Historical Narration under Multiple Temporalities: A Study of Narrative Style in Wu Weiye's (1609-1672) Poetry*

Tsung-Cheng Lin

Introduction

Long narrative poetry did not enter its golden age in China until the Qing dynasty. One of the most important poets in this development was Wu Weiye 吳偉業 (1609-1672). Wu not only adopted narrative conventions from past poetry to be the principal vehicle of narration in his works. He also adopted narrative devices from other literary forms to promote the art of narration in poetry. This paper will use modern European narratology to analyze narrative forms in Wu's poetry and to explore the contributions that Wu has made to the development of narration in Chinese poetry.

Background

With its emphasis on "speaking of the aspirations" (*yanzhi* 言志) or "following feelings" (*yuanqing* 緣情), traditional Chinese literary criticism was biased in favor of lyrical rather than narrative poetry. The lack of a doctrine of mimesis discouraged the objective qualities necessary for the full development of narrative poetry and narrative theories. However, in spite of the preeminence of lyrical verse in China and the failure to develop narrative theories in early times, an important tradition of narrative poetry did exist.[1)]

The development of narration in Chinese poetry originated in the *Book of Songs* (*Shijing* 詩經) and was continued in the *Songs of the South* (*Chuci* 楚辭). Mythological poems in the *Shijing* are basically narrative, while many sections of the *Chuci* combine narration with the lyrical or the didactic. The narrative styles in these two anthologies, such as narrative voice, narrative focalization, sequential structure, and the technique of enumeration (the principle *fu* 賦), have become the foundation of narration in Chinese poetry over subsequent ages.[2)]

This tradition of narrative verse was further developed in the Han and Six Dynasties (*Liuchao*). Some of the Han and Six Dynasties prose-poems (*fu* 賦) and ancient-style poems (*gushi* 古詩) contain narrative passages. The most important development of

* Parts of the manuscript were presented at the 2002 Asian Studies on the Pacific Coast Regional Conference of the Association for Asian Studies, held at Western Washington University, Bellingham, Washington, June 21-23, 2002; the 2002 Western Conference of the Association for Asian Studies, held at Brigham Young University, Provo, Utah, September 26-28, 2002; and the 44th Annual Conference of the American Association for Chinese Studies, held at the University of Southern California, Los Angeles, California, October 26-27, 2002. I would like to express my gratitude to Professor Jerry D. Schmidt of the University of British Columbia, Professor Michael Duke of the University of British Columbia, Professor Daniel Bryant of the University of Victoria, and Professor David Honey of Brigham Young University for their comments on this research.

narration in the poetry of that age is found in Music Bureau (*yuefu* 樂府) poems.[3] In the opinion of some scholars, the "Poem of Affliction" ("Beifen shi" 悲憤詩) and "Southeast the Peacock Flies" ("Kongque dongnan fei" 孔雀東南飛) are regarded as the two masterpieces of narrative poetry of that age.[4] Although owing much to the *Shijing* and the *Chuci*, the Han and Six Dynasties narrative poetry has created new styles in narration and made remarkable contributions to the development of narration in poetry. The Han and Six Dynasties poetry uses intricate sequential structure to increase the tension and to elevate the sense of suspense in order to draw the reader's attention to the story, and moreover, uses multiple narrative tempos to create an unprecedented reading experience in which the reader can perceive a specific meaning through different narrative frequencies. These narrative styles continued to be the principal vehicle of narration in Tang poetry and had a great impact on Qing narrative verse.[5]

Based on the remarkable achievements in narration of the Han and Six Dynasties poetry and owing to the Tang poets' efforts to create new narrative styles, Chinese narrative poetry reached its first high point in the Tang dynasty.[6] The most important development of narration in the poetry of that age can be found in the works of Du Fu 杜甫 (712-770), Gu Kuang 顧況 (ca. 725-814), Liu Zongyuan 柳宗元 (773-819), Yuan Zhen 元稹 (779-831), Bai Juyi 白居易 (772-846), Li Shangyin 李商隱 (813?-858), Sikong Tu 司空圖 (837-908) and Wei Zhuang 韋莊 (ca. 836-910).[7] Among these, the late Tang poet Wei Zhuang's "Song of Lady of Qin" ("Qinfu yin" 秦婦吟) stands out most significantly. In the opinion of some scholars, the narrative tradition in the poetry from the *Shijing* to the Tang dynasty reached its summit in this poem.[8] The most significant narrative style in Tang poetry is historical accounts under multiple narrations. This style of narration comes from various narrative voices and multiple narrative focalizations. Such intricate forms of focalizations serve two primary functions in Tang poetry. Firstly, intricate forms of focalizations serve to describe the common people's sufferings as well as enriching the diversity of historical accounts. Secondly, intricate forms of focalization serve to promote the objectivity of narration in poetry; the objectivity of narration provides the poets, who suggest their criticism on the current political situation, a way to avoid the political charges. The art of narration in these two areas, narrative voice and focalization, reached its fullest development in Tang poetry and continued to be the principal vehicle of narration in Qing poetry.[9]

The following three dynasties, Song, Yuan and Ming, were not great ages for narrative verse. Chinese narrative poetry, particularly long narrative poetry, did not enter its golden age in China until the second half of the seventeenth century, that is, the first fifty-some years of the Qing dynasty.[10] One of the most important figures in this development was Wu Weiye.[11] Many Qing critics, such as Yuan Mei 袁枚 (1716-1798) and Zhao Yi 趙翼 (1727-1814), praised Wu's narrative verse highly.[12] In Yuan Mei's *Yulu* 語錄, Yuan Mei regarded Wu's works as the masterpiece of all times.

> Meicun's heptasyllabic ancient-style poems follow the style of Yuan Zhen's and Bai Juyi's narrative poetry, and adopt the methods of allusion used by Wang Bo 王勃 (649-676) and Luo Binwang 駱賓王 (640-684). Not only is his poetic melody flowing and smooth, but his language is awesome and beautiful - indeed it will be

highly admired for all times.[13]

Wu Weiye has made a variety of contributions to the development of narration in Chinese poetry.[14] One of the most significant narrative styles in Wu Weiye's poetry is diverse historical accounts under multiple temporalities. This style of narration is composed of various narrative voices, multiple focalizations and intricate sequential structure. The art of narration in these three areas, particularly in sequential structure, reached its fullest development in Wu Weiye's poetry and had a great impact on later poets such as Yuan Mei, Jin He 金和 (1819-1885) and Huang Zunxian 黃遵憲 (1848-1905).

Wu Weiye on Narrative Focalization

According to modern European narratology, narrative focalization consists of a triadic relation formed by the narrator who narrates, the focalizor who provides narrative perspective, and the focalized, that which is being seen and narrated.[15] In Wu Weiye's poetry, there are four types of narrators. According to French scholar Gérard Genette's terminology, the first type of narrator is the extradiegetic-heterodiegetic narrator.[16] This narrator stands outside the diegetic level and is not involved in the story he/she recounts. In traditional terminology, this type of narrator is called the third-person omniscient narrator.[17] The second type of narrator in Wu's poetry is the extradiegetic-homodiegetic narrator. This narrator stands outside the diegetic level but is involved in the story he/she narrates. In other words, this external narrator recounts his/her own story retrospectively.[18] In traditional terminology, it is termed the first-person retrospective narrator. The third type of narrator is the intradiegetic-homodiegetic narrator. This narrator stands inside the diegetic level and recounts the story of his own or another character.[19] In traditional terminology, it is also termed the first-person narrator. In Wu Weiye's poems, this type of narrator cannot exist alone but must be used with an external narrator. The fourth type of narrator in Wu Weiye's poetry is the metadiegetic-homodiegetic narrator. This narrator stands at the metadiegetic level that is the second level within the diegetic level. In other words, this narrator is a character within the story that an intradiegetic narrator recounts.[20] Traditional terminology also defines this narrator as the first-person narrator. In Wu Weiye's poem, this narrator cannot exist alone but must be used with both an external narrator and an internal narrator. Therefore, if a poem has this type of narrator, there will be four narrative levels in the work: extradiegetic, diegetic, metadiegetic, and intra-metadiegetic levels. Such intricate narrative structure is rarely found in the poetry before Wu Weiye. In the poetry from the *Shijing* to the Tang dynasty, the only and best example of such intricate narrative structure is Wei Zhuang's "Song of the Lady of Qin."[21] This is one of the reasons why this poem stands out most significantly among Tang poetry. This is also the main reason why Wu Weiye's poetry can play a crucial role in the development of narration in Chinese poetry.

Wu Weiye's poetry has three types of narrative perspectives: an omniscient perspective, a single character's perspective, and various characters' perspectives. Therefore, three types of focalizations can be found in Wu's poetry: zero focalization,

internal fixed focalization and internal variable focalization. In the narrative with zero focalization, the narrator tells a story through an omniscient perspective. In the narrative with internal fixed focalization, the narrator tells a story through a single character's perspective, while in internal variable focalization, the narrator recounts a story through two or more characters' perspectives.[22] Moreover, some of Wu Weiye's poems contain one type of focalization. These are called narratives with single focalization. In Wu's poems, single focalization is always zero focalization. An example of this is "Mount Silver Spring" ("Yinquan shan" 銀泉山).[23] The narrator of this poem is an extradiegetic-heterodiegetic narrator (the poet-narrator), who uses an omniscient point of view to recount the story of Imperial Consorts Zheng 鄭 and Li 李, and to suggest that the intense party strife during the reigns of the Shenzong 神宗 (r.1573-1619) Emperor and the Guangzong 光宗 (r. 1620) Emperor brought long-lasting upheaval to the Ming empire and finally resulted in its downfall.

Some of Wu Weiye's poems have two types of focalizations. These are called narratives with double focalizations. There are four forms of double focalizations in Wu's poetry. In the first form of double focalizations, zero focalization is used with internal fixed focalization. In this form, zero focalization is the primary focalization and dominates the narration throughout the work, while internal fixed focalization is inserted to describe the character's feelings and thoughts. An example of this is "The Child from Jinshan" ("Jinshan er" 堇山兒).[24] The narrator of this poem is an extradiegetic-heterodiegetic narrator (the poet-narrator), who uses an omniscient perspective to recount the miserable experiences of the tragic child during a military uprising. Besides, the poet-narrator also employs an old man's perspective to describe his sorrows for his missing child. In this poem, the poet-narrator's omniscient narration serves to describe the psychological state of the characters, to recount events in detail and to comment on the story and life in general, while the old man's perspective serves to promote the realism of characterization in order to provide a better understanding for the reader's perception.

In the second form of double focalizations, zero focalization is used with internal variable focalization. One of the best examples is "The Officer at Zhixi" ("Zhixi li" 直溪吏).[25] The narrator of this poem is an extradiegetic-homodiegetic narrator (the poet-narrator), acting like a witness of the story, who uses an omniscient perspective to recount events in detail, such as the maltreatment the victim (the old man) received from the corrupt officer, to describe the psychological state of the victim, such as his fear and anger, and to comment on the story. In addition to an omniscient perspective, the poet-narrator also uses the characters' perspectives, including the victim's and the corrupt officer's, to describe the victim's thoughts and feelings and to portray the bully acts of the officer. The narrative style in this poem can be traced back to the Six Dynasties *yuefu* poem "A Song to Satirize the Mayor of Ba County" ("Ci Bajunshou shi" 刺巴郡守詩) and Du Fu's "The Conscripting Officer at Shihao" ("Shihao li" 石壕吏).[26]

In the third form of double focalizations, internal fixed focalization is used with zero focalization. In this form, internal fixed focalization usually serves to initiate the story that the primary narrator of the poem will recount. Moreover, the narrator of internal fixed focalization acts as a listener of the story and reflects on the implications of what the primary narrator recounts. The zero focalization that follows is the primary

narration of the poem. An example of this is "A Song on Hearing the Taoist Priestess Bian Yujing Play the Zither" ("Ting nüdaoshi Bian Yujing tanqin ge" 聽女道士卞玉京彈琴歌).[27] This poem contains two types of narrators, an extradiegetic-homodiegetic narrator (the poet-narrator) and an intradiegetic-homodiegetic narrator (Bian Yujing). In the initial couplets of the poem, the poet-narrator uses his perspective (a single character's perspective) to describe the sound of the zither Bian Yujing plays, which suggests an environment for the initial encounter of the poet-narrator and Bian, and to introduce the primary narrator of this poem. Afterwards, the narrative voice shifts to Bian Yujing, who serves as a witness to the tragic period in Chinese history and uses an omniscient perspective to recount the tragic story of the imperial family and innocent people during and after the fall of the Southern Ming. In the first half of her song, Bian recounts the sad story of the once eminent Maiden Zhongshan 中山, who was carried off by the Manchu troops shortly before her planned marriage to the Hongguang 弘光 (r.1644-1645) Emperor. In the second half of her tale, Bian describes the miserable experiences her and other innocent women encountered during the political upheaval and explains how she has recently escaped from the Manchu troops by becoming a Taoist priestess.[28] In the final couplets, the narrative voice shifts back to the poet-narrator who ends this poem with his reflection on the implications of the story that Bian Yujing narrates. The style of narration of this poem is apparently inspired by Bai Juyi's "Ballad of the Lute" ("Pipa xing" 琵琶行) and Wei Zhuang's "Song of the Lady of Qin."[29]

In the fourth form of double focalizations, two types of zero focalizations are used. In this form, these two types of zero focalizations serve to recount the historical events in more detail and to strongly convey a sense of despair. One of the best examples of this is the "Ballad of the Lute" ("Pipa xing" 琵琶行).[30] This poem contains two types of narrators, an extradiegetic-homodiegetic narrator (the poet-narrator) and an intradiegetic-homodiegetic narrator (Mister Yao 姚公). In the initial couplets of this poem, the poet-narrator describes the sound of the lute, which suggests the poet's reflection on the implications of the sound of the lute and his comment on the historical events. In the couplets that follow, the focus of the poet's narration shifts to the landscape in spring and to the initial encounter of him and the musician Bai Yuru 白彧如. Afterwards, Bai plays the lute for the poet again. The poet-narrator's description of the sound of the lute strongly suggests his deep grief for the Ming Empire's downfall and his sorrows about the common people's sufferings during a military uprising. In the following couplets, the poet describes his initial encounter with Mister Yao. Afterwards, the narrative voice shifts to Yao, who also uses an omniscient perspective to recount the political upheaval before and after the death of the Chongzhen 崇禎 (r.1628-1644) Emperor. In the final couplets, the narrative voice shifts back to the poet-narrator who ends the poem with his lament for the fall of the empire.

Some other Wu Weiye's poems contain three or more types of focalizations. These are called narratives with multiple focalizations. In Wu's poetry, there are two forms of multiple focalizations. In the first form, zero focalization is used with both internal fixed and variable focalizations. Both internal fixed and variable focalizations are used to stress the impacts of political events on the common people. An example of this is

"Fanqing Lake" ("Fanqing hu" 磻清湖),[31] echoing Du Fu's "Song of Pengya" ("Pengya xing" 彭衙行).[32] In the initial couplets of this poem, the poet-narrator (an extradiegetic-homodiegetic narrator) uses his perspective to describe his experiences during military uprisings, including his family life before the invasion of his native region, his flights with his family during dynastic upheaval, his lodging with his family at his friend's house near Fanqing Lake, and the outbreak of the Chen Mu 陳墓 Rebellion. In the couplets that follow, the narrative perspective shifts to an omniscient point of view to describe the poet-narrator's criticism on the rebellion. Afterwards, the narrative perspective shifts back to the poet's perspective to recount his experiences after the rebellion and the collapse of the Ming, including his flight with his family from Fanqing Lake during the rebellion, being compelled to serve in the court of the Qing after the Ming's downfall, his deep regret of taking office under the Qing, and finally his resignation from the Qing Court. In the couplets that follow, a shift from a single perspective to double perspectives (the poet's and Qing Fang's 青房) leads the focus of narration to their sorrows about the fall of the Ming. In the final couplets, the narrative perspective shifts back to the poet's point of view to proclaim his contentment with his retirement.

In the second form of multiple focalizations, three types of zero focalizations are used with internal fixed focalization. In this form, the omniscient perspective is used to promote the authenticity of narration, while a single character's perspective is used to convey a sense of despair. Moreover, different narrative voices serve to provide more diverse accounts of historical events. One of the best examples of this form is the "Poem of Xiaoshi at the Green Gate" ("Xiaoshi qingmen qu" 蕭史青門曲).[33] This poem has three types of narrators, an extradiegetic-heterodiegetic narrator (the poet-narrator), an intradiegetic-homodiegetic narrator (Zhou Shixian 周世顯), and a metadiegetic-homodiegetic narrator (Princess Ningde 寧德). In the beginning lines of the poem, the poet-narrator uses an omniscient perspective to sketch the deserted landscape of the palaces after the ravage of the Manchu troops and to describe Zhou Shixian's sorrows about the Ming's fall in the face of the ruined palaces, which serves to initiate the story that Zhou will recount. Following the initial lines, the narrative voice shifts to Zhou Shixian, who uses an omniscient perspective to recount the story before and after the collapse of the Ming. Zhou's narration starts with a brief description of the wedding of Princess Lean 樂安 and Gong Yonggu 鞏永固, then proceeds with a series of events, including the wedding of Princess Ningde and Liu Youfu 劉有福, the sad story of Princess Rongchang 榮昌, the death of Princess Lean, the downfall of the Ming, and Gong Yongguo's death in the name of the empire, and finally ends with the tragedy of Princess Ningde and Liu Youfu after the fall of the Ming. In the seven couplets that follow, the narrative voice shifts to Princess Ningde, who uses an omniscient perspective to recount the sad story of Princess Changping 長平 and to recall the prosperous days of the Ming before its collapse. In the final four couplets of this poem, the narrative voice shifts back to Zhou Shixian, who uses his perspective to describe the present deserted landscape that corresponds to the beginning couplets and expresses his torment of despair.

Such intricate forms of focalization serve three primary functions in Wu Weiye's poetry. Firstly, intricate forms of focalization serve to promote the realism of

characterization and the reader's perception. In Wu's poetry, zero focalization usually serves to recount the story in detail or to describe the psychological state of the character. In zero focalization, the omniscient narrator dominates and involves his subjectivity in narration. The narrator, like a third-person standing between the reader and the narrated, instructs the reader on how to experience the narrated. In other words, the reader perceives the narrated through the narrator's subjective understanding. This results in a blocking effect on the communication between the reader and the narrated, and creates a distance between the two. Therefore, the narrated object is less specific to the reader's perception. However, in Wu's poetry, zero focalization is usually used with other types of focalizations such as internal fixed focalization and variable focalization. In other words, most of Wu's poems consist of double or multiple focalizations. In fixed, variable, double and multiple focalizations, narrative perspective does not belong to the narrator but to characters. In other words, the omniscient narrator cannot dominate narration. Therefore, the reader can perceive the character better through the character's perspective, thereby promoting the realism of characterization.

Secondly, intricate forms of focalization serve to enrich the diversity of historical accounts. In variable, double and multiple focalizations, various narrative voices and perspectives not only describe the common people's sufferings during military uprisings, but also provide diverse accounts of historical events. Moreover, in double and multiple focalizations, the omission of pronouns and the sudden interchange between the character's restricted perspective and the narrator's omniscient perspective confuse the narrative voice with the perspective. The confusion of voice and perspective requires the reader to reconstruct the narrative references so as to figure out the difference between who tells and who sees. To allow the reader latitude in reconstructing the narrative references is to allow the reader latitude in recreating the meaning of the story. Furthermore, allowing the reader latitude in recreating the story enriches the diversity of historical accounts.

Thirdly, intricate forms of focalization in Wu Weiye's poetry provide the poet, who suggests his criticism on the current political situation, a way to avoid punishment or imprisonment by the ruling emperor or government officers at his era. The primary theme of Wu's narrative poetry is the current political upheaval of that age and his sorrows about the downfall of the Ming empire. In general, while Wu's poems contain political criticism, they are usually couched either in allegorical or symbolic terms, or at least written from a safe distance in time to avoid charges of subversion. In addition, Wu Weiye also uses intricate forms of focalization to refrain from the overt criticism of political events. For example, in variable, double and multiple focalizations, the poet uses different narrative voices and perspectives to recount political events. The narrative voices and perspectives come from different characters. In other words, the poet is neither the only narrator nor the only focalizor. Therefore, the poet involves a small degree of his subjectivity in narration, thereby promoting the objectivity of narration in his works. The objectivity of narration provides the poet a way to avoid political charges.

Wu Weiye on Sequential Structure

In addition to his significant achievement in the art of narrative structure and focalization, Wu Weiye has also made remarkable contributions to sequential structure. In Wu Weiye's poetry, besides chronological sequential structure, there are six types of analeptic structure, which display the most intricate analeptic structure in Chinese poetry. According to modern European narratology, the first type of analepsis is termed the analepsis on analepsis.[34] In analepsis on analepsis, there is an analeptic tale that is inserted in another analeptic tale. An example is the "Ballad of Yuanyuan" ("Yuanyuan qu" 圓圓曲), which is a historical romance based on a probably apocryphal story about the Ming general Wu Sangui 吳三桂 (1612-1678) going over to the Manchu side after learning that his favorite concubine, Chen Yuanyuan 陳圓圓, has been seized by the Chinese rebel Li Zicheng 李自成 (1605?-1645).[35] In this poem, the temporal field of primary narrative begins with the Chongzhen Emperor's suicide at Mount Mei (Mei shan 煤山), and ends with Wu and Chen's married life. The initial four couplets of this poem describe Wu Sangui going over to the Manchu side and leading Manchu warriors to break through Shanhai Pass (Shanhai guan 山海關) after the Chongzhen Emperor's death. Immediately following the initial four couplets, an analeptic tale (analepsis 1) is inserted. This analeptic tale starts with a description of the initial encounter of Wu Sangui and Chen Yuanyuan, and ends with the Manchu's troops' sack of the capital city. Following the initial two couplets of the analeptic tale, which briefly recounts the initial encounter of Wu and Chen and their marriage vows, another analeptic tale (analepsis 2) is inserted to recount Chen Yuanyuan's early experiences. The second analeptic tale starts with a brief description of Chen's beauty and her joyful early life before being selected to the palace, then proceeds with a series of miserable experiences that Chen Yuanyuan encountered after being a courtesan of the Chongzhen Emperor, including her losing the emperor's favor and being assigned to Tian Hongyu's 田宏遇 family, and ends with her initial encounter with Wu Sangui. Immediately following the second analeptic tale, the first analeptic tale continues and recounts the events after their marriage vows, including Wu joining the army to defend the Ming from the Manchu troops' invasion but later on, leading the Manchu warriors to sack the capital city after Chen has been seized by the rebel Li Zicheng. The extent of analepsis 2 begins with a point earlier than the starting point of analepsis 1, and ends at the point that analepsis 1 is interrupted. Moreover, analepsis 2 is inserted within analepsis 1. These two analeptic tales, therefore, display a typical form of analepsis on analepsis.

The second type of analepsis in Wu Weiye's poetry is the partial external analepsis. In an external analepsis, the entire extent of an analeptic tale remains external to the extent of the primary narrative. In a partial external analepsis, an analeptic tale ends earlier than the starting point of the primary narrative.[36] An example can be found in "Reflection on Meeting an Old Man in the Garden of the Southern Chamber (of the National Academy in Nanjing 南京): A Poem in Eighty Rhymes" ("Yu nanxiangyuansou ganfu bashi yun" 遇南廂園叟感賦八十韻).[37] This poem, written in the spring of 1653 (the fourth month of the tenth year of the emperor Shunzhi's 順治 (r.1644-1661) reign) when the poet visited the Garden of the Southern Chamber in Nanjing, is an elegy on the desolation caused by dynastic upheaval. In the first half of

the poem, the primary narrative describes the deserted landscape of the Garden after the ravage of the Manchu troops. Following the poet's lament for the desolation, an analeptic tale is inserted. The analeptic tale that the old man recounts describes the social changes and the people's experiences after the Manchu warriors broke into Nanjing, including the initial chaos and eventual normalcy among the people of Nanjing in the face of the Manchu's invasion. Following the tale that the old man recounts, the primary narrative continues and concludes the poem with the poet's grief for the collapse of the Ming. The temporal field of the analeptic tale remains external to the extent of the primary narrative, and ends earlier than the starting point of the primary narrative.

The third type of analepsis is the complete external analepsis. In a complete external analepsis, the ending point of the analeptic tale joins the starting point of the primary narrative. Therefore, there is no omission between the primary narrative and the retrospective section.[38] An example is "Sending Off He Xingzhai" ("Song He Xingzhai" 送何省齋).[39] In the initial eight couplets, the primary narrative describes the poet's sadness when he sees off his friend. After the initial eight couplets, an analeptic tale is inserted to recount He Xingzhai's story. The analeptic tale starts with the initial encounter of the poet and He and their long-lasting friendship, then proceeds with an account of a series of events, including the Zhang Xianzhong 張憲忠 (1606-1646) Rebellion, the Li Zicheng Rebellion, He's deep regret of taking office under the Qing and finally his resignation from the Qing Court, and ends with a description of the poet's sorrows about taking leave of his friend. The temporal field of this analeptic story begins with their initial encounter and ends with a description of the poet's sadness of sending off his friend, which is the starting point of the primary narrative.

The fourth type of analepsis is the complete internal analepsis. In an internal analepsis, the entire extent of the analeptic tale remains internal to the extent of the primary narrative. In a complete internal analepsis, an analeptic tale is completed in a single narration.[40] This is different from the repeating internal analepsis. In a repeating analepsis, an analeptic story is narrated several times and each narration only involves part of the story or recounts the same story in different styles or perspectives.[41] An example of complete internal analepsis can be found in the "Poem of Xiaoshi at the Green Gate." This poem has five analeptic tales. Among them, analepses 4 and 5 demonstrate a typical form of complete internal analepsis. In the initial lines of the poem, the poet-narrator sketches the desolation of the palaces after the ravage of the Manchu troops and describes Zhou Shixian's sorrows about the Ming's fall in the face of the deserted landscapes of the places. Following the initial lines, the primary analeptic tale (analepsis 1), the narrator of which is Zhou Shixian, is inserted to recount the events before and after the collapse of the Ming. The primary analeptic tale can be divided into two sections. In the first section, Zhou Shixian briefly recounts the wedding of Princess Lean and Gong Yonggu. Following this, another analeptic tale (analepsis 2) is inserted to recount the wedding of Princess Ningde and Liu Youfu. Afterwards, the third analeptic tale (analepsis 3) is inserted to tell the sad story of Princess Rongchang. Following this, the second section of the primary analeptic tale (analepsis 1) begins and recounts a series of events, including the death of Princess Lean, the Manchu troops' sack of the capital city, the downfall of the Ming, Gong

Yougu's death in the name of the empire, and the misery of Princess Ningde and Liu Youfu after the Ming's collapse. Following these couplets, another analeptic tale (analepsis 4) is inserted, and the narrative voice shifts to Princess Ningde, who recounts the tragic story of Princess Changping. After the tragic story of Princess Changping, the last analeptic tale (analepsis 5) is inserted to briefly recall the good old days before dynastic upheaval, which conveys a strong sense of despair. In the last four couplets of this poem, the narrative voice shifts back to Zhou Shixian, who ends this poem with his lament for the ruined palaces. The entire extent of the fourth and fifth analeptic tales remains internal to the extent of the primary analeptic tale, and both show a typical example of complete internal analepsis. Such intricate analeptic structures are rarely found in the poetry before Wu Weiye, and can be regarded as an unprecedented undertaking in the development of narration in Chinese poetry. It would be safe to say that the art of narration in analeptic structure in the poetry from the *Shijing* to the Qing dynasty reached its apex in this poem.

The fifth type of analepsis is the complete mixed analepsis. The temporal field of a mixed analepsis begins with a point earlier than the starting point of the primary narrative, and ends with a point later than the starting point of the primary narrative. Moreover, the ending point of this analeptic story joins the interrupted point of the primary narrative at which the analeptic story is inserted.[42] An example of complete mixed analepsis can be found in the "Ballad of Yuanyuan." This poem has three analeptic tales, all of which are complete mixed analepses. The primary narrative starts with the Chongzhen Emperor's suicide at Mount Mei and ends with the story of Wu Sanhui and Chen Yuanyuan's married life. Following the story of Wu Sangui leading Manchu troops to break through Shanhai Pass, an analeptic tale (analepsis 1) is inserted. This analeptic tale begins with Wu Sangui's initial encounter with Chen Yuanyuan and their marriage vows, and ends with the Manchu troops' invasion. In other words, this analeptic tale begins with a point earlier than the starting point of the primary narrative and its ending point joins the interrupted point of the primary narrative. Immediately following the description of the initial encounter of the two lovers, the analeptic tale is interrupted to insert another analeptic tale (analepsis 2) to recount Chen's early experiences. The inserted analeptic tale starts with a description of Chen's early days, which is earlier than the starting point of analepsis 1, and ends with her initial encounter with Wu, which is the interrupted point of analepsis 1. Each of these two analeptic tales demonstrates a form of complete mixed analepsis; and moreover, as has been mentioned above, since the second analeptic tale is inserted within the first one, both analeptic tales also display a typical form of analepsis on analepsis. After the second analeptic tale, the first analeptic tale continues and recounts a series of events, including Chen's sorrows about Wu going off to the army, her sadness about their separation and their delayed wedding, Chen being seized by the rebels, and Wu leading the Manchu troops to break into the capital city. Following the description of Wu leading the Manchu warriors to sack the capital city, the primary narrative continues and recounts a series of events, including their reunion and their married life. Immediately following a description of their married life, the primary narrative is interrupted again to insert the other analeptic tale (analepsis 3). In this inserted analeptic tale, the narrative voice shifts to other characters, including her past

music teacher and friends, who briefly recount Chen's early experiences and express their admiration to Chen's married life. The beginning point of this analeptic tale is earlier than the starting point of the primary narrative, and its ending point joins the interrupted point of the primary narrative.

The sixth type of analepsis is the double analepsis. In a double analepsis, two analeptic tales recount different stories that happen within the same temporal field. The above-mentioned analepsis on analepsis is different from double analepsis because the two analeptic stories in the analepsis on analepsis do not necessarily lie within the same temporal field. Double analepsis is a kind of double narrative.[43] In his commentary on *The Water Margin* (*Shuihu zhuan* 水滸傳), the Qing literary critic Jin Shengtan 金聖嘆 (1608-1661) defines the double narrative as the *luanjiao xuxian* 鸞膠續弦, literally translated as "joining a broken zither string with glue."[44] Double narrative is rarely found in the poetry before Wu Weiye, but commonly found in Ming- and Qing-dynasty vernacular novels. The best examples of double narrative in the poetry before Wu Weiye are the late Han *yuefu* poem "Southeast the Peacock Flies," the Tang poet Yuan Zhen's "The Pheasant Decoy," and the late Tang poet Wei Zhuang's "The Song of the Lady of Qin." Examples of double analepsis in Wu Weiye's poetry can be found in the "Poem of Xiaoshi at the Green Gate." In this poem, the second section of the primary analeptic tale (analepsis 1) recounts a series of events before and after the collapse of the Ming, including the death of Princess Lean, the Manchu troops' invasion, the Ming's downfall, Gong Youggu's death in the name of the empire, and the misery of Princess Ningde after the Ming's collapse, while the fourth analeptic tale, immediately following the misery of Princes Ningde, recounts the tragic story of Princess Changping, the temporal field of which starts before the Manchu troops' invasion and ends after the fall of the Ming. These two analeptic tales happen within a similar field, but tell different stories of different characters.

In addition to the use of intricate analeptic structure, Wu Weiye also adopted the "independent-but-linking" (*zhuiduan* 綴斷) sequential structure from other literary forms to promote the art of narration in his poetry. In the "independent-but-linking" sequential structure, different figures are featured in each of a sequence of events. A work composed in this sequential structure is like a collection of tales; each of the tales can be independent but also linked to one another. This structure is also termed the "linked-plot sequential structure," which is closely related to the tradition of storytelling and can be commonly found in Ming- and Qing-dynasty vernacular novels such as *The Water Margin, The Scholars* (*Rulin waishi* 儒林外史), and *The Dream of the Red Chamber* (*Honglou meng* 紅樓夢).[45] In Wu Weiye's poetry, an example of this structure is the "Ballad of Sun Chuanting, the Minister of War from Yanmen" ("Yanmen shangshu xing" 雁門尚書行).[46] This poem has three analeptic tales. The first analeptic tale recounts the story of General Sun Chuanting's 孫傳庭 death in the name of the Ming empire. Following the passages of General Sun's son looking for his family after dynastic upheaval, the second analeptic tale is inserted to recount the story of Sun's family members', including his wife, concubines and daughters, suicide after learning that Sun died for the empire. At the end of this poem, the third analeptic tale is inserted to recount the story of the Troops Inspector Qiao's 喬 (Qiao canjun 喬參軍) suicide after the collapse of the Ming. Each of these three analeptic tales can be a

single story on its own, but they are linked together by the same theme, the fall of the Southern Ming Empire.

In conclusion, such intricate sequential structure in Wu Weiye's poetry serves to enrich the diversity of historical accounts. Intricate analeptic structures that create multiple temporalities represent not only the historical chaos during the upheaval of that age, but also create an unprecedented reading experience in which the reader can perceive a specific meaning through narrative structure. In addition, Wu adopted the "independent-but-linking" sequential structure from other literary forms to display multiple scenes. This sequential structure consists of a series of independent-but-linking events that are used to display a series of historical scenes. This structure not only enriches the complexity of narrative tense, but it also creates a certain underlying dimensional structure rather than linear structure for narration in poetry. Coinciding its use with multiple narrative voices and focalizations, intricate sequential structure enriches the diversity of historical accounts.

Notes

1) The best study of Qing-dynasty narrative verse in a Western language is *Within the Human Realm: the Poetry of Huang Zunxian 1848-1905* (Cambridge: Cambridge University Press, 1994); Jerry D. Schmidt, "Yuan Mei and Qing-dynasty Narrative Verse," *Journal of Oriental Studies* 37 (1999): 1-33; and Jerry D. Schmidt, *Harmony Garden: the Life, Literary Criticism, and Poetry of Yuan Mei (1716-1798)* (London: Routledge, 2003). The most important studies on narrative verse of the Qing dynasty written by modern Chinese scholars are Huang Jinzhu 黃錦珠, "Wu Meicun xushishi yanjiu" 吳梅村敘事詩研究, M.A., thesis, Guoli Taiwan shifan daxue 國立臺灣師範大學, 1986; Chen Shaosong 陳少松, "Qingdai de xushishi ji qi lilun chutan" 清代的敘事詩及其理論初探, *Nanjing shifan daxue xuebao (shehui kexue ban)* 南京師範大學學報 (社會科學版) 3 (1991): 80-7; Wu Fumei 伍福美, "Shilun Meicunti shige de xushi yishu" 試論梅村體的敘事藝術, *Huazhong shifan daxue xuebao (zhexue shehui kexue)* 華中師範大學學報 (哲學社會科學) 99 (1992): 115-9, and *Wu Meicun shige yishu yanjiu* 吳梅村詩歌藝術研究 (Wuchang 武昌: Huazhong shifan daxue 華中師範大學, 1998). Important studies of Chinese narrative poetry in a Western language are "Early Chinese Narrative Poetry: The Definition of a Tradition," Ph.D. diss., University of Washington, 1982; Joseph Roe Allen, "The End and Beginning of Narrative Poetry in China," *Asia Major* 2 (1989): 1-24; Cai Zongqi, "Dramatic and Narrative Modes of Presentation in Han Yueh-fu," *Monumenta Serica* 44 (1996): 101-49; Dore J. Levy, *Chinese Narrative Poetry: The Late Han through T'ang Dynasties* (Durham: Duke University Press, 1988); Wang Ching-hsien, "The Nature of Narrative in T'ang Poetry," in Lin Shuen-fu and Stephen Owen, eds., *The Vitality of the Lyric Voice: Shih Poetry from the Late Han to T'ang* (Princeton: Princeton University Press, 1986), 217-52.; and Kao Yu-kung and Mei Tsu-lin, "Syntax, Diction, and Imagery in T'ang Poetry," *Harvard Journal of Asiatic Studies* 31 (1971): 49-136. Useful articles on narrative verse from the *Book of Songs* (*Shijing* 詩經) to the Tang dynasty written by modern Chinese scholars are: Liang Rongyuan 梁榮源, "Tangdai xushishi yanjiu" 唐代敘事詩研究, M.A. thesis, Guoli Taiwan daxue 國立臺灣大學, 1972; Wu Guorong 吳國榮, "Zhongguo xushishi yanjiu" 中國敘事詩研究, M.A. thesis, Taiwan zhongguo wenhua daxue 臺灣中國文化大學, 1985; Lin Mingzhu 林明珠, "Bai Juyi xushishi yanjiu" 白居易敘事詩研究, M.A. thesis, Taiwan dongwu daxue 臺灣東吳大學, 1990; Tian Baoyu 田寶玉, "Zhongguo xushishi de chuancheng yanjiu: yi tangdai xushishi weizhu" 中國敘事詩的傳承研究—以唐代敘事詩爲主, Ph.D. diss., Guoli Taiwan shifan daxue 國立臺灣師範大學, 1993; Hong Shunlong 洪順隆, *Shuqing yu xushi* 抒情與敘事 (Taipei: Liming wenhua 黎明文化, 1998); and Lin Caishu 林彩淑, "Hanwei xushishi yanjiu" 漢魏敘事詩研究, M.A. thesis, Taiwan zhongguo wenhua daxue 臺灣中國文化大學, 1998.

2) For a discussion of the impact of the principle *fu* on the development of narration in Chinese poetry, see Levy, 34-36, 107-9. For an analysis of narrative forms in the *Shijing* and a discussion of the impact of this anthology on the development of narration in Chinese poetry, see Tsung-Cheng Lin, "A Study

of Narrative Style in the *Shijing*," manuscript.

3) The best and most representative narrative poems of that age are the "Poem of Affliction" ("Beifen shi" 悲憤詩), "Southeast the Peacock Flies" ("Kongque dongnan fei" 孔雀東南飛), "Mulberries by the Path" ("Moshang sang" 陌上桑), "The Officer of the Guard" ("Yulin lang" 羽林郎), "Ballad of East Gate"("Dongmen xing" 東門行), "Ballad of the Orphan" ("Guer xing" 孤兒行), "The East of Pingling" ("Pingling dong" 平陵東), "She Went Up the Hill to Pick Angelica" ("Shangshan cai miwu" 上山採蘼蕪), "Ballad of Driving My Wagon Out of North Gate" ("Jiachu beiguomen xing" 駕出北郭門行), "Ballad of Mulan" ("Mulan shi" 木蘭詩), and "Song of the Western Island" ("Xizhou qu" 西洲曲).

4) See K'o Ch'ing-ming 柯慶明, "Kunan yu xushishi de liangxing" 苦難與敘事詩的兩型, in K'o Ch'ing-ming, *Wenxuemei zonglun* 文學美綜論 (Taipei: Changan 長安, 1986), 83-150.

5) For a discussion of narrative forms in the Han and Six Dynasties *yuefu* poetry, see Tsung-Cheng Lin, "A Study of Narrative Style in the Han and Six Dynasties *Yuefu* Poetry," manuscript.

6) See Schmidt, "Yuan Mei and Qing-dynasty Narrative Verse," 1; see also Schmidt, *Harmony Garden*, 415.

7) The best and most representative narrative poems of the Tang dynasty are Du Fu's 杜甫 "Three Partings" ("Sanbie" 三別), "Three Officers" ("Sanli" 三吏), "Ballad of the Army Wagons" ("Bingche xing" 兵車行), and "Journey to the North" ("Beizheng" 北征); Gu Kuang's 顧況 "The Tragic Child"("Jian" 囝); Liu Zongyuan's 柳宗元 "Wei Daoan" ("Wei Daoan" 韋道安) and "Farmers" ("Tianjia" 田家); Yuan Zhen's 元稹 "Poem of Lianchang Palace" ("Lianchanggong ci" 連昌宮詞) and "The Pheasant Decoy" ("Zhimei" 雉媒); Bai Juyi's 白居易 "Song of Everlasting Sorrow" ("Changhen ge" 長恨歌), "Ballad of the Lute" ("Pipa xing" 琵琶行), "The Old Man from Xinfeng with a Broken Arm" ("Xinfeng zhibi weng" 新豐折臂翁), "The White-haired Lady of Shangyang Palace" ("Shangyang baifa ren" 上陽白髮人), "Salt Merchant's Wife" ("Yanshang fu" 鹽商婦), and "A Mother Parted from Her Children" ("Mu bei zi" 母別子); Li Shangyin's 李商隱 "A Poem in One Hundred Rhymes Written on a Journey through the Western Fields" ("Xingci xijiao zuo yibaiyun" 行次西郊作一百韻); Sikong Tu's 司空圖 "Song of Feng Yan" ("Feng Yan ge" 馮燕歌); and Wei Zhuang's 韋莊 "Song of the Lady of Qin" ("Qinfu yin" 秦婦吟).

8) See Schmidt, "Yuan Mei and Qing-dynasty Narrative Verse," 2.

9) For a discussion of narrative forms in Tang poetry, see Tsung-Cheng Lin, "Historical Accounts Under Multiple Narrations: A Study on the Narrative Style in Tang-dynasty Narrative Verse," presented at the 2003 Asian Studies on the Pacific Coast Regional Conference of the Association for Asian Studies, East-West Center, Honolulu, Hawaii, June 19-22, 2003.

10) For an explanation for why narrative poetry developed so richly during the Qing dynasty, see Schmidt, *Harmony Garden*, 418-21.

11) See Schmidt, "Yuan Mei and Qing-dynasty Narrative Verse," 2; see also Schmidt, *Harmony Garden*, 416.

12) See Zhao Yi, *Oubei shihua* 甌北詩話 (Shanghai: Guji 古籍, 1999); see also Yuan Mei, *Suiyuan shihua* 隨園詩話 (Nanjing 南京: Jiangsu guji 江蘇古籍, 2000).

13) "梅村七古, 用元白敘事之體, 擬王駱用事之法, 調既流轉, 語復奇麗, 千古高唱矣," as cited in Ma Lingna 馬鈴娜, "Luetan Wu Meicun de qiyan gushi jiqi xiaoshi qingmen qu" 略談吳梅村的七言古詩及其蕭史青門曲, in *Zhongguo jin sanbainian xueshu sixiang lunji* 中國近三百年學術思想論集 (Hong Kong: Chongwen shudian, 1972), vol. 3, 43. For the translation, see Kang-I Sun Chang, "The Idea of the Mask in Wu Wei-yeh (1609-1671)," *Harvard Journal of Asiatic Studies* 48.2 (1988): 289-320.

14) Wu Weiye has made a variety of contributions to the development of narration in Chinese poetry. For example, Wu Weiye adopted narrative conventions from the works of Tang poets such as Du Fu, Yuan Zhen and Bai Juyi to create his well-known form of heptasyllabic ancient-style verse (*qiyan gushi* 七言古詩), called "Meicun form" (*Meicun ti* 梅村體), which tends to change its rhymes every four lines and uses a great number of allusions. A major problem of earlier long narrative poetry in the heptasyllabic meter is the regularity of the meter over a long stretch, which tends to put the reader to sleep. Wu Weiye solved this problem by using rhyme shifts to disturb the equilibrium of his works. For a discussion of Meicun form, see Schmidt, "Yuan Mei and Qing-dynasty Narrative Verse," 2, and *Harmony Garden*, 416-17. Moreover, Wu Weiye's achievement in adopting lyrical devices to narrative expression was also substantial. In his long narrative verse, Wu Weiye adopted a variety of lyrical

devices as the vehicle of narration, such as the use of the shift in rhyme to show a change of plot or to carry narrative time forward; the use of the technique of enumeration to organize elements into a sequence; the use of extensive allusions to suggest recent historical events or to criticize recent historical figures; the use of reduplicatives such as alliterative reduplicative (shuangsheng 雙聲) and rhyming reduplicative (deiyun 疊韻) to establish poetic intensity; the use of quatrains and octets to organize elements into narrative tableaux; and the use of narrative tableaux to identify a shift in point of view or focus of action and to organize major phases of the poem into a tightly integrated structure. All of these lyrical conventions help to promote the lyricism of narration in poetry.

15) See Steven Cohan and Linda M. Shires, *Telling Stories: A Theoretical Analysis of Narrative Fiction* (London: Routledge, 1988), 95. For a detailed discussion of narrative focalization, see Gérard Genette, *Narrative Discourse: An Essay in Method*, translated by Jane E. Lewin (Ithaca: Cornell University Press, 1980), 185-210. Further citations from this edition will be abbreviated as *Narrative Discourse*. See also Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (Toronto: University of Toronto Press, 1997), 142-61. Further citations from this edition will be abbreviated as Narratology.

16) For the definition of this type of narrator, refer to *Narrative Discourse,* 228-31. For a discussion of narrative voice, see *Narrative Discourse,* 212-62; see also *Narratology*, 19-77.

17) The reason why I do not use traditional terms such as the third-person omniscient narrator and first-person retrospective narrator is because they cannot distinguish the difference between the narrative voice and perspective. In other words, traditional terms confuse the difference between who tells and who sees. In fact, a third-person narrator is not necessarily an omniscient narrator. A first-person narrator is not necessarily a retrospective narrator either. Moreover, a narrator is not necessarily a focalizor. For example, a third-person narrator can tell a story through a first-person's perspective. A male narrator can tell a story through a female perspective. A narrator can use two or more perspectives to tell a story. In addition, traditional terms cannot distinguish the difference between narrative levels. In a poem, there can be two or more first-person character-narrators who stand at different levels to recount different stories. For example, in the "Poem of Xiaoshi at the Green Gate" ("Xiaoshi qingmen qu" 蕭史青門曲), Zhou Shixian 周世顯 and Princess Ningde 寧德 are all character-narrators, but they stands at different levels. The reason why this poem stands out as a significant work is because of its intricate narrative structure. This intricate structure has had a great impact on the development of narration in Chinese poetry. If we simply regard both narrators as character-narrator or first-person narrator, we ignore the most intriguing part of this poem.

18) For the definition of this type of narrator, refer to *Narrative Discourse*, 228-31.

19) For the definition of this type of narrator, refer to *Narrative Discourse*, 228-31.

20) For the definition of this type of narrator, refer to *Narrative Discourse*, 228-34.

21) For a discussion of narrative structure of the "Song of the Lady of Qin," see Tsung-Cheng Lin, "Historical Accounts Under Multiple Narrations: A Study on the Narrative Style in Tang-dynasty Narrative Verse."

22) For the definition of these three types of focalizations, refer to *Narrative Discourse*, 189-94.

23) For the Chinese text of the poem, see Wu Weiye, *Wu Meicun quanji* 吳梅村全集 (Shanghai: Guji 古籍, 1990), 303-4. Further citations from this edition will be abbreviated as *WMCQJ*.

24) For the Chinese text of the poem, see *WMCQJ*, 89.

25) For the Chinese text of the poem, see *WMCQJ*, 244.

26) For a discussion of narrative forms of these two poems, see Tsung-Cheng Lin, "A Study of Narrative Style in the Han and Six Dynasties *Yuefu* Poetry," and "Historical Accounts Under Multiple Narrations"

27) For the Chinese text of the poem, see *WMCQJ*, 63-65.

28) See Kang-I Sun Chang, 300-05.

29) For a discussion of narrative forms of these two poems, see Tsung-Cheng Lin, "Historical Accounts Under Multiple Narrations:"

30) For the Chinese text of the poem, see *WMCQJ*, 55-60.

31) For the Chinese text of the poem, see *WMCQJ*, 226-29.

32) See Stephen Owen, "Wu Wei-yeh," in William H. Nienhauser, Jr., ed., *The Indiana Companion to Traditional Chinese Literature* (Bloomington: Indiana University Press, 1986), 901-3. For a discussion of narrative forms of this poem, see Tsung-Cheng Lin, "Historical Accounts Under Multiple Narrations"

33) For the Chinese text of the poem, see *WMCQJ*, 74-76.
34) For a discussion of analeptic structures, refer to *Narrative Discourse*, 48-67; see also *Narratology*, 84-89, 98. For a discussion of narrative order, refer to *Narrative Discourse*, 33-85; see also *Narratology*, 78-99.
35) For the Chinese text of the poem, see *WMCQJ*, 77-80.
36) For the definition of this type of analepsis, refer to *Narrative Discourse*, 49, 62-67.
37) For the Chinese text of the poem, see *WMCQJ*, 24-26.
38) For the definition of this type of analepsis, refer to *Narrative Discourse*, 49, 62-67.
39) For the Chinese text of the poem, see *WMCQJ*, 221-24.
40) For the definition of this type of analepsis, refer to *Narrative Discourse*, 49, 62-67.
41) For the definition of repeating analepsis, refer to *Narrative Discourse*, 54-61.
42) For the definition of this type of analepsis, refer to *Narrative Discourse*, 49, 62-67.
43) For the definition of double narrative, refer to *Narrative Discourse*, 56.
44) The best introduction to Jin Shengtan's narrative theory and terminology in a Western language is David L. Rolston, ed., *How to Read the Chinese Novel* (Princeton: Princeton University Press, 1990), 124-45. For the translation and discussion of the technique of *luanjiao xuxian*, see Rolston, 145. For a discussion of this technique in Chinese novels, see Zhang Renrang 張稔穰, *Zhongguo gudai xiaoshou yishu jiaocheng* 中國古代小說藝術教程 (Jinan 濟南: Shandong Jiaoyu 山東教育, 1991), 532-36.
45) For a discussion of linked-plot sequential structure in Chinese novels, see Peter Li, "Narrative Patterns in San-kuo and Shui-hu," in Andrew H. Plakes, ed., *Chinese Narrative: Critical and Theoretical Essays* (Princeton: Princeton University Press, 1977), 7-84.
46) For the Chinese text of the poem, see *WMCQJ*, 292-95.

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