

THE SCHEMATIC STRUCTURE OF STORYTELLING GENRE REFLECTED IN THE STORY *AUTUMN STORY* BY JILL BARKLEM

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Abstract: The study is conducted to analyse the schematic structure of storytelling genre reflected in the story *Autumn Story* authored by Jill Barklem. The framework for analysis is adapted from the frame of Fleischman (1990) and Hatch (1992). The results reveal that the schematic structure employed in *Autumn Story* has the basic order: Orientation followed by two Complicating Actions. Other smaller constituent parts are embedded in Complicating Action. The schematic structure of this story is featured by the depiction of seasonal sceneries and habitual activities in the Orientation; the parallel structures built up from the concurrent perspectives and the two adjacent Peaks showing the increasing tension. The study's outcome can be utilised as references for further research to elaborate and validate the theoretical framework of storytelling genre or applied in other fields such as pedagogy, literature or contrastive linguistics

Keywords: Storytelling genre, schematic structure, Jill Barklem, Autumn Story

1. Introduction

Storytelling is a common oral activity, omnipresent in numerous processes. With the emergence of orthographic culture, storytelling does not vanish but innovates itself into various forms, adapt to the new communicative purposes in the modern era (Arnold & Eddy, 2007; McHugh, 2016). Many researchers have taken storytelling genre as the main subject, investigating the role of this genre in contributing to the content delivery of literacy works (Ewers, 1992; Ilić-García et al., 2022) as well as the development of children's literacy sensibilities (Sherman, 2013). Considering storytelling from the aspects of genre structure, Ilić-García et al.'s research from 2022 compares the structures of magic trick performances and storytelling using an agent-based computational model. The results highlight new issues with story architectures, offer an original approach for putting theories to the test in science communication. Wang & Yang (2023) researched to analyze the structural differences in storytelling between best-selling Eastern and Western fiction and memoirs. Although authors from both cultural groups described roughly the same number of event episodes in every chapter, Western authors did a better job of illustrating the event episodes than did Asian authors. In the vein of the storytelling genre in children's literature, Ade and Hermanto's (2019) research expands the storytelling genre to include visual storytelling in children's books based on folklore. The author has studied literature, looked at visual media, and observed the region where these stories are rooted in order to determine whether readers gain anything from reading visual books and what kind of character values children's books might convey through a visual image. The study's conclusions demonstrate that the use of visual storytelling enhances the effectiveness and interest of information delivery.

Based on the available literature, it can be realized that researchers do not take the schematic structure of storytelling as the main focus of their study. In particular, other aspects such as effectiveness, advantages or innovative forms of storytelling are mainly investigated rather than a universal schematic structure for storytelling genre.

Meanwhile, the story for children *Autumn Story* authored by Jill Barklem is considered as a successful literacy works in terms of plot development and story’s structure building (Fior, 1990). As a typical story for children for more than 40 years, the values in the storyline of this literary work, nevertheless, are under-researched. As such aforementioned reasons, this study sought to analyse the schematic structure of storytelling genre reflected in the story *Autumn Story* written by Jill Barklem. In particular, this study seeks answers to the research questions:

1. *How is the general schematic structure of the storytelling genre reflected in the story “Autumn Story”?*
2. *What is the specific schematic structure of the storytelling genre in the story “Autumn Story”?*

2. Theoretical background

2.1 Genre and Schematic structure

The definition of genre is suggested based on a systemic functional theory that focuses on how language is used and is structured for use. According to Paltridge (2012), people engage with “genres” through the use of language. In particular, he categorized academic lectures as spoken genre or academic essays as written genre. From the view of Johnson & Johnson (1998), genres are also considered as “types of spoken and written discourse recognised by a discourse community” (p.151) such as lectures, conversations, speeches, novels, diaries, advertisements or shopping lists. Miller (1984) considered genres as activities that are recognized as a manner of doing things throughout time rather than a fixed style of speech. The genres are in match about how language is realized in respect to social and communicative purposes. These are also the main features of “genre” applied to analyse storytelling genre in this study. “Genre” refers to a collection of texts that have similar communicative purposes.

To determine whether a text belongs to the same categorization of other texts or not, it is vital to take a look at the suggested model by Martin (1992), widely known as “schematic structure”. The differences and similarities between schematic structure as well as referred to text structures are utilized to be the foundation for the formulation of genre’s networks. In Eggins (2004)’s definition, schematic structure refers to the series of stages, functioning to achieve the goal of the genre. Whether a particular text is recognized as an example of a certain genre, is frequently indicated through a generic or schematic structure. A specific genre, therefore, can be distinguished by its distinct schematic structure through the process of examining what and how little elements are ordered and evolved to form a larger text (Alsahafi, 2019). In terms of describing the schematic structure of a genre, schematic structure symbols are used to provide a general description of text structure (Eggins, 2004; Mandler & Johnson (1977). Table 2.1 shows the symbols to describe schematic structure of genre, extracted from the research of Eggins (2004) and Mandler & Johnson (1997).

Table 2.1. Symbols Used to Describe Schematic Structure

| SYMBOLS | MEANING |
|--------------|---|
| $X \wedge Y$ | stage X precedes stage Y (fixed order) |
| *Y | stage Y is an unordered stage |
| (X) | stage X is an optional stage |
| <X> | stage X is a recursive stage |
| < {X^Y} > | stages X and Y are both recursive in the fixed order X then Y |
| X[Y] | stages X embed stages Y |

2.2 Definitions of storytelling

Many authors and experts have raised issues with the definitions of storytelling. In the book of Anderson (2010) about storytelling, it is argued that numerous scholars only accept storytelling under its oral form, which has always been shared and passed down through generations. However, there are other researchers supporting broadened forms of storytelling, in which stories are not always given orally. Despite the fact that many experts agree that just reading a book is not storytelling, some argue that if authors can infuse life into the text during a performance, whether oral or written, their works can be as genuine as storytelling engagements.

Considering the origins of storytelling, this art form was already a distinct poetry prior to the birth of literacy. Nevertheless, although being affected by many significant changes from mnemonics to orthography, the presence of storytelling did not totally vanish but instead survived this period by adjusting itself to this progressive transition from oral to literacy (Ewers, 1992). To some extent, literate narrative follows the oral tradition as its internal model. Along with the rapid growth of technology and the profound changes in people's lifestyles, storytelling has evolved into a variety of forms based on its means of expression. Within the scope of study, only written form of storytelling genre will be analyzed and discussed.

2.3 Basic information about the story *Autumn Story*

Jill Barklem is a British writer well-renowned for her simple but attractive writing style with detailed illustrations (Fior, 1990). Barklem was born in Epping, Essex, and spent a lot of her early years touring the surrounding rural area, which sparked her passion for the natural world. The series "Four seasons in Brambly Hedge" with four books equivalent to four seasons are her most famous books.

The story *Autumn Story* published in 1980 is the third book in the series. This story tells about the short adventure of Primrose Woodmouse when she wandered around and ended up getting lost in unfamiliar terrain. The *Autumn Story* focuses on quasi-human characters (the mice) with fictional places, which seem to be a fairy tale. However, the stories lack factors related to a fairy tale such as hero, false hero, villain, etc (Propp, 1968). In fact, the story's content focuses on describing and telling stories of a community's activities, and their way they interact with each other in the context of an idyllic countryside. Additionally, considering the context when the author wrote this story, the scenery and activities described in this story refers to her childhood in the rural hometown (Fior, 1990), so they have a tendency to describe what the author had experienced in her community despite containing fictional events and actions.

2.4 Schematic structure of storytelling

Each scholar proposed their own model of story's schematic structures from different perspectives. Fleischman (1990) proposed a model based on pre-modern text analysis that encompassed "unscripted conversation" as well as "written artificial narratives" from medieval European genres. The model of Mandler and Johnson (1977) is proposed through the investigation of a short story from the perspective of psycholinguistics, considering storytelling as a cognitive activity and examining how readers/listeners absorbed and recalled narratives. Meanwhile, Hatch (1992) presented a universal template for narratives based on the linguistics model of Labov & Waletzky (1967) and the cognitive psychology model of Mandler and Johnson (1977). The detailed schematic structure of the aforesaid studies is presented in table 2.2.

Table 2.2 Three models of storytelling's schematic structure

| Fleischman (1990) | Mandler and Johnson (1977) | Hatch (1992) |
|--------------------------|-----------------------------------|----------------------|
| 1. Abstract | 1. Setting | 1. Abstract |
| 2. Orientation | 2. Beginning | 2. Orientation |
| 3. Complicating Action | 3. Development | 3. Goal and Problems |
| 4. Peak | 4. Goal path | 4. Resolution |
| 5. Evaluation | 5. Ending | 5. Coda |
| 6. Resolution | | |
| 7. Coda | | |

2.5 The adapted schematic structure applied in this study

The schematic structure employed in this study is adapted from the model of Fleischman (1990) and Hatch (1992) because the two frameworks are constructed using Labov's thesis of the organization of basic natural narratives, and both investigations employ lexical-grammatical objects as the analytical unit.

While Hatch (1992) combined Labov's structure with the cognitive perspective of Mandler and Johnson (1977) to propose a universal structure for narrative genre, Fleischman's research adapts Labov's model to analyze more complicated narratives. Although these two studies take different approaches to Labov's structure, their suggested structures, with their unique features in each of their constituent parts, may be applicable and complement one another when analyzing Brambly Hedge, a children's book with a very different approach to plot development.

An additional rationale for this decision is that, despite the fact that Brambly Hedge's stories center on fictitious settings and quasi-human people, they don't have any elements of a fairy tale, such as a villain, false hero, or hero. Rather, the narrative's substance focuses on narrating stories of a tranquil community's daily activities and interactions with one another in the setting of a rural location, thereby portraying the love, close relationship, and concern that exist among community members. These stories are a collection of the author's struggles with writing throughout her time in congested London, reminiscing her youth in her little rural birthplace (Fior, 1980). As a result, even though they are fictional, they have the tendency of reflecting the author's experiences in her hometown.

The adapted schematic structure applied in this study is presented with detailed descriptions. There are four stages including Abstract, Orientation, Complicating Action and

Coda. In the Complicating Action stage, there are five small constituents including Sequence of Events, Goal, Peak, Evaluation and Resolution.

a. Abstract: This section answers the question, "What was this all about?" which is usually posed in narrator prologues at the beginning of the narrative. Abstracts are frequently written in the style of narrator prologues appearing in the absolute first position of the text. It can also be externally evaluative when it informs the reader/listener about how the narrator interprets the entire story.

b. Orientation: This section addresses the questions of "who," "what," "when," and "where", comprising the date, place, characters and their actions, as well as the setting in which the story's events take place. Rather than describing actions, the actions in this section show information about the scene and describe the role or qualities of the characters. This stage is typically realized through grammatical features such as the use of imperfective past simple tense; past perfect; relative sentences.

c. Complicating Action: This stage is regarded as the core, providing the major plot of the entire story. In other words, Complicating Action is a collection of event sequences that describe what happens in the story. Smaller elements, such as the climax, evaluation, or resolution, are incorporated to create an effective story. As a result, in this Complicating Action, at least one sequence of events may be intertwined with several additional sections such as Peak, Goal, Evaluation, and/or Resolution.

- **Sequence of Events:** In this study, the sequence of events refers to the action series included in the Complicating Action. Other sections, such as Goal, Peak, Evaluation, and Resolution, are regarded as integral components of the Sequence of Events. Sequences of events in complicated action are typically ordered in a temporal fixed order, with temporal junctures used to improve cohesion and coherence.

- **Goal:** This section introduces the concept of conveying the protagonist's goal throughout the story as a whole, or the general goal for which the character's actions are driven and directed. The aim can influence how the story evolves, as well as the schematic structure of the story. However, only the event that necessitates an endeavor to accomplish and become the motivation that influences the characters' behavior qualifies as the Story's Goal.

- **Peak:** The term "Peak" refers to a stage of the Complicating Action in which the level of discourse tension reaches a critical turning point/climax, after that it either declines toward a Resolution or proceeds on to the next phase of the Complicating Action. Both lexical and grammatical elements help to realize and emphasize the story's peak. They include some "rhetorical underlining" techniques, the addition of details that are typically not included in routine narration, repetition and paraphrase, direct speech, or switching tenses.

- **Evaluation:** Evaluation can be incorporated into the plot at different points in the stories, or it can be summed up as the moral lesson in the coda. At the external evaluation, the narrator speaks directly to the reader or listener. This is indicated by the narrator making a direct statement about the story as a whole or just expressing his feelings at that particular moment. The internal assessment, which is produced by a third party, is realized using

vocabulary such as exclamation points, direct quotes from story participants, or the participants' acts of expressing their thoughts and feelings.

- **Resolution:** This stage usually appears in the last few sentences of the Complicating Action, illustrating the objective that was reached at the end.

d. Coda: The Coda stage reflects the relation of the story to the present context. This implies that by imparting a moral lesson, summarizing, or assessing the significance of the entire tale, this stage serves as the link between the diegetic world and the speaker's current reality. Using the basic concept of coda as a guide, the present perfect tense is typically employed to realize this step.

3. Methodology

3.1 Subject and Source

The data source is extracted from the story *Autumn Story* authored by Jill Barklem and the research subject is the schematic structure of storytelling genre reflected in the story. Since the subject of this study is the story's schematic structure, which is composed of constituent parts labeled according to their function in expressing the genre's aim, there is a need to focus on semantically interpreting the content of clauses rather than depend solely on the linguistic units (Eggins, 2004). Therefore, the data of this study is analysed through lexical-grammatical items (the meaning of single words, phrases, sentences or paragraphs; grammatical structures) in order to determine the function of the constituent stages in the story's schematic structure (Fleischman, 1990; Hatch, 1992).

3.2 Research approach

Genre analysis, according to Paltridge (1994) focuses on discourse structure level is referred to as "schematic structure" or "generic structure". Meanwhile, Kracauer (1952) introduced qualitative content analysis as an extended method of content analysis to discover and analyse meaning within the texts and its communicative content. With the aforesaid theories, a combination of genre analysis and content qualitative analysis is employed to fulfill the aim of this study.

3.3 Data analysis procedure

The analysis follows the step below.

Step 1: First, based on lexical-grammatical items (including linguistic features and content of the plot), the data was analysed and compared to the adapted framework in order to find the extent of how the main stages in the structure and its constituents are reflected in this story.

Step 2: Then the detailed schematic structure of each sub story will be presented under symbols with detailed explanations.

Step 3: The data related to the detailed schematic structure of the *Autumn Stories* will be presented and clearly discussed to figure out the distinctive features in the schematic structure of this story.

4. Findings and Discussions

4.1 The general schematic structure

Orientation ^**Complicating Action** [Sequence of events[Evaluation^Goal 1^Peak 1[Evaluation 1]]^**Complicating Actions**[Sequence of events[Goal 2[Evaluation 2]]^Sequence of Events[Evaluation^Peak 2 ^Evaluation^Peak 3]^Resolution[Sequence of events[Evaluation^Evaluation]]]

According to the above schematic structure, the structure of Autumn story consists of one Orientation followed by two Complicating Action sections. The two Complicating action stages are equivalent with two perspectives of Lord and Lady Woodmouse and Primrose.

The first Complicating Action contains a sequence of events which embeds an Evaluation, followed by Goal 1, Peak 1 with another Evaluation emerges along with Peak 1.

Meanwhile, the second Complicating Action develops the storyline with two sequences of events. The first sequence embeds Goal 2 and Evaluation 2 while the second sequence embeds Evaluation 3, