THE GIFT OF THE MAGI:
A TAGMEMIC ANALYSIS

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CONTENTS

I. INTRODUCTION
   Statement of Problem ........................................ 1
   Review of Literature .......................................... 3
   Procedure of Study ........................................... 4

II. THE APPLICATION OF TAGMEMIC FORMULAE ON THE HIERARCHICAL LEVELS OF THE GIFT OF THE MAGI.
   Introduction .................................................. 5
   Discourse Level ................................................ 5
   Paragraph Level ................................................ 5
   Sentence Level .................................................. 11
   Clause Level .................................................... 17
   Phrase Level ..................................................... 18
   Word Level ....................................................... 19

III. CONCLUSIONS .................................................. 21

SELECTED BIBLIOGRAPHY ........................................ 24

APPENDIX: TEXT OF THE GIFT OF THE MAGI .................... 26
Chapter I

INTRODUCTION

1.1 Statement of the Problem

Linguists are moving beyond the sentence as the sine qua non of linguistic analysis, finding that there are clues to a language which do not show up in isolated sentences, or individual sentences pulled out of a discourse context. Lexical coherence is only one factor in linking sentences together, and discourse has separate and special grammatical features as compared with the isolated sentence.

Kenneth L. Pike, an American linguist and missionary, originally suggested that grammatical structures within a language could be analyzed by using tagmemes (Pike, 1958:276). This is a unit concept and the term is defined as "the correlation of a grammatical function or slot with a class of mutually substitutable items occurring in that slot." This slot-class correlation has a distribution within the grammatical hierarchy of a language (Elson and Pickett 1962:57). Slot refers to the grammatical function of the tagmeme such as "subject," "predicate," and only secondarily to the linear position within a construction or hypertagmeme. In other words, the slot defines the linguistic role of the forms relative to other tagmemes of the same construction. Robert E. Longacre (1958, 1960), has further developed Pike's tagmemic theory in the area of grammatical studies. He states that the tagmeme and hypertagmeme are mutually dependent concepts as the tagmeme occurs in a structured matrix i.e. in a hypertagmeme. Longacre is credited with the introduction of levels into the tagmemic model which allows the analyst to begin his analysis of a language at any level of the grammar
(Longacre 1958; see also Pike, 1960).

It is the purpose of this paper to present a tagmemic analysis of the short story The Gift of the Magi by O. Henry [William Sidney Porter]. The analysis is based mainly on a composite of Longacre's works on tagmemic analysis of all hierarchical levels within a specific discourse. Longacre's tagmemic models for grammatical analysis in describing the English sentence, as well as his analyses of Philippine language data, fit the linguistic structures within The Gift of the Magi without being contrived or forced in any way. It is not within the scope of this paper to present a detailed model of description of the hierarchical levels in this story to the extent or magnitude of Longacre's work, as my analysis is only one small facet of application of his techniques. Nevertheless, I present a characteristic example of all levels from the highest level, discourse, down through the descending levels of the hierarchy of paragraph, sentence, clause, phrase and word.

I believe the import of this paper lies within the discourse and paragraph levels in that Longacre's report with its resultant tagmemic formulas for the Philippine language data are applicable to written discourse in English. It is pertinent to note here that the subject data for the Philippine study was oral literature, folklore, and values from the speakers of these twenty-five minor languages of the Philippines who received the linguistic researchers into their communities and cooperated with the language learning program.

If oral discourse in these Philippine languages has the same sorts of grammatical cues as written discourse in English, this gives added evidence that the Tagmemic approach to Discourse Analysis is universal in principle, pointing up the universality of the nature of language. I conclude that
this is so in response to a statement Longacre makes in the preface to his analysis of Philippine data:

If something of the nature of language has been learned from the study of discourses in these various Philippine languages, the discourses and languages in which they are spoken come to us redolent of those who speak them.

(Longacre 1968:v)

1.2 Review of the Literature

The most general published works available on Discourse Analysis are by Elson and Fickett (1962), Pike (1962-1967), Harris (1963), Waterhouse (1963), Becker and Young (1965), Longacre (1968), and Wise (1968). These works are essential for background information but Longacre's work is the most valuable source for my study, mainly: "A Hierarchical Look at the English Verb Phrase (what it is ... what it isn't)" (1970), The Notion of Sentence (1967), Some Fundamental Insights of Tagmemics (1965), String Constituent Analysis (1960), and the three-volume work, Discourse, Paragraph and Sentence Structure in Selected Philippine Languages (1968). Longacre was the principal investigator in this study along with his colleagues of the Summer Institute of Linguistics who had learned to speak these languages. These linguistic researchers had previously investigated the phonological and grammatical structures of the languages, and Longacre's job was to carry their research to the hierarchical levels which linguists had not yet investigated. Their report is summarized in these volumes and this work, by far, provides the major influence on my study as I demonstrate how the techniques of the Philippine data are applicable to a written narrative in English.

I found useful two unpublished papers on the tagmemic approach to
discourse analysis which contrast the tagmemic concepts of Longacre and Wise (Unpublished papers, University of Michigan). The first paper, "Multi-hierarchival Structures in a Middle English Breton Lay," by Klammer charts a contrastive analysis of the Lay by illustrating Longacre's "grammatical" approach to hierarchical structures and Wise's "lexemic" approach to the structures.

The second paper, "Some Recent Contributions to Tagmemic Analysis of Discourse" by Compton and Klammer, provides a brief analysis of Little Red Riding Hood based on Longacre's Philippine data. In a limited way, I have followed their format as a model for the discourse level presentation.

1.3 Procedure of Study

There will be three chapters presented in this paper: 1) the introduction; 2) the application of tagmemic formulae on the hierarchical levels of The Gift of the Magi: Discourse Level, Paragraph Level, Sentence Level, Clause Level, Phrase Level, and Word Level; 3) the summary and conclusion.

The text is marked for episode, paragraph, sentence, clause, and build-up tagmemes (See Appendix). The episodes are numbered with Roman numerals; the paragraphs with lowered Arabic numerals; the sentences with raised Arabic numerals; the clauses are indicated by slash lines and numbered with lower case alphabet letters, while the build-up tagmemes are identified as EU.
Chapter II

The Application of Tagmemic Formulae on the Hierarchical Levels of The Gift of the Magi.

2.0 Introduction

Longacre posits a finite number of discourse genre within a given language. Discourse-level tagmemes are expounded by paragraphs and embedded discourse of different genre in which sentences and phrases occasionally help to interpret discourse meaning. Longacre states that there are two requisites for a narrative: 1) chronological sequence and the chronology is that of accomplished time, 2) the person orientation is primarily in the first or in the third person point of view. The varying characteristics of the narratives are classified into genre and a tagmemic formula is specified for each discourse type. The tagmemic formula that Longacre posits for Narrative Discourse based on the Philippine data is:

† Aperture ± Episode + Denouement + Anti-Denouement † Closure † Finis

The first tagmeme in the linear sequence of the formula is the optional Aperture tagmeme which may or may not occur discourse initial and is signified by the non-obligatory symbol (†). This tagmeme is followed by the optional tagmeme Episode or Episodes, if the case should be. The Denouement is an obligatory tagmeme which is followed by the obligatory Anti-Denouement tagmeme both of which are signified by the single plus symbol (+). The optional Closure and Finis tagmemes occur discourse final and conclude the linear sequence of the Narrative formula.

2.1 Discourse Level

I suggest that The Gift of the Magi, or TGOTM, fits Longacre’s description of a Narrative Genre as it fulfills a presentation of a sequence in time ("and
the next day would be Christmas'); ('Tomorrow would be Christmas') as well as its orientation toward a third-person all-knowing point of view. The author, as narrator, tells not only what is happening, ('while the mistress of the home is gradually subsiding from the first stage to the second')... but also what the characters are thinking, ('If Jim doesn't kill me,' she said to herself...).

TGOTM may be described by a tagmemic formula basically the same as that given by Longacre for the narrative genre, except that I add the additional Title tagmeme since a title is obligatory in English written literature. I discuss and provide evidence from the corpus illustrating how this formula describes this particular written narrative discourse. The formula consists of the following obligatory tagmemes:

+ Title + Aperture + Episodes + Denouement + Anti-Denouement + Closure + Finis

Title Tagmeme: The Gift of the Magi

Aperture Tagmeme: Paragraphs 1-3

According to Longacre, the Aperture is a tagmeme whose function is: 1) to initiate the narrative by providing a temporal and spatial setting for the story; 2) to introduce at least some of the principal dramatis personae. This tagmeme is expounded by either a Sentence, an Explanatory Paragraph, or an Expository Discourse.

Aperture in TGOTM is an obligatory discourse-level tagmeme which provides temporal and spatial setting for this written narrative (Lines 1-28), and it introduces the principal dramatis personae: Della (Line 5); Narrator (Line 12); "Mr. James Dillingham Young" (Line 20). The aperture is introduced in paragraph one by the initial noun phrase, 'One dollar and eighty-seven cents,' and the clause, 'That was all.' The noun phrase is repeated for emphasis
(Line 6) prior to paragraph terminus. The terminus sentence in the paragraph provides temporal setting for the narrative (‘and the next day would be Christmas’), while the third paragraph, an embedded expository paragraph, provides spatial setting.

**Episode Tagmemes: Lines 1-203**

*Episode, Denouement,* and *Anti-Denouement* are three nuclear tagmemes of a narrative discourse which show great variety of exponence. According to Longacre (1968) any paragraph type may be an exponent, plus embedded discourse of the *Narrative, Procedural,* or *Expository* genre.

Tagmemes which occur in constructions are either *nuclear* or *peripheral.* According to Cook (1969), a nuclear tagmeme is diagnostic of the construction in which it occurs, for example, in a clause the nuclear tagmemes help diagnose clause structure which generally includes: *subject, predicate* and *object.* Moreover, a nuclear tagmeme is either obligatory or optional (+...+) whereas peripheral tagmemes are always optional. Elson and Pickett (1969) state that obligatory tagmemes often seem more "important" than optional ones. It is important to note that the distinction between nucleus and periphery is applicable to constructions on all hierarchical levels.

Longacre states that the presence or absence of certain nuclear tagmemes results in three types of *Narrative Discourse:* *Episodic* (string of episodes not building to a climax); *Monoclimactic* (episodes build up to a Denouement); *Diclimactic* (a Denouement and a recognizable second Climax). *TGOTM* can be described as a *Diclimactic* narrative which might be divided into four *Episodes* which contain forty-one paragraphs of varying genre. Within these paragraphs are twenty *Build-Up* tagmemes. However, paragraph structure will be described more fully on the *Paragraph* level.
Episode I (Paragraphs 1-11; Lines 1-71) sets the stage and establishes the basic conflict of the narrative which takes the form of mental anguish or despair. Della has been saving her grocery "pennies" in order to buy her husband, Jim, a Christmas present. She has only saved $1.87 and this is hardly enough money to buy him a "rare and sterling" Christmas gift (Line 39). She is unable to save additional money as the next day is Christmas Day.

O. Henry probably intends in this brief span of time to give the reader some insight into human experience as he establishes early in the story the import of character. The narrator begins paragraph one with character development of the main personality, establishing immediately her characteristic: frugality ('pennies saved one and two at a time'...); pride ('until one's cheeks burned with the silent imputation of parsimony that such close dealing implied'...), and generosity ('Many a happy hour she had spent planning for something nice for him'...).

As a result of her insufficient money, Della's depressed mood is established in paragraph one, and her depression becomes intensified in paragraph two when she gives in to despair. She decides to sell her hair, her most prized possession, in order to obtain the money necessary to purchase a handsome gift (Lines 52-67). This episode 'points up' Jim's most prized possession which is a gold watch that had belonged to his grandfather and father.

Episode II (Paragraphs 12-17; Lines 72-82) indicated by a shift in scene to Madame Safronie's Hair Goods Shop, continues Della's character development with the emphasis on her actions. (The reader generally makes his estimate of a person's character by what he does or does not do). After Della goes to Madame Safronie's shop to ask her to buy her hair, Madame Safronie purchases Della's hair for twenty dollars.

Episode III (Paragraphs 18-20; Lines 83-100), again indicated by a change
of location and change of mood, is a very brief episode in which Della spends two glorious hours 'ransacking the stores' for Jim's present (lines 84-85). Her happy mood is accelerated when she finds the 'perfect' gift for Jim ('It surely had been made for Jim and no one else'...) - an exquisite chain for his heirloom ('It was a platinum fob chain simple and chaste in design'...).

