

THE GIFT OF THE MAGI:

A TAGMEMIC ANALYSIS

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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 exemplification 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 Pickett (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-hierarchical 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 BU.

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:

\pm Aperture \pm Episode + Denouement + Anti-Denouement \pm Closure \pm 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 (\pm). 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, and 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_n (nuclear).

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

± Setting (±Buildup₁ + Build-Up_n) ± 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 tagmemes within the nucleus of a paragraph but should a one-sentence paragraph occur, it would be necessary to indicate the single BU as obligatory BU_n .

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

+ Setting + Build-Up₁ + Build-Up_n + 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 preceding 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 BU_n 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 tag-meme 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 tag-memes.

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	<p>Agent: Della BU₁ Pennies saved one and two at a time. BU₂ one's cheeks burned BU₃ Three times Della counted it.</p>	#5	<p>Agent: Narrator No BU Expository (Terminus: Unlinked) Philosophy tagmeme</p>	#9	<p>Agent: Narrator No BU Explanatory</p>	<p>Agent: Narrator No BU</p>
#2	<p>Agent: Narrator No BU Explanatory (Terminus: Unlinked) Philosophy tagmeme</p>	#6	<p>Agent: Della BU₄ Della finished cry BU₅ She stood by window and looked out Philosophy tagmeme</p>	#10	<p>Agent: Narrator No BU Explanatory</p>	
#3	<p>Agent: Narrator No BU Descriptive</p>	#7	<p>Agent: Narrator No BU Explanatory</p>	#11	<p>Agent: Della BU_n She fluttered out the door</p>	
#4	<p>Agent: Narrator No BU Descriptive</p>	#8	<p>Agent: Della BU₆She whirled from window BU₇Stood before glass BU₈Pulled down her hair Narrative</p>			

FIGURE 1

A COMPOSITE OF PARAGRAPH TYPES FROM EPISODE I

(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 TGOTM 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

+ SETTING + BUILD-UP + BUILD-UP_n + TERMINUS

GROUND	FIGURE	Setting
One Dollar and Eighty-Seven Cents. That was all.		
And sixty-cents of it was in pennies. —————→	Pennies saved one and two at a time	BU ₁
by bulldozing the grocer and the vegetable man and the butcher until	one's cheeks burned with silent imputation of parsimony	BU ₂
that such close dealing implied	three times Della counted it. One dollar and eighty-seven cents.	BU _n
And the next day would be Christmas		Term

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 Constituent 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 sentences in the linguistic or situational contex... 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 structure for his Philippine data. Longacre says that Sentence Types can only be posited according to the theory of "sentence" in a given language and adds that punctuation and intonation are not adequate guides to sentence boundaries. 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 TGOTM. 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."



BU ₁	¹ Della finished her cry and attended her cheeks with the powder rag.
BU ₂	She stood by the window and looked out dully at a gray cat walking a grey fence in a grey backyard. ²
BU ₃	Tomorrow would be Christmas Day and she had only \$1.87 with which to buy Jim a present. ³
BU ₄	She had been saving every penny she could for months with this result. ⁴ Twenty dollars a week doesn't go far. ⁵ Expenses had been greater than she had calculated. ⁶ They always are. ⁷ Only \$1.87 to buy a present for Jim. ⁸ Her Jim. Many a happy hour she had spent planning for something nice for him. ⁹
BU _n	Something fine and rare and sterling---something just a little bit near to being worthy of the honor of being owned by Jim. ¹⁰

