破邓艾	Jiang Wei Arrays A Battle To Defeat Deng Ai
Chapter 114	曹髦驱车死南阙 姜维弃粮胜魏兵	Driving To The South Gate, Cao Mao Plunges Into Death; Abandoning Stores, Jiang Wei Defeats The Wei Army
Chapter 115	诏班师后主信谗 托屯田姜维避祸	Listening To Slander, The Latter Ruler Recalls His Army; Living In Farms, Jiang Wei Avoids Disaster
Chapter 116	钟会分兵汉中道 武侯显圣定军山	On Hanzhong Roads, Zhong Hui Divides The Army; In Dingjun Mountain, The Martial Lord Shows His Apparition
Chapter 117	邓士载偷度阴平 诸葛瞻战死绵竹	Deng Ai Gets Through The Yinping Mountains; Zhuge Zhan Falls In The Battlefield Of Mianzhu
Chapter 118	哭祖庙一王死孝 入西川二士争功	Weeping At The Ancestral Temple, A Filial Prince Dies; Marching To The Western Land Of Rivers, Two Leaders Competes
Chapter 119	假投降巧计成虚话 再受禅依样画葫芦	The False Surrender: A Wit Scheme Becomes A Vain Plan; The Abdication: Later Seeds Learns From The Ancient
Chapter 120	荐杜预老将献新谋 降孙皓三分归一统	Recommending Du Yu, An Old General Offers New Plans; Capturing Of Sun Hao, Three Kingdoms Becomes One

Note: the place names on which I strikethrough means all the places' name showing in the titles, for example “桃园”; the places' name on which I underline means the “scenicalized places”, for example, “北海”.

Chart 9

Chapter Titles in the *Sanguozhi Tongsu Yanyi* (Jiajing Edition)

Chapter's Order	Chapter Titles (Chinese)	Chapter Titles (English)
Chapter 1	祭天地桃园结义	Swear Brotherhood In The Peach Garden
Chapter 2	刘玄德斩寇立功	Liu Xuande Shatters The Rebels
Chapter 3	安喜张飞鞭督邮	Anxi Xian Zhang Fei Whips The Government Officer
Chapter 4	何进谋杀十常侍	He Jin Plots to Kill The Eunuchs
Chapter 5	董卓议立陈留王	Dong Zhuo Denounces Ding Yuan
Chapter 6	吕布刺杀丁建阳	Lü Bu Murders Ding Jianyang
Chapter 7	废汉君董卓弄权	Dong Zhuo Disposed The Emperor
Chapter 8	曹孟德谋杀董卓	Cao Cao Murders Dong Zhuo
Chapter 9	曹操起兵伐董卓	Cao Cao Dispatches Troops to Kill Dong Zhuo
Chapter 10	虎牢关三战吕布	Three Brothers Fight Against Lü Bu
Chapter 11	董卓火烧长乐宫	Dong Zhuo Burns The Capital
Chapter 12	袁绍孙坚夺玉玺	Yuan Shao and Sun Jian Fight For The Imperial Hereditary Seal
Chapter 13	赵子龙磐河大战	Zhao Zilong Fights At The River Pan
Chapter 14	孙坚跨江击刘表	Sun Jian Attacks Liu Biao Across The Great River
Chapter 15	司徒王允说貂蝉	Wang Yun Persuades Diaochan
Chapter 16	凤仪亭布戏貂蝉	Lü Bu Teases Diaochan At Phoenix Pavillion
Chapter 17	王允授计诛董卓	Wang Yun Gives Advices To Kill Dong Zhuo
Chapter 18	李傕郭汜寇长安	Li Jue And Guo Si Invade Chang'an
Chapter 19	李傕郭汜杀樊稠	Li Jue And Guo Si Kill Fan Chou
Chapter 20	曹操兴兵报父仇	Commanding An Army, Cao Cao Marches to Avenge His Father
Chapter 21	刘玄德北海解围	Liu Xuande Raises A Siege At Beihai
Chapter 22	吕温侯濮阳大战	Lü Bu Fights At Puyang
Chapter 23	陶恭祖三让徐州	Tao Qian Thrice Offers Xuzhou To Liu Bei
Chapter 24	曹操定陶破吕布	Cao Cao Defeats Lü Bu At Dingtao
Chapter 25	李傕郭汜乱长安	Li Jue And Guo Si Duel In Chang'an
Chapter 26	杨奉董承双救驾	Yang Feng And Dong Cheng Rescue The Emperor
Chapter 27	迁銮輿曹操秉政	Cao Cao Moves The Court To Xuchang
Chapter 28	吕布夜月夺徐州	Lü Bu Night-Raids Xuzhou

Chapter 29	孙策大战太史慈	Sun Ce Fights Against The Little Prince
Chapter 30	孙策大战严白虎	Sun Ce Cuts Short The White Tiger King
Chapter 31	吕奉先辕门射戟	In The Camp Gate, Lu Bu Shoots The Halberd
Chapter 32	曹操兴兵击张绣	Cao Cao Fights Against Zhang Xiu
Chapter 33	袁术七路下徐州	Yuan Shu Marches Out An Army Of Seven Divisions
Chapter 34	曹操会兵击袁术	Cao Cao United Forces To Fight Yuan Shao
Chapter 35	决胜负贾诩谈兵	Giving Counsels, Jia Xu Directs A Great Victory
Chapter 36	夏侯惇拔矢啖睛	Braving Battlefield, Xiahou Dun Loses An Eye
Chapter 37	吕布败走下邳城	Lü Bu Flees After Defeat In Xiapi
Chapter 38	白门曹操斩吕布	Cao Cao Slays Lü Bu in Baimen
Chapter 39	曹孟德许田射鹿	Cao Cao Organizes A Hunting Expedition In Xutian
Chapter 40	董承密受衣带诏	Dong Cheng Receives A Secret Command In The Palace
Chapter 41	青梅煮酒论英雄	In A Plum Garden, Cao Cao Discusses Heroes
Chapter 42	关云长袭斩车胄	Using The Host's Forces, Guan Yu Takes Xuzhou
Chapter 43	曹公分兵拒袁绍	Cao Cao Divides Forces To Fight Against Yuan Shao
Chapter 44	关张擒刘岱王忠	Guan Yu And Zhang Fei Captures Two Generals
Chapter 45	祢衡裸体骂曹操	Mi Heng Slips His Garment And Rails At Traitors
Chapter 46	曹孟德三勘吉平	Cao Mengde Investigates Jiping Three Times
Chapter 47	曹操勒死董贵妃	Cao Cao Murders The Consort Dong
Chapter 48	玄德匹马奔冀州	Xuande Flees to Jizhou
Chapter 49	张辽义说关云长	Zhang Liao
Chapter 50	云长策马刺颜良	Yunchang Urges on A Horse To Kill Yan Liang
Chapter 51	云长延津诛文丑	Yunchang Kills Wenchou At Yanjin
Chapter 52	关云长封金挂印	Guan Yunchang Abandons Rank And Wealth
Chapter 53	关云长千里独行	Guan Yunchang Rides On A Solitary Journey
Chapter 54	关云长五关斩将	Guan Yunchang Slays Generals Through Five Passes
Chapter 55	云长擂鼓斩蔡阳	Yunchang Beats The Drum To Kill Cai Yang
Chapter 56	刘玄德古城聚义	Liu Xuande Fortify Brothers At Gucheng
Chapter 57	孙策怒斩于神仙	Sun Ce Slays Yu Ji
Chapter 58	孙权领众据江东	Sun Quan Lays Hold On The South
Chapter 59	曹操官渡战袁绍	Cao Cao Fights Against Yuan Shao At Guandu

Chapter 60	曹操乌巢烧粮草	Cao Cao Burns Army Provisions At Wuchao
Chapter 61	曹操合亭破袁绍	Cao Cao Overcomes Yuan Shao In Cangting
Chapter 62	刘玄德败走荆州	Liu Xuande Flees After Defeat At Jingzhou
Chapter 63	袁谭袁尚争冀州	Yuan Tan And Yuan Shang Fights To Get Jizhou
Chapter 64	曹操决水淹冀州	Cao Cao Cuts River Zhang And Floods Jizhou
Chapter 65	曹操引兵取壶关	Cao Cao Draw The Army To Take Huguan
Chapter 66	郭嘉遗计定辽东	Guo Jia Bequeathes To Take Over Liaodong
Chapter 67	刘玄德襄阳赴会	Liu Xuande Attends The Meeting At Xiangyang
Chapter 68	玄德跃马跳檀溪	Xuande Spurs The Horse Across The tan Torrent
Chapter 69	刘玄德遇司马徽	Liu Xuande Meets Sima Hui
Chapter 70	玄德新野遇徐庶	Xuande Meets Xu Shu At Xinye
Chapter 71	徐庶定计取樊城	Xu Shu Uses Strategies To Take Over Fancheng
Chapter 72	徐庶走荐诸葛亮	Xu Shu's Affection: Zhuge Liang Is Recommended
Chapter 73	刘玄德三顾茅庐	Liu Xuande Pays Three Visits To The Sleeping Dragon Ridge
Chapter 74	玄德风雪访孔明	Xuande Visits Kongming In A Snowy Night
Chapter 75	定三分亮出茅庐	Plans For The Three Kingdoms, Zhuge Liang Goes Out From Cottage
Chapter 76	孙权跨江破黄祖	Sun Quan Kills Huangzu Across The Great River
Chapter 77	孔明遗计救刘琦	Kongming Uses Strategies To Rescue Liu Qi
Chapter 78	诸葛亮博望烧屯	Zhuge Liang Burns Villiage At Bowang
Chapter 79	献荆州策说刘琮	Can Persuades Liu Cong To Give Up Jingzhou
Chapter 80	诸葛亮火烧新野	Zhuge Liang Burns Xinye
Chapter 81	刘玄德败走江陵	Liu Xuande Flees After Defeat At Jiangling
Chapter 82	长坂坡赵云救主	Zhao Yun Rescues The Child Lord At Changban Po
Chapter 83	张益德据水断桥	Zhang Yide Breaks The Bridge By Taking Advantages of River
Chapter 84	刘玄德败走夏口	Liu Xuande Flees After Defeat At Xiakou
Chapter 85	诸葛亮舌战群儒	Zhuge Liang Disputes With The Scholars Of The South Land
Chapter 86	诸葛亮智激孙权	Zhuge Liang Stirs Sun Quan
Chapter 87	诸葛亮智说周瑜	Zhuge Liang Persuades Zhou Yu
Chapter 88	周瑜定计破曹操	Zhou Yu Decides To Attack Cao Cao
Chapter 89	周瑜三江破曹操	Zhou Yu Defeats Cao Cao In The Three Gorges
Chapter 90	群英会周瑜智蒋干	In The Meeting Of Heroes, Jiang Gan Is Lured Into A Ruse

Chapter 91	诸葛亮计伏周瑜	Zhuge Liang Uses Strategies To Overcome Zhou Yu
Chapter 92	黄盖献计破曹操	Huang Gai Gives Advices To Defeat Cao Cao
Chapter 93	阚泽密献诈降书	Kan Ze Presents The Treacherous Letter
Chapter 94	庞统进献连环计	Pang Tong Suggests Chaining The Ship Together
Chapter 95	曹孟德横槊赋诗	Cao Cao Draws The Sword Snd Sings A Poem
Chapter 96	曹操三江调水军	Cao Cao Moves Troops At Sangjiang
Chapter 97	七星坛诸葛亮祭风	On The Seven Stars Altar, Zhuge Sacrifices To The Winds
Chapter 98	周公瑾赤壁鏖兵	Zhou Gongjin Fights Hard At The Red Cliff
Chapter 99	曹操败走华容道	Cao Cao Flees After Defeat At Huarong Road
Chapter 100	关云长义释曹操	Guan Yunchang Lifts His Saber To Release Cao Cao
Chapter 101	周瑜南郡战曹仁	Zhou Yu Fights Against Cao Ren At Nanjun
Chapter 102	诸葛亮一气周瑜	Zhuge Liang Angers Zhou Yu For The First Time
Chapter 103	诸葛亮傍略四郡	Zhuge Liang Plans To Take Over Four Regions
Chapter 104	赵子龙智取桂阳	Zhao Zilong Captures Guiyang
Chapter 105	黄忠魏延献长沙	Huang Zhong And Wei Yan Offer Changsha
Chapter 106	孙仲谋合淝大战	Sun Zhongmou Fights At Hefei
Chapter 107	周瑜定计取荊州	Zhou Yu Uses Strategies To Take Over Jingzhou
Chapter 108	刘玄德娶孙夫人	Liu Xuande Marries To Lady Sun
Chapter 109	锦囊计赵云救主	With Help Of The Wise Counsel, Zhao Yun Rescues His Master
Chapter 110	诸葛亮二气周瑜	Zhuge Liang Angers Zhou Yu For The Second Time
Chapter 111	曹操大宴铜雀台	Cao Cao Feasts In The Bronze Bird Tower
Chapter 112	诸葛亮三气周瑜	Zhuge Liang Angers Zhou Yu For The Third Time
Chapter 113	诸葛亮大哭周瑜	Zhuge Liang Cries For Zhou Yu
Chapter 114	秦阻张飞荐凤雏	Zhang Fei Recommends Blooming-Phoenix At Leiyang
Chapter 115	马超兴兵取潼关	Ma Chao Launches An Expedition To Take Tongguan
Chapter 116	马孟起渭桥六战	Ma Mengqi Fights At Wei Bridge
Chapter 117	许褚大战马孟起	Xu Chu Fights Against Ma Mengqi
Chapter 118	马孟起步战五将	Ma Mengqi Fights Against Five Generals
Chapter 119	张永年反难杨修	Zhang Song Turns The Tables On Yang Xiu
Chapter 120	庞统献策取西川	Pang Tong Proposes The Occupation Of Shu

Chapter 121	赵云截汪夺幼主	In The River, Zhao Yun Recovers His Little Master
Chapter 122	曹操兴兵下江南	Cao Cao Sends A Punitive Expedition Against The South
Chapter 123	玄德斩杨怀高沛	Xuan De Kills Yang Huai And Gao Pei
Chapter 124	黄忠魏延大争功	Huang Zhong And Wei Yan Rival With Each Other
Chapter 125	落凤坡箭射庞统	Pang Tong Is Shot At Luofeng Po
Chapter 126	张益德义释严颜	Zhang Yide Releases Yan Yan
Chapter 127	孔明定计捉张任	Kongming Plans For The Capture Of Zhang Ren
Chapter 128	杨阜借兵破马超	Yang Fu Borrows Soldiers To Destroy Ma Chao
Chapter 129	葭萌张飞战马超	Zhang Fei Fights Against Ma Chao At Jiameng
Chapter 130	刘玄德平定益州	Liu Xuande Takes The Protectorship Of Yiazhou
Chapter 131	关云长单刀赴会	Armed With Sword, Guan Yu Goes To A Feast Alone
Chapter 132	曹操杖杀伏皇后	Cao Cao Kills Empress Fu
Chapter 133	曹操汉中破张鲁	Cao Cao Defeats Zhang Lu At Hanzhong
Chapter 134	张辽大战逍遥津	Zhang Liao Fights At Xiaoxiao Ferry
Chapter 135	甘宁百骑劫曹营	Gan Ning's Hundred Horsemen Raid The Northern Camp
Chapter 136	魏王宫左慈掷杯	Zuo Ci's Flung-Down Cup Fools Cao Cao At Wei Palace
Chapter 137	曹操试神卜管辂	Cao Cao Souns Out Guan Lu
Chapter 138	耿纪韦晃讨曹操	Geng Ji And Wei Chao Sends A Punitive Expedition Against Cao Cao
Chapter 139	瓦口张飞战张郃	Zhang Fei Defeats Zhang He At Wakou
Chapter 140	黄忠严颜双建功	Huang Zhong And Yan Yan Achieves Goals
Chapter 141	黄忠馘斩夏侯渊	Huang Zhong Kills Xiahou Yuan
Chapter 142	赵子龙汉水大战	Zhao Zilong Fights At Han River
Chapter 143	刘玄德智取汉中	Liu Xuande Takes Hanzhong
Chapter 144	曹孟德忌杀杨修	Cao Mengde Kills Yang Xiu
Chapter 145	刘备进位汉中王	Liu Bei Becomes Prince Of Hanzhong
Chapter 146	关云长威震华夏	Guan Yunchang's Formidable Renown Gives His Authority Over The Whole Country
Chapter 147	庞德抬榇战关公	Pang De Takes His Coffin On A Decisive
Chapter 148	关云长水淹七军	Guan Yu Drowns The Seven Armies
Chapter 149	关云长刮骨疗毒	Guan Yu Has A Scraped-Bone Surgery
Chapter 150	吕子明智取荆州	Lü Ziming Takes Jingzhou
Chapter 151	关云长大战徐晃	Guan Yunchang Fights Against Xu Huang

Chapter 152	关云长夜走 <u>麦城</u>	Guan Yunchang Retreats To Maicheng
Chapter 153	<u>玉泉山</u> 关公显圣	Guan Yu Manifests His Sacredness At Mount of The Jade Spring
Chapter 154	汉中王痛哭关公	The King of Hanzhong Cries For Guan Yu
Chapter 155	曹操杀神医华陀	Cao Cao Kills A Famous Physician
Chapter 156	魏太子曹丕秉政	The Prince of Wei, Cao Pi, Takes The Power
Chapter 157	曹子建七步成章	Cao Zijian Makes A Poem Within Seven Steps
Chapter 158	汉中王怒杀刘封	The King Of Hanzhong Kills Liu Feng
Chapter 159	废献帝曹丕篡汉	Cao Pi Deposes The Emperor, Taking Away The Fortunes of Hans
Chapter 160	汉中王 <u>成都</u> 称帝	The King Of Hanzhong Assumes The Throne In Chengdu
Chapter 161	范强张达刺张飞	Fan Qiang And Zhang Da Murder Zhang Fei
Chapter 162	刘先主兴兵伐吴	Liu Bei Sends An Army To Attack Wu
Chapter 163	吴臣赵咨说曹丕	The State Official Zhao Zi Persuades Cao Pi
Chapter 164	关兴斩将救张苞	Guan Xing Kills Generals To Rescue Zhang Bao
Chapter 165	刘先主 <u>猇亭</u> 大战	Liu Bei Fights At Xiaoting
Chapter 166	陆逊定计破蜀兵	Lu Xun Descides To Capture Shu Army
Chapter 167	先主夜走 <u>白帝城</u>	Liu Bei Retreats To Baidi Town
Chapter 168	八阵图石伏陆逊	The Eight-Array Maze Captures Lu Xun
Chapter 169	<u>白帝城</u> 先主托孤	The First Ruler Confides His Son To The Guardian's Care
Chapter 170	曹丕五路下 <u>西川</u>	Cao Pi Attacks Xichuan From Five Directions
Chapter 171	难张温秦宓论天	Using Words, Qin Mi Overcomes Zhang Wen
Chapter 172	泛龙舟魏主伐吴	Floating On The Gragon Boat, The Master of Wei Attacks Wu
Chapter 173	孔明兴兵征孟获	Kongming Sends The Army To Capture Meng Huo
Chapter 174	诸葛亮一擒孟获	Zhuge Liang Captures Meng Huo For The First Time
Chapter 175	诸葛亮二擒孟获	Zhuge Liang Captures Meng Huo For The Second Time
Chapter 176	诸葛亮三擒孟获	Zhuge Liang Captures Meng Huo For The Third Time
Chapter 177	诸葛亮四擒孟获	Zhuge Liang Captures Meng Huo For The Fourth Time
Chapter 178	诸葛亮五擒孟获	Zhuge Liang Captures Meng Huo For The Fifth Time
Chapter 179	诸葛亮六擒孟获	Zhuge Liang Captures Meng Huo For The Sixth Time

Chapter 180	诸葛亮七擒孟获	Zhuge Liang Captures Meng Huo For The Seventh Time
Chapter 181	孔明秋夜祭泸水	Kongming Sacrifices At River Scorpio
Chapter 182	孔明初上出师表	Kongming Presents A Memorial
Chapter 183	赵子龙大破魏兵	Zhao Zilong Defeats Wei Army
Chapter 184	诸葛亮智取三郡	Zhuge Liang Takes Three Cities
Chapter 185	孔明以智伏姜维	Kongming Captures Jiang Wei
Chapter 186	孔明祁山破曹真	Kongming Captures Cao Zhen At Qi Mountain
Chapter 187	孔明大破铁车兵	Kongming Defeats The Army with Iron Vehicles
Chapter 188	司马懿智擒孟达	Sima Yi Captures Meng Da
Chapter 189	司马懿智取街亭	Sima Yi Captures Jieting
Chapter 190	孔明智退司马懿	Sima Yi Is Retreated By Kongming
Chapter 191	孔明挥泪斩马谡	Shedding Tears, Kongming Kills Ma Su
Chapter 192	陆逊石亭破曹休	Lu Xun Defeats Cao Xiu At Shiting
Chapter 193	孔明再上出师表	Kongming Sends A Second Memorial
Chapter 194	诸葛亮二出祁山	Zhuge Liang Comes Out From Qi Mountain For The Second Time
Chapter 195	孔明遗计斩王双	Kongming Gives Advices To Kill Wang Shuang
Chapter 196	诸葛亮三出祁山	Zhuge Liang Comes Out From Qi Mountain For The Third Time
Chapter 197	孔明智败司马懿	Kongming Defeats Sima Yi
Chapter 198	仲达兴兵寇汉中	Zhongda Sends Army To Attack Hanzhong
Chapter 199	诸葛亮四出祁山	Zhuge Liang Comes Out From Qi Mountain For The Fourth Time
Chapter 200	孔明祁山布八阵	Kongming Puts Eight Battle Array In Qi Mountain
Chapter 201	诸葛亮五出祁山	Zhuge Liang Comes Out From Qi Mountain For The Fifth Time
Chapter 202	木门道弩射张郃	Zhang He is Shot At Wooden Gate Road
Chapter 203	诸葛亮六出祁山	Zhuge Liang Comes Out From Qi Mountain For The Sixth Time
Chapter 204	孔明造木牛流马	Kongming Constructs Mechanical Bullocks And Horses
Chapter 205	孔明火烧木栅寨	Kongming Burns The Paling Camp
Chapter 206	孔明秋夜祭北斗	Kongming Offers A Sacrifice To The the Big Dipper
Chapter 207	孔明秋风五丈原	Kongming Dies In Wuzhang Hills
Chapter 208	死诸葛走活仲达	A Died Zhuge Retreats A Live Zhongda
Chapter 209	武侯遗计斩魏延	The Lord of Wuxiang Leaves A Plan To Kill Wei Yan
Chapter 210	魏折长安承露盘	The Ruler of Wei Removes The Bronze Statue With The Dew Bowl
Chapter 211	司马懿退公孙渊	Sima Yi Retreats Gongsun Yuan

Chapter 212	司马懿谋杀曹爽	Sima Yi Murders Cao Shuang
Chapter 213	司马懿父子秉政	Sima Yi Takes The State Power
Chapter 214	姜维大战 <u>牛头山</u>	Jiang Wei Fights In Niutou Mountain
Chapter 215	战徐塘吴魏交兵	Wu And Wei Fight Against Each Other At Xutang
Chapter 216	孙峻谋杀诸葛恪	Sun Jun Murders Zhuge Ke
Chapter 217	姜维计困司马昭	Sima Zhao Is Stranded By Jiang Wei
Chapter 218	司马氏废主立君	Sima Family Deposes Its Master
Chapter 219	文鸯单骑退雄兵	Riding Alone, Wen Yang Repulses A Brave Force
Chapter 220	姜维 <u>洮西</u> 败魏兵	Jiang Wei Defeats Wei Army At Taoxi
Chapter 221	邓艾 <u>段谷</u> 破姜维	Deng Ai Defeats Jiang Wei At Duangu
Chapter 222	司马昭破诸葛诞	Sima Zhao Defeats Zhuge Dan
Chapter 223	忠义士于诠死节	Rescuing Loyalist, Yu Quan Dies Nobly
Chapter 224	姜维 <u>长城</u> 战邓艾	Jiang Wei Defeats Deng Ai In Changcheng
Chapter 225	孙琳废吴主孙休	Sun Lin Desposes The Master of Wu, Sun Xiu
Chapter 226	姜维 <u>祁山</u> 战邓艾	Jiang Wei Fights Against Deng Ai In Qi Mountain
Chapter 227	司马昭弑杀曹髦	Sima Zhao Murders Cao Mao
Chapter 228	姜伯约弃车大战	Jiang Boyue Abandons The Vehicle To Fight Against The Enemy
Chapter 229	姜伯约 <u>洮阳</u> 大战	Jiang Boyue Fights At Taoyang
Chapter 230	姜维避祸屯田计	Living In Farms, Jiang Wei Avoids Disaster
Chapter 231	钟会邓艾取 <u>汉中</u>	Zhong Hui And Deng Ai Attack Hanzhong
Chapter 232	姜维大战 <u>剑门关</u>	Jiang Wei Fights At Jianmen Pass
Chapter 233	<u>凿山岭</u> 邓艾袭川	Deng Ai Attacks Xichuan By Cutting Through Mountains
Chapter 234	诸葛瞻大战邓艾	Zhuge Zhan Fights Against Deng Ai
Chapter 235	蜀后主舆榭出降	The Master of Shu Carries A Coffin To Surrender
Chapter 236	邓艾钟会大争功	Deng Ai And Zhong Hui Rival With Each Other
Chapter 237	姜维一计害三贤	Jiang Wei Harms Three Worthy Persons By One Plan
Chapter 238	司马复夺受禅台	Sima Obtains Again The Abdication Platform
Chapter 239	羊祜病中荐杜预	Yang Hu Recommends Du Yu While He Is Sick
Chapter 240	王濬计取 <u>石头城</u>	Wang Rui Ontains Stone Town

Note: the place names on which I strikethrough means all the places' name showing in the titles, for example “~~桃园~~”; the places' name where I put wave underline means the “scenicalized places”, for example, “虎牢关”.

Chart 12b

“Beats” in Each Scene of Chapter 74 of *The Honglou meng*

Scene Order	Scene Type	Beat	
No.1 Scene	Dialogue	Beat 1# (Dialogue)	<p>Action: Zhu-er’s wife followed Patience at her elbow and begging to be let off. 王柱儿媳妇紧跟在后，百般央求。</p> <p>Zhu-er’s wife: “For charity’s sake, don’t tell her, miss! I promise you faithfully, that phoenix will be redeemed.”</p> <p>Reaction: Patience decided to help Zhu-er’s wife 平儿决定帮助王柱儿媳妇。</p> <p>Patience: “So you keep saying” “I’ll tell you what: you get that thing back as quickly as possible and hand it over to me, and I won’t say anything about it to my mistress.”</p>
		Beat 2# (Dialogue)	<p>Action: Zhu-er’s wife was relieved and made an appointment to send the pearl and gold phoenix. 主儿媳妇放下心来并约定送来的时间。</p> <p>Zhu-er’s wife: “You carry on now with whatever you are doing, miss. I’ll have it ready for you by this evening. I’ll bring it to show you as soon as I’ve redeemed it, and then I’ll take it back to Miss Ying’s. How will that be?”</p> <p>Reaction: Patience accepted Zhu-er’s wife’s request. 平儿答应主儿媳妇的请求。</p> <p>Patience: “All right,” said Patience. “But if you don’t turn up with it this evening, you will have only yourself to blame for what happens.”</p>
		Beat 3# (Dialogue)	<p>Action: Xi-feng asked what Tan-chun wanted Patience for. 凤姐询问平儿去探春屋内的原由。</p> <p>“Well?” said Xi-feng, when Patience got back to her apartment. “What did Miss Tan want you for?”</p>

			<p>Reaction: Patience answered to Xi-feng. 平儿回答凤姐问题。</p> <p>Patience: “She was worried that you might have been fretting over this gambling business,” said Patience, smiling. “She asked me how you’d been eating this last day or two.”</p>
		Beat 4# (Dialogue)	<p>Action: Xi-feng mentioned the trouble that some people had just been accusing Cook Liu of being mixed up in the gambling business with her sister, and she was not going to fix this trouble. 凤姐提出柳二媳妇和她妹子通同开局一事，并不放在心上。</p> <p>Xi-feng: “Oh, there’s more trouble, by the way. Some of them have just been here accusing Cook Liu of being mixed up in the gambling business with her sister. ... No matter what frightful things the others get up to, I shall just say ‘Yes, yes’ when I hear about them. ‘Yes, yes’ I shall say, and not give them a single other thought!”</p> <p>Reaction: Patience agreed with Xi-feng’s decision. 平儿赞同凤姐的决定。</p> <p>Patience: “If only you <i>would</i> be like that,” said Patience smiling, “what a blessing it would be for us all!”</p>
No. 2 Scene	Dialogue	Beat 1# (Dialogue)	<p>Action: Jia Lian asked how his mother got to know that he once borrowed stuffs from Faithful, and wanted him to borrow two hundred taels for her. 贾琏询问自己向鸳鸯借当一事如何被母亲知晓，并问他借两百银子。</p> <p>Jia Lian: “More trouble! When I borrowed that stuff from Faithful the other day to pawn, how could Mother have got to hear about it? She had me over there just now and asked me to borrow two hundred taels from at the moment... I’m certain Mother isn’t really short of money. This is sheer, gratuitous trouble-making on her part.”</p>

			<p>Reaction: Xi-feng and Patience thought carefully about this trouble. 凤姐与平儿仔细思考此事原因。</p> <p>Xi-feng: “There were no outsiders here on that occasion. I wonder how the news could have leaked out.”</p> <p>Patience: tried hard to remember who had been present. “I know. There was no one else here that day while you were talking to Faithful, but in the evening, when she sent the stuff round, that mother of Simple’s who works for Her Old Ladyship called in with some laundry and afterwards sat quite a long while talking in the kitchen.... I wouldn’t be at all surprised if that’s how it got about.”</p>
		Beat 2# (Dialogue)	<p>Action: Patience called some of the junior maids in to question them. 平儿唤小丫头来询问消息走漏一事。</p> <p>Patience: “Which of you told Simple’s mother the other day what was in that trunk?”</p> <p>Reaction: 众丫头无人承认自己走漏此事。</p> <p>The maids: “We’re always most careful not to say too much to anyone. When people ask us anything, we always say that we don’t know. We’d certainly never have told her <i>that!</i>”</p>
		Beat 3# (Dialogue)	<p>Action: Xi-feng asked maids to take some of her gold things to get them two hundred taels and gave the money to Miss Xing. 凤姐着人拿钱先去应付邢夫人。</p> <p>Reaction: Jia Lian asked Xi-feng to get more money and was refused by Xi-feng. 贾琏央求多拿，被凤姐拒绝。</p> <p>Jia Lian: “Might as well raise four hundred taels while you are about it.” “We could do with another two hundred ourselves.”</p> <p>Xi-feng: “I don’t see that at all.” “We don’t really need two hundred taels ourselves. And in any case. If we raise so much now, where is the</p>

			money coming from later for getting the things out of pawn?”
		Beat 4# (Dialogue)	<p>Action: Xi-feng analysed the whole thing 凤姐分析贾琏向鸳鸯借当一事。</p> <p>Xi-feng: “It’s too bad! Poor Faithful will be in trouble over this, and all because of us.”</p> <p>Reaction: Patience comforted Xi-feng and gave her some suggestions, Xi-feng commented on Patience’s suggestion. 平儿宽慰凤姐并出主意，凤姐补充评价平儿的主意。</p> <p>Patience: “It’s not a big trouble.... We just need to pretend that we know nothing about it.”</p> <p>Xi-feng: “It’s true. However, you and I know about it. What about others who don’t know about this trouble? How couldn’t they get suspicious?”</p>
No.3 Scene	Dialogue	Beat 1# (Dialogue)	<p>Action: Lady Wang came to Xi-feng’s room with an angry expression on her face, and Xi-feng asked lady Wang what she was coming for.王夫人怒气冲冲来到凤姐屋内，凤姐询问王夫人来由。</p> <p>Xi-feng: “It’s an unusual honor to have you here, Aunt.”</p> <p>Reaction: Lady Wang commanded Patience to leave the room.王夫人呵斥平儿出去。</p> <p>Lady Wang: “Patience, leave the room!”</p>
		Beat 2# (Dialogue)	<p>Action: Lady Wang drew an embroidered pouch from her sleeve and threw it on the kang and shouted at Xi-feng.王夫人从袖内掷出一个香袋并怒气询问凤姐。</p> <p>Lady Wang, who appeared to be on the point of weeping, drew an embroidered pouch from her sleeve and threw it on the kang. “Look at that!”</p> <p>Reaction: Xi-feng picked up the pouch and asked where this pouch came from, Lady Wang explained angrily.凤姐捡起香袋并询问王夫人如何得到此香袋。</p>

			<p>Xi-feng hastily picked it up and found herself, to her great surprise, looking at a lewd picture, beautifully embroidered in silks.</p> <p>“Where did you get it from?” she asked.</p>
		<p>Beat 3# (Dialogue)</p>	<p>Action: Lady Wang asked Xi-feng again how she leaft this pouch there.王夫人质问凤姐如何把香袋遗到大观园。</p> <p>Lady Wang: “Where did <i>I</i> get it from? <i>I</i> sit all day at the bottom of a well... I think it’s for <i>you</i> to tell <i>me</i> how it came to be dropped there.”</p> <p>Reaction: Xi-feng asked Lady Wang why she thought it definitely belongs to hers, and Lady Wang explained her reason.凤姐反问王夫人如何就断定香袋是她身上之物。</p> <p>Xi-feng: “How do you know it’s mine?”</p> <p>Lady Wang: “How can you ask me that? Who in this household apartment you and Lian <i>could</i> a thing like this belong to...It would be better to die than that such a thing should happen.”</p>
		<p>Beat 4# (Dialogue)</p>	<p>Action: Xi-feng explained to Lady Wang that the pouch doesn’t belong to hers.凤姐向王夫人解释香袋并非属于她。</p> <p>Xi-feng: “What you say is no doubt very reasonable, Aunt, and I have no wish to argue with you, but I really don’t own anything like this and I really must ask you to reconsider one or two of the things you have said. First of all...So I really must ask you to reconsider.”</p> <p>Reaction: Lady Wang believed to what Xi-feng said.王夫人相信凤姐所说。</p> <p>Lady Wang: “You can get up.” “It was wrong of me to accuse you...I was terribly upset when I unwrapped it and saw what it was.”</p>
		<p>Beat 5# (Dialogue)</p>	<p>Action: Xi-feng suggested to Lady Wang that they could use this chance to make an order in the Great View Garden.凤姐建议王夫人利用此次机会借机整顿大观园。</p>

			<p>Xi-feng: “The first thing to do is to try not to be so upset... We should pick four or five of our trusted servants to do the investigating...and send them into the Garden are replacements of the women who have been dismissed...In that way we can both avoid having trouble and at the same time make a considerable reduction in our expenses.”</p> <p>Reaction: Lady Wang agreed with Xi-feng’s suggestion.王夫人同意凤姐的建议。</p> <p>Lady Wang: “You’re of course right.... The important thing now is to call in Zhou Rui’s wife and one or two of our other women and get them to begin these secret investigations for us as quickly as possible.”</p>
No.4 Scene	Dialogue	Beat 1# (Dialogue)	<p>Action: Lady Wang sent Wang Shanbao’s wife to go with others into the Garden and keep an eye on them for her.王夫人派王善保家的进大观园内照管。</p> <p>Lady Wang: “Just the person! After you have reported back to your mistress, you will be able to go with these others into the Garden and keep an eye on them for me.”</p> <p>Reaction: Wang Shanbao’s wife joyfully accepted this mission and said bad words to Lady Wang of those girls living in the Garden. Lady Wang agreed with Wang Shanbao’s wife.王善保家的十分乐意地接受此项任务并向王夫人进谗言，王夫人同意王善保家所说的。</p> <p>Wang Shanbao’s wife: “We’ll get to the bottom of this easy enough, don’t you worry, madam. What you need in that Garden is more discipline...and it is a charge which none of us is willing to stand up to.”</p> <p>Lady Wang: Agreed with Wang Shanbao’s wife. “Yes, I suppose the girls who wait on the young mistresses <i>are</i> inclined to be a bit spoiled.”</p>

		<p>Beat 2# (Dialogue)</p>	<p>Action: Wang Shanbao’s wife said bad words of Skybright to Lady Wang 王善保家的诬晴雯。</p> <p>Wang Shanbao’s wife: “The young mistresses’ maids are by no means the worst. The worst of the lot is that Skybright that works in Bao-yu’s room.... Not much of the maidservant about <i>her!</i>”</p> <p>Reaction: Lady Wang thought of Skybright and asked Xi-feng, Xi-feng answer to Lady Wang.王夫人记起晴雯并问凤姐，凤姐回答王夫人。</p> <p>Lady Wang: She turned to Xi-feng questioningly. “I remember last time I was in the Garden with Lady Jia seeing a maid, a snaky-waisted girl with narrow, sloping shoulders and something of your Cousin Lin about the eyes...I wonder if this is the same girl? It sounds uncommonly like her.”</p> <p>Xi-feng: “Skybright is certainly the best-looking of the maids...I wouldn’t like to say for sure that it was.”</p>
		<p>Beat 3# (Dialogue)</p>	<p>Action: Wang Shanbao’s wife suggested to call for Skybright 王善保家的提议去叫晴雯。</p> <p>Wang Shanbao’s wife: “There’s no need to go on wondering. We can call her here this minute and Her Ladyship can see for herself whether it’s her or not.”</p> <p>Reaction: Lady Wang got angry and sent maids to call for Skybright 王夫人大怒并着人去叫晴雯。</p> <p>Lady Wang: “Whenever I see anyone from Bao-yu’s room, it’s always either Aroma or Musk. Both of them are the kind of plain, simple girl I like...I want you to go over to Master Bao’s place...There is a girl there called Skybright who is very intelligent. You can tell <i>her</i> to come... You are not to say anything to her on the way here.”</p>

		<p>Beat 4# (Dialogue)</p>	<p>Action: Lady Wang sarcastically blamed Skybright for her beauty and tentatively asked Skybright how has Bao-yu been recently.王夫人讥讽晴雯的美丽，并假装询问晴雯宝玉的近况。</p> <p>Lady Wang: “Good gracious me! What swooning Si-shi we here...Is Bao-yu any better?”</p> <p>Reaction: Skybright answered Lady Wang smartly.晴雯巧妙回答王夫人。</p> <p>Skybright: “I don’t often go into Bao-yu’s room, madam, or see much of him, so I am afraid I am not able to tell you... They would be able to give Your Ladyship an answer.”</p>
		<p>Beat 5# (Dialogue)</p>	<p>Action: Lady Wang pretended to blame Skybright for her not taking care of Bao-yu.王夫人假装数落晴雯不留心照顾宝玉。</p> <p>Lady Wang: “Little liar! You’ve got eyes in your head, haven’t you? What’s the good of employing you if you can’t even tell me whether he’s well or nor?”</p> <p>Reaction: Skybright explained smartly. 晴雯巧妙应答。</p> <p>Skybright: “I used to be Her Old Ladyship’s maid. She selected me for night duty in the outer room at Garden Delights...I will do so in future, if Your Ladyship wishes me to.”</p>
		<p>Beat 6# (Dialogue)</p>	<p>Action: Lady Wang believed what Skybright had said and decided to deal with Skybright in a few days.王夫人信以为真并决定几日后处治晴雯。</p> <p>Lady Wang: “Please don’t trouble yourself... I shall be dealing with her in a few days’ time, when I have had a chance of speaking about her to Her Old Ladyship.”</p> <p>Reaction: Skybright left the room, utterly crushed. 晴雯悲愤出门。</p>

			Skybright: Left the room, utterly crushed. She buried her face in her handkerchief as soon as she was outside the door and wept into it every step of the way back to Green Delights.
No.5 Scene	Motion& Dialogue		
No.5. 1 Scene	Motion+ Dialogue	Beat 1# (Dialogue)	<p>Action: Bao-yu asked Xi-feng what they came to his place for. 宝玉问凤姐来由。</p> <p>Baoyu: Was still worrying about Skybright when this party of women came bursting into his courtyard...he ran into Xi-feng and asked her what was happening.</p> <p>Reaction: Xi-feng explained that an important thing lost and they came here to search for it. 凤姐解释说有件重要东西丢了，现来此查一查以便大家都去疑。</p> <p>Xi-feng: “Something important is missing that no one will own up to having taken...so they are searching everyone in order to clear the innocent ones of suspicion.”</p>
		Beat 2# (Motion)	<p>Action: Wang Shanbao’s wife was going to search Skybright’s trunk. 王善保家的正要去搜晴雯的箱子。</p> <p>Wang Shanbao’s wife: “Whose girl’s is this? Why doesn’t she come forward and open it?”</p> <p>Reaction: Skybright came rushing into the room, flung the lid open with a bang, picked the trunk up by its bottom, and emptied its contents on the floor. 晴雯从房间冲出来，掀起箱底，将东西倒在地上。</p> <p>Skybright: To judge from the state her hair was in, had only just got out of bed, came rushing into the room, flung the lid open with a bang, picked the trunk up by its bottom, and emptied its contents on the floor.</p>
		Beat 3# (Dialogue)	<p>Action: Xi-feng was going to search in the next palce and asked the maids whether they had</p>

				<p>searched completely.凤姐欲将搜查下一处，并问下人是否都搜明白了。</p> <p>Xi-feng: “Now have you looked really thoroughly? You’re going to look pretty silly if you have to report back to Lady Wang tomorrow that you couldn’t find anything.”</p> <p>Reaction: The maids replied to Xi-feng. 下人们回答凤姐。</p> <p>The maids: “We’ve been through everything. There’s nothing here that there shouldn’t be.... Anyway, they’re of no consequence.”</p>
No.5. 2 Scene	Motion+ Dialogue	Beat 1# (Dialogue)	<p>Action: Dai-yu was going to get up from the bed to ask what happening here.黛玉欲起身询问凤姐来由。</p> <p>Dai-yu: Had already gone to bed when the arrival of all these people was announced. Unable to guess what they could have come for, she was on the point of getting up to ask when Xi-feng came into her room and begged her to stay in bed.</p> <p>Reaction: Xi-feng stopped her and explained what were they doing here.凤姐嘱咐她睡觉，并解释说片刻就走。</p> <p>Xi-feng: “Go to sleep. We shall be gone again in a moment.”</p>	
		Beat 2# (Motion+ Dialogue)	<p>Action: Wang Shanbao’s wife searched the maids’ room and found some man’s stuff in Nightingale’s room. 王善保家的在紫娟房中搜得男人物品并请凤姐前来观看。</p> <p>Wang Shanbao’s wife: In the course of rummaging through the various trunks and boxes in Nightingale’s room they came across some old amulets... Wang Shanbao’s wife, congratulating herself on what she took to be a significant discovery, called Xi-feng over to witness it.</p>	

				<p>Reaction: Xi-feng explained for Nightingale and Nightingale explained again. 凤姐解释说是宝玉幼时物件，紫娟进一步解释。</p> <p>Xi-feng: “These would be old things of Bao-yu’s. He and the girls here have been seeing each other for years... You could always ask them, if you don’t believe me.”</p> <p>Nightingale: “We’ve had so many other things where these came from and given so many in return that I can’t keep track of them. I couldn’t for the life of me tell you <i>when</i> he gave us these.”</p>
No.5. 3 Scene	Motion + Dialogue	Beat 1# (Dialogue)	<p>Action: Tan-chun stood in the open doorway and waited for the search party when it arrived. 探春开门等待抄园一行人。</p> <p>Tan-chun: Guessing that something serious must have happened to have provoked so ugly reaction. – “Well? What do you want?”</p> <p>Reaction: Xifeng explained to Tan-chun that something important lost and they came here to search for it. 凤姐向探春解释来由。</p> <p>Xi-feng: “Something has been missing and they have been questioning everyone for several days now without being able to find it out who took it...”</p>	
		Beat 2# (Dialogue)	<p>Action: Tan-chun laughed grimly and asked her maids to open the trunks. 探春冷笑并命仆人开箱待检。</p> <p>Tan-chun: “Naturally all my maids are thieves. As a matter of fact, I am their principal fence... because anything they steal is automatically handed over to me.”</p> <p>Then she ordered the maids to open all her boxes.</p> <p>Reaction: Xi-feng tried to comfort Tan-chun and asked Patience to close the trunks. 凤姐试图安抚探春并命平儿关箱。</p>	

				Xi-feng: “I’m only carrying out your mother’s orders, coz. There’s no point in getting offended with me. Quickly, do these things up again for Miss Tan.”
			Beat 3# (Dialogue)	<p>Action: Tan-chun stopped Xi-feng to search hers trunk instead of her maids’ trunks and indicated what would happen to Jia-clan in the future. 探春不许凤姐搜自家丫头的箱子，并开言预示贾家的未来。</p> <p>Tan-chun: “I’ve said that you may search <i>my</i> things, but if you want to search my maids’, I’m afraid that won’t be possible. You see, I am a very hard mistress.... A great household like ours is not destroyed in a day. The beast with a thousand legs is a long time dying.”</p> <p>Reaction: Xi-feng speechlessly looked toward to the maids. 凤姐无言只好看着众媳妇。</p> <p>Xi-feng: darted a look at the women.</p>
			Beat 4# (Dialogue+ Motion)	<p>Action: Zhou Rui’s wife mediated between Tan-chun and Xi-feng and suggested Xi-feng to search for the next one. 周瑞家的圆场并劝凤姐去搜下一家。</p> <p>Zhou Rui’s wife: “Since Miss Tan has said that the girls’ things are all here, Mrs Lian, can’t we go on to another place now and leave her in peace?”</p> <p>Reaction: Xi-feng stood up and was going to leave. 凤姐起身告辞。</p> <p>Xi-feng: responded by rising to her feet and wishing Tan-chun good night.</p>
			Beat 5# (Dialogue)	<p>Action: Tan-chun answered to Xi-feng and warned Xi-feng that she would not accept one more search. 探春回应凤姐的告辞，并警告凤姐下次再来搜她一定不依。</p> <p>Tan-chun: “Are you sure you’ve looked properly? It’s no good coming back tomorrow and asking to look again, because I shan’t let you.”</p>

				<p>Reaction: Xi-feng promised to Tan-chun. 凤姐答应探春。</p> <p>Xi-feng: “If all the maids’ things are in here, there is no need to look.”</p>
			<p>Beat 6# (Dialogue)</p>	<p>Action: Tan-chun laughed coldly and said ironically to Xi-feng.探春冷笑并嘲讽凤姐。</p> <p>Tan-chun: “If you haven’t, you’d better do so now, while you have the chance.”</p> <p>Reaction: Xi-feng faked a smile and answered to Tan-chun.凤姐陪笑回答探春。</p> <p>Xi-feng: “I have already searched your maids’ things and your things sufficiently.”</p>
			<p>Beat 7# (Dialogue)</p>	<p>Action: Tan-chun asked all the maids whether they had finished searching her place.探春问众人是否搜明白了。</p> <p>Tan-chun: “What about the rest of you?”</p> <p>Reaction: All the maids answered to Tan-chun. 众人回复探春。</p> <p>The maids: “We’ve searched enough.”</p>

			<p>Beat 8# (Motion+Dialogue)</p>	<p>Action: Wang Shanbao’s wife showed her total lack of judgment and took hold of a corner of Tan-chun’s jacket and said she had already searched even Tan-chun’s body.王善保家的心内没成算，越众向前拉起探春的衣襟，假装连探春身上都搜过了。</p> <p>Wang Shanbao’s wife: showed her total lack of judgment-for she was in truth a very stupid woman. She had heard something og Tan-chun’s reputation in the past...At all events, she resolved to show how little she held Tan-chun in esteem by indulging in a little horse-play at her expense. Going up to Tan-chun, she took hold of a corner of her jacket and turned it back, grinning all over her face. “There! I’ve even searched Miss Tan, and there’s nothing on her either!”</p> <p>Reaction: Tan-chun slapped on Wang Shanbao’s wife’s face and got completely angry.探春盛怒，掌掴王善保家的。</p> <p>Tan-chun: There was a resounding smack! And a large red mark appeared on the old woman’s face where Tan-chun had hit her.</p> <p>“Who do you think you are? How <i>dare</i> you touch me? It seems that the respect that I and the others show you.... I would rather be searched by you than submit to being pawed over by a slave!”</p>
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			<p>Beat 9# (Dialogue)</p>	<p>Action: Xi-feng blamed Wang Shanbao's wife for being stupidly and comforted Tan-chun.凤姐责备王善保家的愚蠢举动并宽慰探春。</p> <p>Xi-feng: quickly buttoned Tan-chun up again and straightened out Tan-chun's dress, shouting angrily at Wang Shanbao's wife. "You have been drinking again, Nannie. Why do you do it, if it makes you behave so badly? You'd better get out of here, before worse happens!"</p> <p>Reaction: Tan-chun laughed coldly.探春冷笑。</p> <p>Tan-chun: "I'm not upset. If I'd been upset I should have beaten my brains out before I'd have let her touch me. I shall see Grandmother and Lady Wang about this first thing tomorrow, and after that I shall call on Lady Xing and make whatever amends she likes to ask for."</p>
			<p>Beat 10# (Dialogue)</p>	<p>Action: Wang Shanbao's wife complained bitterly of the outrage to her dignity after being retreated hastily from the room.王善保家的自讨没趣，只得在窗外抱怨。</p> <p>Wang Shanbao's wife: "This is the first time anyone has ever struck me... I had rather not go on living!"</p> <p>Reaction: Tan-chun got angry again by what Wan Shanbao's wife had said.探春听罢再次生气。</p> <p>Tan-chun: "Do you hear what that woman is saying? Are you waiting for me to go out there and argue with her myself?"</p>
			<p>Beat 11# (Dialogue)</p>	<p>Action: Scribe hurried outside to take up cudgels for Tan-chun.侍书急忙出去责骂王善保家的。</p> <p>Scribe: "If I were in your shoes, Mrs. Wang, I should have the sense to keep my mouth shut... After all, if <i>you</i> go, who will there be left to worm her way into Her Ladyship's confidence</p>

			and make all our lives a misery by having searches made?” Reaction: Xi-feng was greatly amused. 凤姐夸赞侍书。 Xi-feng: “Good for Scribe! Like mistress, like maid!”
		Beat 12# (Dialogue)	Action: Tan-chun said coldly to Xi-feng. 探春对凤姐冷笑。 Tan-chun: “Oh, we thieves have ready wits. We are all capable of turning a phrase or two. It’s only when it comes to going behind other people’s backs and stirring those in authority up against them that we are not quite so clever.” Reaction: Patience and Zhou Rui’s wife made some soothing remark to Tan-chun, and Xi-feng left for another place. 平儿和周瑞家的安抚探春，凤姐离开去往下一处。 Patience made soothing remark to Tan-chun, simultaneously making a grab at Scribe and pulling her back into the room... Xi-feng remained until she had seen Tan-chun safely put to bed before leading her party off in the direction of Xi-chun’s Spring in Winter room.
No.5. 4 Scene	Dialogue	Beat 1# (Dialogue)	Action: Xi-chun got afraid of Xi-feng’s party. 惜春看到凤姐一行过来，心生害怕。 Being younger and more immature than the other cousins, Xi-chun was much more frightened by this visitation... Reaction: Xi-feng comforted Xi-chun. 凤姐安抚惜春。 It took all of Xi-feng’s efforts to calm her.
		Beat 2# (Narrative)	Action: The maids found in Picture’s trunk a large packet containing thirty or forty silver medallions and a pair of men’s boots and socks. 在入画箱中发现金银镮子及男人的鞋袜。 Reaction: Picture turned pale. 入画黄了脸。
		Beat 3# (Dialogue)	Action: Xi-feng asked where these things from. 凤姐问入画这些东西从何得来。 were

			<p>Xi-feng: “Where did these come from?”</p> <p>Reaction: Picture answered to Xi-feng. 入画回答凤姐问题。</p> <p>Picture: “They were given to my brother by Mr Zhen, madam...so he made a secret arrangement with one of the old nannies to bring things in to me so that I could look after them for him.”</p>
		<p>Beat 4# (Dialogue)</p>	<p>Action: Xi-chun was afraid and asked Xi-feng to take Picture off. 惜春害怕并叫凤姐将入画逐走。</p> <p>Xi-chun: “I knew nothing about this! It is very wicked of her. If you want to beat her, cousin, please do it outside. I’m not used to hearing such things. I think it would distress me.”</p> <p>Reaction: Xi-feng comforted Xi-chun. 凤姐安抚惜春。</p> <p>Xi-feng: “If what you say is true, you can be forgiven for looking after these things...if what you say is not true, you may as well give up hope of living!”</p>
		<p>Beat 5# (Dialogue)</p>	<p>Action: Picture cried and promised that she did not steal these things. 入画哭着承诺她没有偷这些东西。</p> <p>Picture: “I wouldn’t dare lie to you, madam... If they say my brother wasn’t given these things, I shan’t complain if you beat us both to death.”</p> <p>Reaction: Xi-feng accepted Picture’s promise. 凤姐接受入画的请求和发誓，惜春执意要处罚入画。</p> <p>Xi-feng: “I shall certainly ask...I shall let you off this once if you will tell me honestly who brought them in, but you mustn’t ever do this again.”</p> <p>Xi-chun: “Don’t let her off! There are so many maids, If the older ones see her getting away with it, there’s no knowing what they will get</p>

				up to. <i>You</i> may want to forgive her, but <i>I</i> don't.”
			Beat 6# (Dialogue)	<p>Action: Xi-feng asked who the one was brought these things to Picture. 凤姐问入画这些东西从何而来。</p> <p>Xi-feng: “She seems to me a pretty sensible girl as rule.... Tell me who it was.”</p> <p>Reaction: Xi-chun answered that it was Old Zhang that brought these things to Picture. And Xi-feng asked the maids to take these things first and then left Xi-chun’s place. 惜春告诉凤姐是张妈所为，凤姐着人讲这些东西先收好。</p> <p>Xi-chun: “Oh, I can tell you that. It’s sure to have been that Old Zhang woman from the rear gate....in return for which, of course, they give her their protection.”</p>
No.5. 5 Scene	Narrative+ Dialogue		Beat 1# (Dialogue)	<p>Action: Xi-feng’s maids searched the trunks in Ying-chun’s place and Wang Shanbao’s wife was going to hide what Chess owned in the trunk. 凤姐来到迎春住处，王善保家的偏袒司棋。</p> <p>Wang Shanbao’s wife: merely picked up one or two things lying on the top of it before hurriedly pronouncing that there was “nothing there”.</p> <p>Reaction: Zhou Rui’s wife intervened to prevent Wang Shanbao’s wife. 周瑞家的及时阻止了王善保家的举动。</p> <p>Zhou Rui’s wife: “Now just a minute. Whether there is or not, you’ve got to go through it properly, the same as you did the rest, out of fairness to the others.”</p>

			<p>Beat 2# (Narrative)</p>	<p>Action: Xi-feng opened Chess's trunk and found the relationship between Chess and .凤姐打开司棋的箱子并发现了司棋与潘又安的恋爱关系。</p> <p>Xi-feng: From handling so many bills, invoices... "Since your visit last month my parnts have found out about us but can't do anything...your loving kit cousin PAN YOUAN".</p> <p>Reaction: Xi-feng laughed after reading the letters. Wang Shanbao's wife asked Xi-feng what it contained in Chess's trunk.凤姐看完信之后不怒反乐；王善保家的问凤姐司棋箱中所藏何物。</p> <p>Xi-feng: Xi-feng could hardly restrain herself from laughing out loud.</p> <p>Wang Shanbao's wife: "What is it, madam? An account? I suppose you are laughing because there is some mistake in it."</p>
			<p>Beat 3# (Dialogue)</p>	<p>Action: Xi-feng asked Wang Shanbao's wife why Chess's cousin's family name is Pan instead of Wang.凤姐询问王善保家的为何司棋的表弟潘又安不姓王反姓潘。</p> <p>Xi-feng: "It certainly doesn't balance properly, if you are Chess's grandmother, shouldn't her kit-cousin be a Wang?"</p> <p>Reaction: Wang Shanbao's wife explained to Xi-feng. 王善保家的向凤姐解释。</p> <p>Wang Shanbao's wife: "She has a kit-cousin on her father's side, her father's sister's son. Pan You-an, that boy who ran away-he's her kit-cousin."</p>
			<p>Beat 4# (Dialogue)</p>	<p>Action: Xi-feng read the letter to Wang Shanbao's wife.凤姐将信读给王善保家的。</p> <p>Xi-feng: "That makes sense. Would you like me to read you the letter?" She proceeded to do so, to the great astonishment of all present.</p>

			<p>Reaction: All the maids were shocked, and Wang Shanbao's wife was embarrassed. 众人都惊住了，王善保家的羞愧万分。</p> <p>Wang Shanbao's wife: who had sought out the wrongdoing of others with such single-minded persistency, was now mortified to discover that the only wrongdoer she had succeeded in unmasking was her own granddaughter.</p>
		<p>Beat 5# (Dialogue)</p>	<p>Action: Zhou Rui's wife asked what Wang Shanbao's wife was going to say about this affair. 周瑞家的问王善保家的将如何处理此事。</p> <p>Zhou Rui's wife: "Did you hear that, Mrs Wang? Couldn't be clearer than that, could it? No talking a way out of that one! So what do we do now?"</p> <p>Reaction: Wang Shanbao's wife was too embarrassed; Xi-feng replied ironically that it was a good thing that Chess brought a son-in-law to Wang Shanbao's wife; Wang Shanbao's wife slapped on her own face. 王善保家的羞愧万分；凤姐讥讽王善保家的说这是一桩好事，司棋为王善保家的私自领回来一个女婿；王善保家的自打耳光。</p> <p>Wang Shanbao's wife: heartily wished that it were possible to slip through some crack and disappear into the ground.</p> <p>Xi-feng: "One must look on the bright side. The girl has quietly gone off and chosen herself a husband. At least her grandmother is saved the bother of choosing one for her!"</p> <p>Wang Shanbao's wife: slapped her own face and reproached herself.</p>
No.6 Scene	Dialogue	<p>Beat 1# (Dialogue)</p>	<p>Action: Xi-chun told You-shi what happened last night. 惜春告诉尤氏昨夜之事。</p> <p>Xi-chun: launched into a long and detailed account of what had happened the previous</p>

			<p>night. She also sent someone round to ask Zhou Rui's wife for the things that had been found in Picture's trunk.</p> <p>Reaction: You-shi rebuked Picture. 尤氏责备入画。</p> <p>You-shi: "Stupid creature!"</p>
		<p>Beat 2# (Dialogue)</p>	<p>Action: Xi-chun blamed You-shi it was her fault that made Picture the way she was. 惜春责备是尤氏等人的纵容。</p> <p>Xi-chun: "Why do you call her names? It was your laxness which made her the way she is....I don't care what you do with her-beat her, kill her, sell her-I just want to be rid of her."</p> <p>Reaction: Picture knelt down and implored her mistress not to send her away; You-shi helped Picture. 入画跪求惜春不要打发她走; 尤氏帮入画说话。</p> <p>Picture: knelt down and implored her mistress most piteously not to send her away.</p> <p>You-shi: "It was only a single lapse on her part. I'm sure she won't do it again. Think of all the years of service she has given you."</p>
		<p>Beat 3# (Dialogue)</p>	<p>Action: Xi-chun showed her waywardness of youth and proposed to stop going round to Ning-guo House. 惜春展现了自己孤介的性格并要杜绝宁国府。</p> <p>Xi-chun: "And it isn't only Picture that I don't want to see any more. The same goes for all the rest of you.... If I continue to go round, I am afraid I might get involved in it."</p> <p>Reaction: You-shi got angry after hearing what Xi-chun had said; Xi-chun said sneeringly and explained why she wanted to stop going round Ning-guo House. 尤氏听罢生气; 惜春冷笑解释自己为何要杜绝宁国府。</p> <p>You-shi: "Who has been talking about us? And what, pray, have they found to talk about... I</p>

			<p>should have thought it was up to you to ask them what they meant by it.”</p> <p>Xi-chun: “That’s rather strange advice coming from you. A girl like me is supposed to keep well away from scandal, not go running headlong towards it... <i>I</i> don’t want to have anything to do with it.”</p>
		<p>Beat 4# (Dialogue)</p>	<p>Action: You-shi was half angered and half amused by Xi-chun’s rudeness. 尤氏被惜春的一番话弄得又气又笑。</p> <p>You-shi: “I can see now why people speak of Miss Xi as young for her age. Young and foolish... I really do begin to despair of her.”</p> <p>Reaction: The servant comforted You-shi that it was only because Xi-chun was still young. 众嬷嬷宽慰尤氏说是因为惜春年幼才说出此番话来。</p> <p>The women: “She is <i>still</i> very young. You must expect a few knocks in your dealings with her, Mrs Zhen.”</p>
		<p>Beat 5# (Dialogue)</p>	<p>Action: Xi-chun didn’t agree with the servant, and she thought it was because none of You-shi and other people could read or write. 惜春认为是尤氏及其他人不看书不识字的原因才认为她自己年轻糊涂。</p> <p>Xi-chun: “I may be ‘young’, but there is nothing ‘young’ about what I have just been saying. And since nont of you people can even read or write, how can you have the nerve to call me ‘foolish’?”</p> <p>Reaction: You-shi said sarcastically to Xi-chun. 尤氏讽刺惜春。</p> <p>You-shi: “You are the great scholar, of course. The Top of the List candidate! Stupid people like us cannot hope to compete with you in understanding.”</p>
		<p>Beat 6# (Dialogue)</p>	<p>Action: Xi-chun retorted to You-shi that a true sage could be identified by the very first step he</p>

			<p>takes, not by examination results.惜春反驳尤氏了不了悟与知识无关。</p> <p>Xi-chun: “There’s certainly not much understanding in what you have just said... A true sage can be identified by the very first step he takes, not by examination results.”</p> <p>Reaction: You-shi said mockingly that Xi-chun started to enlightening them; Xi-chun retorted to You-shi.尤氏嘲笑惜春竟开始讲起了悟了；惜春反驳尤氏正是因为自己了悟了才能舍得入画。</p> <p>You-shi: “Godness! A moment ago we had the great scholar; now, it seems, the great preacher has come to enlighten us!”</p> <p>Xi-chun: “I lay no claim to enlightenment, though I <i>can</i> see that most people are no better than Picture- <i>and</i> that they are as little worth bothering about.”</p>
		<p>Beat 7# (Dialogue)</p>	<p>Action: You-shi blamed X-chun for being a cold-hearted person.尤氏责备惜春是心冷口冷心狠意狠之人。</p> <p>You-shi: “You are a cold-hearted little monster.”</p> <p>Reaction: Xi-chun retorted to You-shi that she only didn’t want herself to be dragged down to You-shi and other people’s level.惜春反驳尤氏她这么做只是为了不被尤氏及其他人带坏。</p> <p>Xi-chun: “If I seem cold, it is because I wish to keep myself uncorrupted. Why should I want to get involved with you and allow myself to be dragged down to your level?”</p>
		<p>Beat 8# (Dialogue)</p>	<p>Action: You-shi grew even angrier and she couldn’t help to asking Xi-chun what she meant by “dragged down by her level”.尤氏羞恼激射，按捺不住问惜春“带累坏她 是什么意思。</p> <p>You-shi: “What do you mean, ‘dragged down by my level’? You turn your maids’ offence</p>

			<p>into an occasion for making a completely unwarranted attack upon <i>me</i>... Very well, Miss Holy Purity! I shall be careful to keep away from you in future, in case your priceless reputation is sullied by my presence.”</p> <p>Reaction: Xi-chun called out after You-shi. 惜春向尤氏大叫。</p> <p>Xi-chun: “It will be much better for all concerned if you <i>don't</i> ever come here again. It will save a lot of argument.”</p>
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