Episode IV (Paragraphs 21-37; Lines 83-176), the final scene preceding the denouement, builds the tension toward the climax or Denouement. Della returns to the flat with eighty-seven cents, and she is very pleased with her twenty-one dollar purchase as she feels that Jim can impress 'any company' with his new chain ('Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain'...).

Della's exhilaration diminishes as her mood changes to one of 'prudence' and 'reason' (Line 102). She becomes aware of her changed appearance and Jim's possible reaction to her unexpected deed ('If Jim doesn't kill me,' she said to herself, 'before he takes a second look at me, he'll say I look like a Coney Island chorus girl...') since she has made tiny close curls all over her head with curling irons. Della's anxiety peaks when she hears Jim's steps on the stair, and she turns white with fear as she prays to God that Jim will still think she is 'pretty' (Line 123).

Jim enters the flat and stops inside the door immovable with shock as his eyes fix upon Della. She rushes to greet him and tries to hurriedly explain why her long hair has been cut. Jim does not respond, and she attempts to console him by assuring him that her hair grows fast. She again tries to cheer him by reminding him of Christmas while she gives him hints about the beautiful Christmas present she has for him ('Say Merry Christmas! Jim, and let's be happy...').

Jim appears to be in a trance as he stares about in disbelief and says,
"You say your hair is gone?" (Line 149). He finally gains composure and assures Della that he does not love her less because her long hair is gone. Then, he swiftly draws a package from his coat and throws it on the table explaining that the contents of the package hold the clue to his previous behavior. Tension builds swiftly now toward the climax as Della’s fingers tear at the string and paper. The reader by now is emotionally involved with excitement over the undisclosed content of the package. The excitement builds to a peak when Della screams with joy and then becomes hysterical.

**Denouement Tagmeme:** Lines 177-78

The tension in the preceding episodes has proceeded until the narrative has reached a decisive moment or denouement of the story. Generally, the climax in any story will be toward the end, and here is reached in Lines 177-180. ("For there lay The Combs—the set of combs, side and back, that Della had worshipped for long in a Broadway window..."), The author capitalizes The Combs as a method of emphasis, or prominence, while oral discourse accomplishes the same purpose, through stress, pitch and intonation. The nucleus of paragraph thirty-eight expounds the features of the combs ("Beautiful combs, pure tortoise shell, with jewelled rims...") and sentence paragraph terminus evokes empathy in the reader with the conclusion ("...the tresses that should have adorned the coveted adornments were gone...").

**Anti-Denouement Tagmeme:** Lines 200-201

The Anti-Denouement is the anti-climax of the story which functions as a sudden transition from the denouement to a lesser event or second climax. Again, the action builds toward another climax when Della realizes she has not given Jim his Christmas present. Her spirit becomes bright again in the joy of giving and the knowledge that she too will soon be wearing her Christmas present. In paragraph forty-one Della eagerly hands Jim his chain in her
outstretched palm and requests that he permit her to attach it to the watch. Nevertheless, Jim refuses and tumbles to the couch. The reader feels a symbolic 'let-down' in emotion and wonders if Jim's shock over Della's actions has caused him to react in this manner. Jim explains that he feels the Christmas presents are too nice to use and should be put away for the present. The reader may feel outraged at this suggestion but the following lexical items, ('I sold the watch to get the money to buy your combs...') explain his reasoning. O. Henry became famous for his anti-denouements which literary scholars labeled 'O. Henry's surprise endings.'

**Closure Tagmeme:** Dialogue Paragraph 44, Line 203

The **Closure** tagmeme is one of the tagmemes that closes a narrative by giving a final commentary on the main characters such as 'they lived happily ever after.' The **Finis**, the other tagmeme, is usually distinguished from the **Closure** tagmeme in that the Finis usually states, 'Now that is the end.'

In **TGOTM** the closure tagmeme is very brief and is expounded by the Imperative sentence 'And now suppose you put the chops on...' (Line 203).

**Finis Tagmeme:** Paragraph 45, Lines 211-213

The **Finis** tagmeme, or the end of story, begins with the lexical items, 'But in a last word to the wise...' This tagmeme is expounded by the paragraph through an embedded discourse of the **Expository** genre as the Narrator, as agent, delivers a treatise on the **Magi**. 'The magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger...'

2.2 **Paragraph Level**

Longacre bases his theory of Philippine paragraph structures on the following assumptions:
1. There is a finite number of paragraph types in any language with recursive embedding of paragraph within paragraph (of the same or different type).

2. Relations among the parts of a paragraph resemble on the one hand those within the sentence, and on the other hand those within the discourse.

3. Sentences which expound tagmemes within the nucleus of a given paragraph type are linked in specific and stateable ways.

4. Paragraphs may be initiated, closed, or interrupted by non-linked material.

(Longacre 1968:53)

These assumptions also apply to English as I exemplify by the paragraphs in TGOTM which consist of a finite number of types, by Longacre's definition, as follows: Narrative, Explanatory, and Dialogue. These paragraphs are composed of sentences and embedded paragraphs which correlate somewhat with Longacre's description of Discourse genre as the latter have counterparts in Paragraph types.

Chronological sequence is central to the narrative paragraph and the linking mechanisms here are less complex than on the Discourse level. Although the focus of this paper is on the grammatical features of the narrative, one must not fail to take into consideration the variation between lexical and grammatical linkage. However, regardless of the forms of paragraph linkage, the basic device is chaining which means that 'part of a sentence is recapitulated or explicitly referred to in the onset of the succeeding sentence' (Longacre 1968:55). Moreover, it is only the sentences within the nucleus of the paragraphs which are linked in specific diagnostic ways.
Also, narrative paragraphs contain material which is unlinked, such as Setting and Terminus which are preposed and postposed peripheries respectively. These tagmemes usually only loosely associate with the material of the nucleus but on occasion these tagmemes link with the nucleus as a whole but not to the contiguous sentence, as the function of the periphery is to bind the paragraph into the surrounding environment.

The overall pattern of paragraphs in TGOTM consists of a series of short linking paragraphs. Sometimes, brevity is contrived in order to externalize rapid action or temporal conditions in narrative discourse. Frequently, paragraphs are arbitrarily shortened by a writer when he writes copy for the narrow columns of a newspaper. This was probably the case here as O. Henry wrote this story for the Christmas feature in the Sunday World (Langford 1957:192).

My discussion of paragraph types is limited to paragraphs within the first two Episodes, as these paragraphs are representative of the complete narrative and adequately exemplify Longacre's Paragraph types. There are eleven linking paragraphs within Episode I which consist of Narrative and Explanatory Paragraph types as there are no Procedural or Dialogue types (See Figure 1).

Within the Narrative paragraphs (1,6,8,11) where Della serves as agent, there are nine actions which Longacre describes as Build-Up tagmemes or BU. These Build-Ups are numbered consecutively up to the last BU which is designated as BU<sub>n</sub> (nuclear).

Longacre posits the following general formula for the narrative paragraph based on the Philippine data:

\[ \pm \text{Setting} \pm (\pm \text{Buildup}_1 + \text{Build-Up}_n) \pm \text{Terminus} \]

In this formula, the optional Setting and Terminus are peripheral while
the Build-Up tagmemes, indicated within the parenthesis, are nuclear.
According to Longacre, there may be an indefinite number of Build-Up tag-
memes within the nucleus of a paragraph but should a one-sentence paragraph
occur, it would be necessary to indicate the single BU as obligatory BUₙ.

Paragraph one, Episode I (See Figure 2) may be described by Longacre's
narrative paragraph formula as follows:

+ Setting + Build-Up₁ + Build-Upₙ + Terminus.

Figure 2 exemplifies the formula of the first paragraph of TGOTM and
demonstrates the method of inter-paragraph linkage. The Setting is the
obligatory preposed periphery tagmeme, 'One dollar and eighty-seven cents.
That was all.', which occurs paragraph initial and whose function is to
express circumstances. The Terminus is the obligatory, postposed periphery
tagmeme, 'And the next day would be Christmas,' which occurs paragraph final
and relates to the nucleus as a whole rather than specifically to the preceed-
ing noun phrase, 'One dollar and eighty-seven cents.' This terminus tagmeme
expresses a 'further passage of time after the action of the paragraph nucleus
which is its function, according to Longacre.

Within the nucleus of the paragraph are three Build-Up tagmemes, two of
which are designated by the obligatory Build-Up, and the third is numbered as
BUₙ as it is last in the build-up chain.

The form of linkage within this paragraph is the basic device of chaining
i.e. repeating and paraphrasing in a succeeding sentence. Longacre states
further on this repeated material as follows:

The repeated material in each succeeding sentence serves
as a Ground for the novel material which is the Figure
for that sentence. In proceeding through a series of
Build-Up tagmemes overtly linked by this device the Figure
of each sentence becomes the Ground of the succeeding sentence.

(Longacre 1968:56)

Figure 2 charts this Figure-Ground relationship and the arrows indicate the successive direction of the linkage chain. Longacre states that the most frequent forms of narrative link in the Philippine languages are as follows:

1) Gerundative; 2) Relator-Axis Clause (with Relators) and the Relator-Axis Sentence. Paragraph one contains:

1) a gerundive link, 'by bulldozing'
2) a Relator-Axis Clause, 'by...until.'

Frequently, there is embedding in narrative paragraphs when a BU tagmeme is expounded not by a single sentence but an embedded Explanatory Paragraph. Longacre presents a tree graph of embedding of Explanatory Paragraph within Narrative Paragraph with Philippine language data. I demonstrate this tree graph with paragraph six from TGOTM. Figure 3 presents the entire paragraph while Figure 4 demonstrates the same material through the tree graph. The internal structure of the paragraph consists of three sentences which expound the Text Tagmeme and two following Exposition tagmemes.

Within these embedded paragraphs I have noted the presence of two additional tagmemes which I posit as Command and Philosophy tagmemes. These tagmemes, although not identified specifically by name by Longacre, nevertheless meet his criterion for parenthetical material that interrupts the nucleus and does not link into it. For example, in paragraph eighteen the command (marked in the Appendix by brackets), Line 84, 'Forget the hashed metaphor.'

The Philosophy tagmeme occurs paragraph medial, 'They always are'
| #1 | Agent: Della  
BU₁  
Pennies saved one and two at a time.  
BU₂  
one’s cheeks burned  
BU₃  
'Three times Della counted it.' | #5 | Agent: Narrator  
No BU  
Expository  
(Terminus: Unlinked)  
Philosophy tagmeme | #9 | Agent: Narrator  
No BU  
Explanatory |
|---|---|---|---|
| #2 | Agent: Narrator  
No BU  
Explanatory  
(Terminus: Unlinked)  
Philosophy tagmeme | #6 | Agent: Della  
BU₄  
Della finished cry  
BU₅  
She stood by window and looked out  
Philosophy tagmeme | #10 | Agent: Narrator  
No BU  
Explanatory |
| #3 | Agent: Narrator  
No BU  
Descriptive | #7 | Agent: Narrator  
No BU  
Explanatory | #11 | Agent: Della  
BU₆  
She fluttered out the door |
| #4 | Agent: Narrator  
No BU  
Descriptive | #8 | Agent: Della  
BU₆  She whirled from window  
BU₇  Stood before glass  
BU₈  Pulled down her hair  
Narrative | | |
(Line 37); 'as all good things should do' (Line 92), as well as final, 'which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating...'.

Within the Explanatory paragraph types where the narrator serves as agent, there are initiated paragraphs of the Expository type. These paragraphs are characterized by parallelism rather than by chaining already described. Longacre defines parallelism as: 'all or part of one sentence is paraphrased in the following sentence as a whole or in some specific part of that sentence. Longacre gives the following general formula for the Explanatory Paragraphs in the various Philippine languages as follows:

+ Prelim (+ Text + Expo + Reason + Result + Warning)

In this formula the parenthesis indicates nuclear tagmemes and only the Text is an obligatory tagmeme. Peak is another term for Text and is analogous to the topic sentence in traditional rhetoric. Figure 3 also shows the tagmemic formula for TGCTM explanatory paragraph 6 as:

+ Prelim + Text + Expo + Result + Reason

This formula is basically that of Longacre's except the Result tagmeme here precedes the Reason tagmeme and there is an absence of the Warning Tagmeme.

Finally, Episode II contains four Dialogue Paragraphs, one Expository Paragraph and one Sequence Sentence. The dialogue paragraphs are exemplified by Figure 5. In dialogue each shift of speaker is indicated by a new paragraph and there must be an exchange of some sort as the first speaker usually solicits a response of some kind from the second speaker (See Figure 5). To describe this single exchange, Longacre gives the following lexical structure for a Simple Dialogue Paragraph: (Speech₁) Question (Q), Proposal (Prop), or
<table>
<thead>
<tr>
<th>GROUND</th>
<th>FIGURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>One Dollar and Eighty-Seven Cents. That was all.</td>
<td>Setting</td>
</tr>
<tr>
<td>And sixty-cents of it was in pennies.</td>
<td>Pennies saved one and two at a time</td>
</tr>
<tr>
<td>by bulldozing the grocer and the vegetable</td>
<td>one's cheeks burned with silent</td>
</tr>
<tr>
<td>man and the butcher until</td>
<td>imputation of parsimony</td>
</tr>
<tr>
<td>that such close dealing implied</td>
<td>three times Della counted it. One dollar and eighty-seven cents.</td>
</tr>
<tr>
<td>And the next day would be Christmas</td>
<td>Term</td>
</tr>
</tbody>
</table>

FIGURE 2
NARRATIVE PARAGRAPH FORMULA AND LINKAGE CHART
Remark. (Speech3) Answer (A), Response (Res), or Evaluation. An intervening
tagmeme would be Speech2. Longacre refers to this linkage as repartee, i.e.
'what is said by one speaker evokes something from (normally) another speaker
(s)' (Longacre 1968:55). For purposes of transition or emphasis an author
will insert a one-or-two- sentence paragraph.

Transition is served through the Sequence sentence. ("Down rippled the
brown cascade") which ends dialogue paragraphs 13, 14.

Sentence Level

Longacre gives this definition of Sentence in his paper "String Constitu-
ent Analysis" as follows:

A tentative definition of sentence might be as a class of hyper-
tagmemes of a hierarchical order ranking above such hypertagmemes
as the clause on the one hand and below such hypertagmemes as the
paragraph on the other. It may consist of a single clause, of a
patterned combination of clauses, or of a clause fragment (usually
of phrasal structure and often dependent in sense on other senten-
ces in the linguistic or situational context... The traditional
classification of sentence types into simple, compound, complex
is not very relevant today.

(Longacre 1960:24)

Longacre has posited four major sentence types for English in his article
"The Notion of Sentence." He uses this paper as the theory of sentence struc-
ture for his Philippine data. Longacre says that Sentence Types can only be
postied according to the theory of "sentence" in a given language and adds
that punctuation and intonation are not adequate guides to sentence bounda-
ries. This statement is valid for TGOTM as N.B. paragraph 1 S1 line1 which
is punctuated as a sentence when it does not fit the "sentence" type in English but instead fulfills the characteristic English noun Phrase type. It is my purpose on this level to chart Longacre's four major English Sentence types: Concatenation, Juxtaposition, Implication, and Quotation which I illustrate with data from TGCTM. N.B. Figure 6.

Clause Level

Longacre does not describe Clause Level in his Philippine data but he does so in his paper, "String Constituent Analysis". Clause needs to be defined with reference to the language that one is describing. A tentative definition of clause according to Longacre is 'a class of hypertagmemes of a hierarchical order ranking above such hypertagmemes as the word and/or phrase on the one hand and below such hypertagmemes as the sentence and paragraph on the other hand... (Longacre 1960:68).

I shall discuss the clauses within the first twenty paragraphs as these give the various Clause Types within the discourse. Figure 7 is a summary table of these clause types with their accompanying formulas and this format is based on that demonstrated by Velma Pickett in her Zapotec data (Pickett 1960:78).

These formulae show the linear ordering of the clause types and the (+) means an obligatory or nuclear tagmeme while the (±) means an optional or marginal tagmeme. The marginal tagmemes show the difference in the expansion potential of the clause types. For example, in the Intransitive Declarative Clause type the first optional marginal slot can be filled by Manner, Time, Introducer or Location. Each tagmeme is optional, but only one or the other may occur. In this case, this formula might be labeled "order formula" rather than "occurrence formula."
<table>
<thead>
<tr>
<th>BU1</th>
<th>BU2</th>
<th>BU3</th>
<th>BU4</th>
<th>BUn</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Della finished her cry and attended her cheeks with the powder rag.</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>She stood by the window and looked out dully at a gray fence in a grey backyard.</strong>&lt;sup&gt;2&lt;/sup&gt;</td>
<td><strong>Tomorrow would be Christmas Day and she had only $1.87, with which to buy Jim a present.</strong>&lt;sup&gt;3&lt;/sup&gt;</td>
<td><strong>She had been saving every penny she could for months with this result.</strong>&lt;sup&gt;4&lt;/sup&gt;</td>
<td><strong>Twenty dollars a week doesn't go far.</strong> Expenses had been greater than she had calculated.<strong>&lt;sup&gt;5&lt;/sup&gt; They always are. Only $1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him.</strong>&lt;sup&gt;6&lt;/sup&gt;</td>
</tr>
</tbody>
</table>

Figure 3

Embedded Explanatory Paragraph
FIGURE 4
TREE GRAPH OF EMBEDDED EXPLANATORY PARAGRAPH

#13
"will you buy my hair?"
asked Della

#14
"I buy hair," said
Madame...

FIGURE 5
Simple Dialogue Exchange

<table>
<thead>
<tr>
<th>#13</th>
<th>SP₁ (Q)</th>
</tr>
</thead>
</table>
| "will you buy my hair?"
asked Della    |         |
| #14          | SP₃ (A) |
| "I buy hair," said
Madame...      |         |
Phrase Level

Elson and Pickett in their text *An Introduction to Morphology and Syntax* define Phrase as follows:

*A phrase is a unit composed potentially of two or more words, but which does not have the characteristics of a clause; and which typically but not always fills slots on the clause level.* (Elson and Pickett 1969).

I have analyzed five Phrase types from TGOTM using the tagmemic formulae in Elson and Pickett for the first four types. These are: Modified Noun Phrase, Modified Adjective Phrase, Coordinate Phrase, and Relater-Axis Phrase and these are charted with formulae in Figure 8.

The last phrase, or Verb Phrase, will be demonstrated by Longacre's approach to the English Verb Phrase in his unpublished paper "A Hierarchical Look At The English Verb Phrase." I have taken most of the verb phrases from TGOTM which fit into his nine contrasting Verb Phrase types which he posits in Chart I of his paper (See Figure 9).

Word Level

The Word Level is applicable to the English language but not every language will have this separate level in the grammatical hierarchy. Elson and Pickett define Word level as follows:

*A word-level construction consists potentially of two or more tagmemes one of which will be manifested by a stem (or root) and at least one of which will be manifested by an affix. Word-level constructions are manifested by words.*

(Elson and Pickett 1969:76)

I have selected two classes of words from TGOTM to describe, Nouns and
<table>
<thead>
<tr>
<th>TYPE</th>
<th>EXAMPLE</th>
<th>TYPE</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I JUXTAPOSITION</td>
<td></td>
<td>II CONCATENATION</td>
<td></td>
</tr>
<tr>
<td>(-conjunction)</td>
<td></td>
<td>(+conjunction)</td>
<td></td>
</tr>
<tr>
<td>1. Recapitulation</td>
<td>$P_1 S_2$</td>
<td>1. Coordinate</td>
<td>$P_{35} S_1$</td>
</tr>
<tr>
<td>(summarize)</td>
<td></td>
<td>(and)</td>
<td></td>
</tr>
<tr>
<td>2. Paraphrase</td>
<td>$P_1 S_6$</td>
<td>2. Antithetical</td>
<td>$P_2 S_1$</td>
</tr>
<tr>
<td>(restatement)</td>
<td></td>
<td>(but)</td>
<td></td>
</tr>
<tr>
<td>3. Sequence</td>
<td>$dP_{15} S_1$</td>
<td>3. Alternative</td>
<td>$P_{34} S_5$</td>
</tr>
<tr>
<td>4. Echo</td>
<td>line 149</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Simple (one clause)</td>
<td>$P_7 S_1$</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>III IMPLICATION</th>
<th></th>
<th>IV QUOTATION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. General</td>
<td>$P_{23} S_1$</td>
<td>1. Direct</td>
<td>$dP_{13,17}$</td>
</tr>
<tr>
<td>2. Contrary to fact</td>
<td>line 55,58</td>
<td>2. Indirect</td>
<td>$dP_{23} S_2$</td>
</tr>
<tr>
<td>3. Correlative</td>
<td>line 214</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(as...so</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>just...as so</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

FIGURE 6

MAJOR SENTENCE TYPES AND EXAMPLES FROM TEXT
**Verbs.** Figures 10 and 11 classify nouns and verbs with their formulae from the narrative.
<table>
<thead>
<tr>
<th>CLAUSE TYPES</th>
<th>NUCLEUS FORMULAE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transitive</td>
<td>$\pm M + I + \text{Dep Subj} + \text{Trans Decl Pred} + \text{Obj}$</td>
</tr>
<tr>
<td>1. Declarative</td>
<td></td>
</tr>
<tr>
<td>Intransitive</td>
<td>$\pm \left{ \frac{M, I}{I, L} \right} + \text{Ind Subj} + \text{Intr Decl Pred} + \pm M + \pm L + \pm T$</td>
</tr>
<tr>
<td>2. Declarative</td>
<td></td>
</tr>
<tr>
<td>Equational</td>
<td>$+ \text{Ind Subj} + \text{Equet Pred} + \text{Equat}$</td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>Transitive</td>
<td>$+ \text{Trans Imp Pred} + \text{Obj} + \text{Pref}$</td>
</tr>
<tr>
<td>4. Imperative</td>
<td></td>
</tr>
<tr>
<td>Passive</td>
<td>$+ \text{Passive Pred} + \text{Dep. Subj}$</td>
</tr>
<tr>
<td>5.</td>
<td></td>
</tr>
<tr>
<td>Stative</td>
<td>$+ (\text{there}) + \text{Pidecl aux (be)} + S + S$</td>
</tr>
<tr>
<td>6.</td>
<td></td>
</tr>
</tbody>
</table>

**FIGURE 7**

CLAUSE TYPES WITH FORMULAE
"Will you buy my hair?" asked Della.

"I buy hair," said Madame...
Chapter III

3.0 Conclusions

The grammatical structure of written narrative in English is very similar to and often times identical with the grammatical structure of oral discourse in twenty-five minor languages of the Philippines. This statement is valid as Longacre's Tagmemic formulae for Discourse Analysis in the Philippines apply also for English narrative discourse. This similarity is phenomenal considering the number of Philippine languages contrasting with English and each other besides the intrinsic differences between oral and written discourse. These differences, as well as similarities, can be accounted for by language patterning. Man, as speaker of a language or languages, appears to be, according to Longacre, 'a pattern generating and pattern interpreting creature' while Pike concurs in Towards a Theory of the Structure of Human Behavior that 'patterning is central to human behavior and language is ordered by patterns.'

Both Longacre and Pike, through their Tagmemic approach to language analysis, agree to patterning as a basic tenet of the theory in that 'Tagmemics emphasizes pattern and the functional relations within a pattern.' Therefore, Tagmemics may be applied to languages universally since language has patterns and tagmemics has the procedures for interpreting these patterns. Although there is redundancy in patterns, the tagmemicist accepts a certain amount of redundancy in grammatical description in that he describes 'similar but differing patterns.'

I conclude that Tagmemics is a useful approach in analyzing English narrative. The critic might denounce the procedures as being too mechanical, but actually this approach cannot be reduced to sheer "mechanics." I suggest
### Modified Noun Phrase

<table>
<thead>
<tr>
<th>Type</th>
<th>Line</th>
<th>Example</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quantifier</td>
<td>34-5</td>
<td>&quot;every penny&quot;</td>
<td>44</td>
</tr>
<tr>
<td>Descriptive</td>
<td>13</td>
<td>&quot;the first stage&quot;</td>
<td>8-9</td>
</tr>
<tr>
<td>Identifier</td>
<td>12</td>
<td>&quot;the mistress&quot;</td>
<td>121</td>
</tr>
<tr>
<td>Possessor</td>
<td>97</td>
<td>&quot;his watch&quot;</td>
<td>45-6</td>
</tr>
<tr>
<td>Specifier</td>
<td>6</td>
<td>&quot;the next day&quot;</td>
<td></td>
</tr>
</tbody>
</table>

### Modified Adjective Phrase

<table>
<thead>
<tr>
<th>Type</th>
<th>Line</th>
<th>Example</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Descriptive</td>
<td>2</td>
<td>&quot;shabby little&quot;</td>
<td></td>
</tr>
<tr>
<td>Identifier</td>
<td>3</td>
<td>&quot;little silent&quot;</td>
<td></td>
</tr>
<tr>
<td>Specifier</td>
<td>4</td>
<td>&quot;fairly accurate&quot;</td>
<td></td>
</tr>
</tbody>
</table>

### Coordinate Phrase

<table>
<thead>
<tr>
<th>Example</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;the grocer and the vegetable man and the butcher...&quot;</td>
<td>3</td>
</tr>
</tbody>
</table>

### Relater-Axis Phrase

<table>
<thead>
<tr>
<th>Type</th>
<th>Line</th>
<th>Example</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manner</td>
<td>1</td>
<td>&quot;without my hair&quot;</td>
<td>2</td>
</tr>
<tr>
<td>Location</td>
<td>1</td>
<td>&quot;of the home&quot;</td>
<td>12</td>
</tr>
<tr>
<td>Time</td>
<td>1</td>
<td>&quot;for months&quot;</td>
<td>35</td>
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<tr>
<td></td>
<td>2</td>
<td>&quot;for a minute&quot;</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>&quot;within forty minutes&quot;</td>
<td>106</td>
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</tbody>
</table>
### Figure 9: English Verb Phrases from The Gift of the Magi

<table>
<thead>
<tr>
<th>Active</th>
<th>+Neg</th>
<th>+Mo</th>
<th>±Aux1</th>
<th>±Aux2</th>
<th>+Mn verb</th>
<th>+Neg</th>
<th>+Aux1</th>
<th>±Aux2</th>
<th>±Aux3</th>
<th>+Mn Verb+ N</th>
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<td>pluck</td>
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<td>verb+Z</td>
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<table>
<thead>
<tr>
<th>INF</th>
<th>+Sg</th>
<th>±Neg</th>
<th>+Aux1</th>
<th>±Aux2</th>
<th>+Mn</th>
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<tbody>
<tr>
<td>to</td>
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<td>be</td>
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<td>depreciate</td>
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<td>wear</td>
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<td>flash</td>
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<td>MN</td>
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</table>

<table>
<thead>
<tr>
<th>Part</th>
<th>±NEG</th>
<th>±(Aux1 ± Aux2)</th>
<th>+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not</td>
<td></td>
<td></td>
<td>rippling</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>shining</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>panting</td>
</tr>
</tbody>
</table>
**Nouns**

<table>
<thead>
<tr>
<th>Noun Type</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINGULAR</td>
<td>head, face, day, chain, color</td>
</tr>
<tr>
<td>PLURAL</td>
<td>eyes, pennies, dollars, months, windows</td>
</tr>
<tr>
<td>SING POSS</td>
<td>father's, grandfather's, Jim's, Della's</td>
</tr>
<tr>
<td>COMPOUND</td>
<td>pier-glass, frying-pan, backyard, airshaft</td>
</tr>
<tr>
<td>PROPER</td>
<td>Della, Jim, Coney Island, God, Magi, Madame Safronie, Queen of Sheba, King of Solomon</td>
</tr>
</tbody>
</table>

**Figure 10**

**Word Level**

**Verbs**

<table>
<thead>
<tr>
<th>Base Type</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-Past</td>
<td>go, fall, lay</td>
</tr>
<tr>
<td>1. Base</td>
<td></td>
</tr>
<tr>
<td>2. Base [-Z] 3rd p. sg.</td>
<td>instigates, grows</td>
</tr>
<tr>
<td>PAST</td>
<td>saved, passed, counted, looked</td>
</tr>
<tr>
<td>1. Base [-D] Past</td>
<td></td>
</tr>
<tr>
<td>2. Irregular</td>
<td>were, took, saw, sat, stood</td>
</tr>
</tbody>
</table>

**Figure 11**

**Word Level**
that tagmemic procedures are valid for the following reasons:

1) Tagmemics may be applied to languages universally.

2) The tagmemic procedure with its hierarchical approach to discourse analysis is essential for it is in the higher levels that we find explanations for the grammatical cues or markers that occur on lower levels.

3) Analysis of the lower levels within the hierarchy will not be valid unless the higher level analyses are performed.

4) The analyst may approach discourse analysis by exploring the levels from the simple to the complex or the complex to the simple.

5) There are structural discoveries within the syntactic levels which do not become apparent to the analyst through the traditional approach of the literary critic, i.e., the approach is not handled in a formal systematic manner. For example, in a college freshman English course, an instructor asks the following 'standard' questions for classroom discussion:
   1) What is the author's intent in writing this story? 2) Would a differing setting have a different psychological impact on the reader?
   3) What is the plot of the story? 4) How does this author (X) compare with author (Y)? The answers to these questions, although found within the lexical and semantic items of the story, do not give pertinent data about the grammatical structure of the written narrative.

6) Tagmemics, as a procedure, provides the framework for revealing the author's 'soul', so to speak, for by it, his work 'lays bare.' Through no other model of description is language structure on the discourse level, whether spoken or written, made so apparent to the analyst. This methodology contradicts Langford's assertion when he says the following of the Gift of the Magi:
Of the most famous story of all, the genesis was haphazard in the extreme... Some three hours later the story was done and he entitled it, of course, "The Gift of the Magi."

(Langford 1957:192)

This tagmemic analysis demonstrates, that in spite of O'Henry's usual haste in writing frantically to meet a deadline for an impatient editor, he was linguistically organized as evidenced by the narrative's accordance with Longacre's Discourse formula.

Although it took O. Henry only three hours to write this piece of literature while a reporter from the Sunday World waited, it has taken me several weeks to analyze the hierarchical structures within the narrative. The organized complexity of a structure which appears to have just come 'off the top of O. Henry's head' reveals the fact that man is indeed inherently a pattern-generating creature, while O. Henry's creative ability shows not only his underlying 'competence' of a language system, but his 'performance' on the discourse level as well.

It is certain that the student in an English Literature class who analyzes his short narrative through the Tagmemic approach is not likely to forget its anatomy soon.
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APPENDIX:

TEXT OF THE GIFT OF THE MAGI
THE GIFT OF THE MAGI

(EPISODE I)

P₁

One dollar and eighty-seven cents.¹ /That was all²/ And /sixty-cents ¹
of it was in pennies³/ /Pennies saved one and two at a ²

time by bulldozing the grocer and the vegetable man and the ³
butcher/ until one's cheeks burned with the silent imputation of ⁴
parsimony/ that such close dealing implied⁵/ /Three times Della ⁵

counted it⁶/ One dollar and eighty-seven cents⁶. And /the next ⁶
day would be Christmas⁷/

P₂

There was clearly nothing to do but flop down on the shabby ⁸
little couch and howl¹ /So Della did it²/ [Which instigates the ⁹
moral reflection that life is made up of sobs, sniffs, and ¹⁰
smiles, with sniffs predominating³]
While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at $8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid.
$30 per week. Now, when the income was shrunk to $20, the letters of "Dillingham" looked blurred, as though they were thinking seriously of contracting to a modest and assuming

But whenever Mr. James Dillingham Young came home and reached his flat above, he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. [Which is all very good.]

/Della finished her cry and attended to her cheeks with the powder. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. /Tomorrow would be Christmas Day, and she had only $1.87 with which to buy Jim a present. /She had been saving every penny she could for months, with this result. / Twenty dollars
a week doesn't go far. / Expenses had been greater than she had calculated. They always are. Only $1.87 to buy a present for Jim. Her Jim. / Many a happy hour she had spent planning for something nice for him. / Something fine and rare and sterling—something just a little bit near to being worthy of the honor of being owned by Jim.

/ There was a pier-glass between the windows of the room. / Perhaps you have seen a pier-glass in an $8 flat. / A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. / Della, being slender, had mastered the art.
Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement,
/Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.\(^5\)/

\[P_{10}\]

/So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters.\(^1\)/ /It reached below her knee and made itself almost a garment for her.\(^2\)/ And then she did it up again nervously and quickly\(^3\)/ /Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.\(^4\)/

\[P_{11}\]

/On went her old brown jacket; / on went her old brown hat.\(^1\)/

With a whirl of skirts and with the brilliant sparkle still in her eyes, /she fluttered out the door and down the stairs to the street.\(^2\)/
(EPISODE II)

/Where she stopped / the sign read: "Mme. Safronie. Hair Goods

_of All Kinds."/ One flight up Della ran, and collected

herself, panting./ Madame, large, too white, chilly, hardly

looked the "Safronie./"

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have

a sight at the looks of it."

/Down rippled the brown cascade./

"Twenty dollars," said Madame, lifting the mass with a practised
"Give it to me quick," said Della.

(EPISODE III)

Oh, and the next two hours tripped by on rosy wings.

[Forget the hashed metaphor.] She was ransacking the stores for Jim's present.

She found it at last. /It surely had been made for Jim and no one else.

/There was no other like it in any of the stores,/ and /she had turned all of them inside out./ It was a platinum fob chain simple and chaste in design, properly proclaiming...
its value by substance alone and not by meretricious ornamentation—[as all good things should do.] It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him! /Quietness and value---the description applied to both./ Twenty-one dollars they took from her for it,/ and she hurried home with the 87 cents./

/With that chain on his watch Jim might be properly anxious about the time in any company. /Grand as the watch was,/ he sometimes looked at it on the sly on account of the old leather strap /that he used in place of a chain. /

EPISODE IV)
When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made
by generosity added to love. [Which is always a tremendous

task, dear friends -- a mammoth task.]

Within forty minutes her head was covered with tiny, close-
lying curls that made her look wonderfully like a truant
schoolboy. She looked at her reflection in the mirror long,
carefully, and critically.

"If Jim doesn't kill me," she said to herself, before he
takes a second look at me, he'll say I look like a
Coney Island chorus girl. But what could I do -- oh! what
could I do with a dollar and eighty-seven cents?

At 7 o'clock the coffee was made and the frying-pan was
on the back of the stove hot and ready to cook the 1
chops.

P25

Jim was never late. Della doubled the fob chain in her
hand and sat on the corner of the table near the door
that he always entered. Then she heard his step on the
stair away down on the first flight, and she turned white
for just a moment. She had a habit of saying little silent
prayers about the simplest everyday things, and now she
whispered: "Please God, Make him think I am still pretty."

P26

The door opened and Jim stepped in and closed it. He looked
thin and very serious. Poor fellow, he was only twenty-two--

and to be burdened with a family! He needed a new
overcoat and he was without gloves\(^3\).

**P27**

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for\(^3\). He simply stared at her fixedly with that peculiar expression on his face.

**P28**

Della wriggled off the table and went for him\(^1\).

**dP29**

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold it because I couldn't
have lived through Christmas without giving you a present.  

It'll grow out again -- you won't mind, will you? I just  

had to do it. My hair grows awfully fast. Say 'Merry  

Christmas,' Jim, and let's be happy. You don't know what a  
nice--what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he  
had not arrived at that patent fact yet even after the  
hardest mental labor.

"Cut it off and sold it," said Della. "Don't you like me  
just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.
"You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you—sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with a sudden serious sweetness,

"but nobody could ever count my love for you." Shall I put the chops on Jim?

Out of his trance Jim seemed quickly to wake. He enfolded his Della. [For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction.]
Eight dollars a week or a million a year—what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."
White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

DENOUEMENT

For there lay The Combs——the set of combs, side and back, that Della had worshipped for long in a Broadway window.

Beautiful combs, pure tortoise shell, with jewelled rims——just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession.

And now, they were hers, but the tresses that should have
adorned the coveted adornments were gone. 4

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!" 1

And then Della leaped up like a little singed cat and cried "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.
"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

ANTI-DENOUEMENT

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs.

CLOSURE

And now suppose you put the chops on."
FINIS

The magi, as you know, were wise men—wonderfully wise men— who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.
THE GIFT OF THE MAGI:
A TAGMEMIC ANALYSIS

by

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AN ABSTRACT OF A MASTER'S REPORT

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ABSTRACT

This study is a tagmemic analysis of the grammatical structures in "The Gift of the Magi" by O. Henry William S. Porter. The analysis is based mainly on a composite of Longacre's work with special emphasis on his Philippine report. It demonstrates in a limited way a tagmemic description of all levels of the short story from the discourse level through the descending levels of the hierarchy (paragraph, sentence, clause, phrase, word). These levels are briefly defined, and samples from the text illustrating each level are charted following Longacre's model.

The import of the study lies within the discourse and paragraph levels, in that the structure of the oral narrative discourse in the Philippine languages is practically identical to that of written narrative discourse in English. This similarity is phenomenal considering the number of Philippine languages contrasting with each other and with English, and considering the possible intrinsic differences between oral and written discourse. The similarities can be accounted for by language patterning, in that man as a language speaker is a pattern-generating and pattern-interpreting creature. Acquaintance with these discourse and paragraph level patterns can be a useful tool for both teacher and student of written literature.