Figure 3

Embedded Explanatory Paragraph

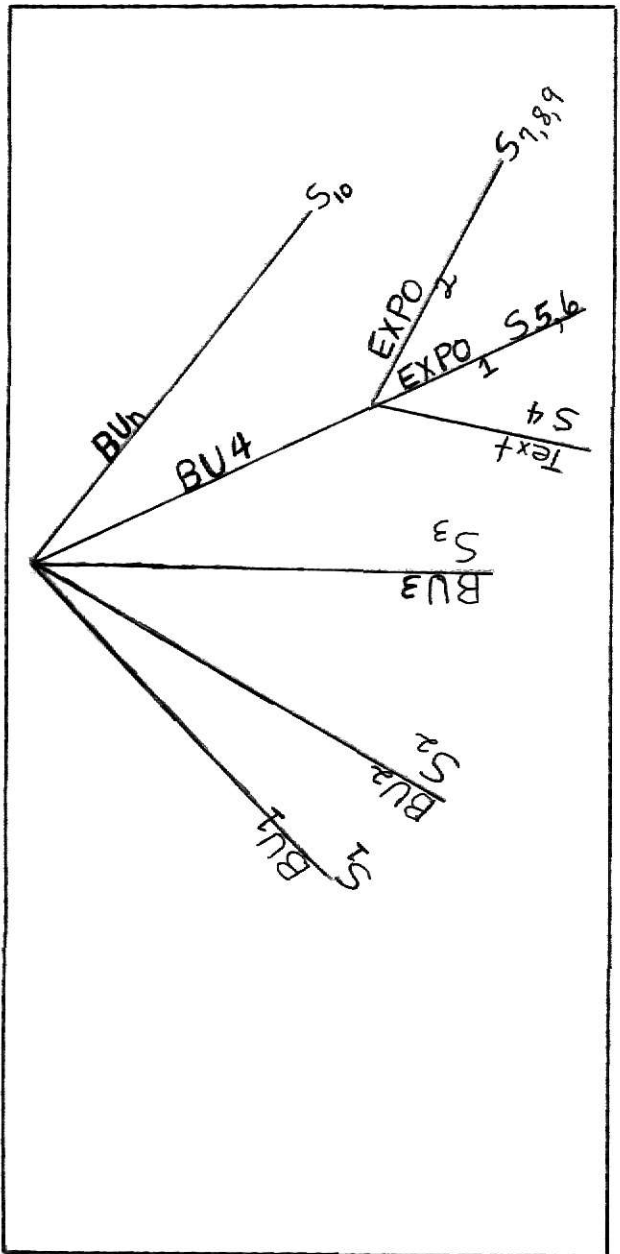


FIGURE 4
TREE GRAPH OF EMBEDDED EXPLANATORY PARAGRAPH

"will you buy my hair?" asked Della	SP ₁ (Q)
"I buy hair," said Madame...	SP ₃ (A)

FIGURE 5
Simple Dialogue Exchange

#13

#14

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

<u>TYPE</u>		<u>TYPE</u>	
I JUXTAPOSITION	EXAMPLE	II	CONCATENATION
(-conjunction)			(+conjunction)
1. Recapitulation (summarize)	P ₁ S ₂	1. Coordinate	(and)
2. Paraphrase (restatement)	P ₁ S ₆	2. Antithetical	(but)
3. Sequence	dP ₁₅ S ₁	3. Alternative	(or)
4. Echo	line 149		
5. Simple (one clause)	P ₇ S ₁		
III IMPLICATION		IV	QUOTATION
1. General	P ₂₃ S ₁	1. Direct	
2. Contrary to fact	line 55, 58	2. Indirect	
3. Correlative (as...so just...as so)	line 214		
			dP _{13,17} dP ₂₃ S ₂

FIGURE 6

MAJOR SENTENCE TYPES AND EXAMPLES FROM TEXT

Verbs. Figures 10 and 11 classify nouns and verbs with their formulae from the narrative.

CLAUSE TYPES	NUCLEUS FORMULAE
1. Transitive Declarative	+ \underline{M} + I + Dep Subj + Trans Decl Pred + Obj
2. Intransitive Declarative	+ $\underline{\left\{ \begin{smallmatrix} M, I \\ I, L \end{smallmatrix} \right\}}$ + Ind Subj + Intr Decl Pred + \underline{M} + \underline{L} + T
3. Equational	+ Ind Subj + Equat Pred + Equat
4. Transitive Imperative	+ Trans Imp Pred + Obj + Pref
5. Passive	+ Passive Pred + Dep. Subj
6. Stative	+ (there) + Pidecl aux (be) + S + S

FIGURE 7

CLAUSE TYPES WITH FORMULAE

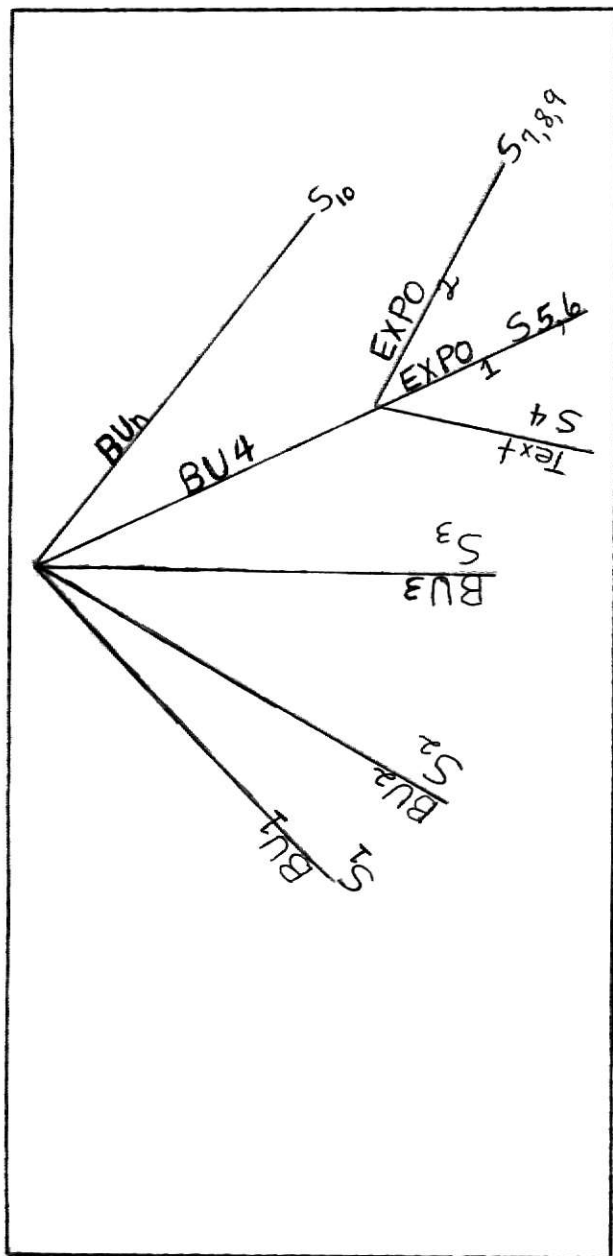


FIGURE 4
TREE GRAPH OF EMBEDDED EXPLANATORY PARAGRAPH

"Will you buy my hair?" asked Della	SP1 (Q)
"I buy hair," said Madame...	SP3 (A)

FIGURE 5
Simple Dialogue Exchange

#13

#14

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

PHRASE LINES WITH FORMULAE

MODIFIED NOUN PHRASE MODIFIED ADJECTIVE PHRASE

MODIFIED NOUN PHRASE +Limiar +Miaj + Hin		MODIFIED ADJECTIVE PHRASE +Miaj + Hiaj	
TYPE	LINE	EXAMPLE	LINE
QUANTIFIER	34-5	1. "very agile"	44
DESCRIPTIVE	13	2. "shabby little"	8-9
IDENTIFIER	12	3. "little silent"	121
POSSESSOR	97	4. "fairly accurate"	45-6
SPECIFIER	6		
COORDINATE PHRASE		RELATER-AXIS PHRASE	
+Hin+ (+Hin... +Cic... + Hin...)		Lraphrase=R: prep + Ain	
1. "the grocer and the vegetable man and the butcher..."	LINE	TYPE	LINE
	3	1. Manner	2 11 2
		2. Location	12 70 31
		3. Time	35 65 106

FIGURE 8

- 1.
- 2.
- 3.
- 4.
- 5.

NOUNS

	n= ± pos: pm + nmuc :ns ± num : pl
SINGULAR	head, face, day, chain, color
PLURAL	eyes, pennies, dollars, months, windows
SING POSS	father's, grandfather's, Jim's, Della's
COMPOUND	pier-glass, frying-pan, backyard, airshaft
PROPER	Della, Jim, Coney Island, God, Magi, Madame Safronie, Queen of Sheba, King of Solomon

FIGURE 10

WORD LEVEL

VERBS	V= +vmuc: t/ivs ± num: sglpl + t : t	
Non-Past 1. Base	go, fall, lay	
2. Base [-Z] 3rd p. sg.	instigates, grows	
PAST 1. Base [-D] Past	saved, passed, counted, looked	
2. Irregular	were, took, saw, sat, stood	

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^{BU₁} saved one and two at a 2
time by bulldozing the grocer and the vegetable man and the 3
butcher/ until one's cheeks^{BU₂} burned with the silent imputation of 4
parsimony/ that such close dealing implied⁴/ /Three times Della 5
counted it⁵/ One dollar and eighty-seven cents.⁶ And /the next 6
day would be Christmas?⁷/

P₂

There was clearly nothing to do but flop down on the shabby 8
little couch and howl.¹ /So Della did it²/ [Which instigates the 9
moral reflection that life is made up of sobs, sniffles, and 10
smiles, with sniffles predominating³]

P₃

/While the mistress of the home is gradually subsiding from 12
 the first stage to the second,_a/ take a look at the home_b¹./ 13
 A furnished flat at \$8 per week.² /It did not exactly beggar_c 14
 description,/ but it certainly had that word on the lookout 15
 for the mendicancy squad._d³/ 16

P₄

In the vestibule below was a letter-box into which no letter 17
 would_a go, / and /an electric button from which no mortal finger 18
 could coax a ring_b¹./ /Also appertaining thereunto was a card 19
 bearing the name "Mr. James Dillingham Young_a²."/ 20

P₅

/The "Dillingham" had been flung to the breeze during a 21
 former period of prosperity_a /when its possessor was being paid 22

\$30 per_b week.¹/ Now, when the income was shrunk to \$20./ the 23

letters of "Dillingham" looked blurred,_d/ as though they were 24

thinking seriously of contracting to a modest and assuming_e D.²/ 25

But /whenever Mr. James Dillingham Young came home and reached 26

his flat above_f / he was called "Jim" and greatly hugged by Mrs. 27

James Dillingham Young,_g/ already introduced to you as Della._h³ / [Which 28

is all very good._i⁴] 29

P₆

/Della finished_{BU 4} her cry and attended to her cheeks with the 30

powder rag._a¹ / /She stood by_{BU 5} the window and looked out dully 31

at a gray cat walking a gray fence in a gray backyard._b²/ 32

/Tomorrow would be Christmas_c Day,/ and /she had only \$1.87 33

with which to buy Jim a present._d³/ /She had been saving every 34

penny she could for months, with this result._e⁴/ Twenty dollars 35

a week doesn't go ⁵far. / Expenses had been greater / than she had 36
 calculated.⁶ / They always are. Only \$1.87 to buy a present for 37
 Jim.⁸ Her Jim.⁹ / Many a happy hour she had spent planning for 38
 something nice for him.¹⁰ / Something fine and rare and sterling-- 39
 something just a little bit near to being worthy of the 40
 honor of being owned by Jim.¹¹ 41

P₇

/There was a pier-glass between the windows of the room.¹ / 42
 /Perhaps you have seen a pier-glass in an \$8_b flat.² / A very 43
 thin and very agile person may, by observing his reflection 44
 in a rapid sequence of longitudinal strips, obtain a fairly 45
 accurate conception of his _clooks. / Della, being slender, had 46
 mastered the _dart.³ / 47

P₈

/Suddenly she ^{BU 6}whirled from the window and stood ^{BU 7}before the 48
 glass.¹/_a /Her eyes were shining brilliantly,_b/ /but her face had 49
 lost its color within twenty seconds./ /Rapidly she ^{BU 8}pulled down 50
 her hair_d / and let it fall to its full length.³/_e/ 51

P₉

/Now, there were two possessions of the James Dillingham Youngs 52
 in which /they both took a mighty pride.¹/_b One was Jim's 53
 gold watch_c /that had been his father's and his grandfather's.²/_d 54
 /The other was Della's hair.³/_e Had the Queen of Sheba lived 55
 in the flat across the airshaft,_f/ Della would have let her 56
 hair hang out the window some day to dry just to depreciate 57
 Her Majesty's jewels and gifts.⁴/_g Had King Solomon been the_h 58
 janitor, with all his treasures piled up in the basement,/ 59

/Jim would have pulled out his watch every time he passed, 60

just to see him pluck at his beard from ⁵₁envy./ 61

P₁₀

/So now Della's beautiful hair fell about her rippling and 62

shining like a cascade of brown ¹_awaters./ /It reached below her 63

knee and made itself almost a garment for ²_bher./ And then she 64

did it up again nervously and ³_cquickly./ /Once she faltered for 65

a minute and stood still while a tear or two splashed on 66

the worn red ⁴_dcarpet./

P₁₁

/On went her old brown ¹_ajacket; / on went her old brown ¹_bhat./ 68

With a whirl of skirts and with the brilliant sparkle still 69

in her eyes, ^{BU 9} /she fluttered out the door and down the 70

stairs to the street ²_c./ 71

P₁₂

(EPISODE II)

/Where she^a ^{BU 10}stopped / the sign read: "Mme. Safronie.¹ Hair Goods 72

of All ²Kinds."/ One flight up Della ^{BU 11}ran, and collected 73

herself, panting.³/ Madame, large, too white, chilly, hardly 74

looked the^d "Safronie."⁴/

dP₁₃

"Will you buy my hair?" asked Della.¹ 76

dP₁₄

"I buy hair," said Madame.¹ "Take yer hat off and let's have 77

a sight at the looks of it."² 78

dP₁₅

/Down rippled the brown cascade.¹/ 79

dP₁₆

"Twenty dollars," said Madame, lifting the mass with a practised 80

hand.¹

81

dP₁₇

"Give it to me quick," said Della.¹

82

P₁₈

(EPISODE III)

/Oh, and the next two hours tripped by on rosy wings.¹/_a

83

[Forget the hashed metaphor.¹/_a] She was ransacking the stores for

84

Jim's present.²/_i

85

P₁₉

BU 12
/She found it at last.¹/_i /It surely had been made for Jim

86

and no one else.²/_i

87

P₂₀

/There was no other like it in any of the_a stores,/ and

88

/she had turned all of them inside out.¹/_b / It was a platinum

89

fob chain simple and chaste in design, properly proclaiming

90

its value by substance alone and not by meretricious 91

ornamentation--[as all good things should do.]² It was even 92

worthy of The Watch.³ As soon as she saw_e it she knew that 93

it must be Jim's.⁴ It was like him.⁵ /Quietness and value--- 94

the description applied to_g both.⁶ / Twenty-one dollars they took 95

from her for_h it,/ and she hurried home with the_i 87 cents.⁷/ 96

/With that chain on his watch Jim might be properly anxious 97

about the time in any company.⁸ / Grand as the watch_k was,/ 98

/he sometimes looked at it on_l the sly on account of the 99

old leather strap / that he used in place of a_m chain.⁹/ 100

P₂₁

EPISODE IV)

BU 13
When Della reached home her intoxication gave way a little 101

to prudence and reason.¹ She BU 14 got out her curling irons and 102

lighted the gas and went to work repairing the ravages made 103

by generosity added to love.² [Which is always a tremendous 104
task, dear friends -- a mammoth task.] 105

P₂₂

Within forty minutes her head was covered with tiny, close- 106
lying curls that made her look wonderfully like a truant 107
schoolboy.¹ She looked at her reflection in the mirror long, 108
carefully, and critically.² 109

P₂₃

"If Jim doesn't kill me," she said to herself, "before he 110
takes a second look at me, he'll say I look like a 111
Coney Island chorus girl.¹ But what could I do -- oh! what 112
could I do with a dollar and eighty-seven cents? 113

P₂₄

At 7 o'clock the coffee was made and the frying-pan was 114

on the back of the stove hot and ready to cook the 115

chops.¹ 116

P₂₅

Jim was never late.¹ Della ^{BU 15}doubled the fob chain in her 117

hand and sat on the corner of the table near the door 118

that he always entered.² Then she heard his step on the 119

stair away down on the first flight, and she turned white 120

for just a moment.³ She had a habit of saying little silent 121

prayers about the simplest everyday things, and now she 122

whispered: "Please God, Make him think I am still pretty."⁴ 123

P₂₆

The door opened and Jim stepped in and closed it.¹ He looked 124

thin and very serious.² Poor fellow, he was only twenty-two-- 125

and to be burdened with a family! He needed a new 126

overcoat and he was without gloves.³ 127

P₂₇

Jim ^{BU 16} stopped inside the door, as immovable as a setter at the 128

scent of quail.¹ His eyes were fixed upon Della, and there 129

was an expression in them that she could not read, and it 130

terrified her.² It was not anger, nor surprise, nor disapproval, 131

nor horror, nor any of the sentiments that she had been 132

prepared for.³ He simply stared at her fixedly with that peculiar 133

expression on his face.⁴ 134

P₂₈

Della wriggled off the table and went for him.¹ 135

dP₂₉

"Jim, darling," she cried, "don't look at me that way.¹ I 136

had my hair cut off and sold it because I couldn't 137

have lived through Christmas without giving you a present.² 138

It'll grow out again -- you won't mind, will you? I just 139

had to do it.³ My hair grows awfully fast.⁴ Say 'Merry 140

Christmas' Jim, and let's be happy.⁵ You don't know what a 141

nice---what a beautiful, nice gift I've got for you.⁶ 142

"You've cut off your hair?" asked Jim, laboriously, as if he 143

had not arrived at that patent fact yet even after the 144

hardest mental labor.⁷ 145

dP₃₀

"Cut it off and sold it," said Della.¹ "Don't you like me 146

just as well, anyhow?² I'm me without my hair, ain't I?" 147

P₃₁

Jim looked about the room curiously.¹ 148

dP₃₂

"You say your hair is gone?" he said, with an air almost 149
of idiocy.¹ 150

dP₃₃

"You needn't look for it," said Della.¹ "It's sold, I tell you-- 151
sold and gone, too.² It's Christmas Eve, boy. Be good to me, 152
for it went for you.³ Maybe the hairs of my head were 153
numbered," she went on with a sudden serious sweetness, 154
"but nobody could ever count my love for you.⁴ Shall I put 155
the chops on Jim?"⁵ 156

P₃₄

Out of his trance Jim seemed quickly to wake.¹ He enfolded 157
his Della.² [For ten seconds let us regard with discreet 158
scrutiny some inconsequential object in the other direction.³ 159

Eight dollars a week or a million a year---what is the 160
 difference?⁴ A mathematician or a wit would give you the 161
 wrong answer.⁵ The magi brought valuable gifts, but that was 162
 not among them.⁶ This dark assertion will be illuminated later 163
 on.⁷] 164

P₃₅

Jim ^{BU 17}drew a package from his overcoat pocket and threw it 165
 upon the table.¹ 166

dP₃₆

"Don't make any mistake, Dell," he said, "about me.² I 167
 don't think there's anything in the way of a haircut or 168
 a shave or a shampoo that could make me like my girl 169
 any less.³ But if you'll unwrap that package you may see 170
 why you had me going a while at first."⁴ 171

P₃₇

White fingers and nimble tore at the string and paper.¹ And 172

then an ecstatic scream of joy; and then, alas! a quick 173

feminine change^{BU 18} to hysterical tears and wails, necessitating 174

the immediate employment of all the comforting powers of the 175

lord of the flat.² 176

P₃₈

DENOUEMENT

For there lay The Combs---the set of combs, side and back, 177

that Della had worshipped for long in a Broadway window.¹ 178

Beautiful combs, pure tortoise shell, with jewelled rims---just 179

the shade to wear in the beautiful vanished hair.² They were 180

expensive combs, she knew, and her heart had simply craved 181

and yearned over them without the least hope of possession.³ 182

And now, they were hers, but the tresses that should have 183

adorned the coveted adornments were gone.⁴ 184

dP₃₉

But she hugged them to her bosom, and at length she was 185

able to look up with dim eyes and a smile and say: "My 186

hair grows so fast, Jim!"¹ 187

dP₄₀

And then Della leaped up like a little singed cat and cried 188

"Oh, oh!" 189

P₄₁

Jim had not yet seen his beautiful present.¹ She BU 20 held it 190

out to him eagerly upon her open palm.² The dull precious 191

metal seemed to flash with a reflection of her bright and 192

ardent spirit.³ 193

dP₄₂

"Isn't it a dandy, Jim? I hunted all over town to find 194
 it.¹ You'll have to look at the time a hundred times 195
 a day now.² Give me your watch.³ I want to see how it 196
 looks on it.⁴" 197

P₄₃

Instead of obeying, Jim tumbled down on the couch and put 198
 his hands under the back of his head and smiled.¹ 199

dP₄₄

ANTI-DENOUEMENT

"Dell," said he, "let's put our Christmas presents away and 200
 keep 'em a while.¹ They're too nice to use just at present.² 201
 I sold the watch to get the money to buy your combs.³ 202
 CLOSURE
 And now suppose you put the chops on.⁴" 203

P

FINIS

The magi, as you know, were wise men---wonderfully wise men--- 204

who brought gifts to the Babe in the manger.¹ They invented 205

the art of giving Christmas presents.² Being wise, their gifts 206

were no doubt wise ones, possibly bearing the privilege of 207

exchange in case of duplication.³ And here I have lamely re- 208

lated to you the uneventful chronicle of two foolish children 209

in a flat who most unwisely sacrificed for each other the 210

greatest treasures of their house.⁴ But in a last word 211

to the wise of these days let it be said that of 212

all who give gifts these two were the wisest.⁵ Of all who 213

give and receive gifts, such as they are wisest.⁶ Everywhere 214

they are wisest.⁷ They are the magi.⁸ 215

THE GIFT OF THE MAGI:
A TAGMEMIC ANALYSIS

by

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B. A., Furman University, 1963

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

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MASTER OF ARTS

Department of Speech

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Manhattan, Kansas

1971

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.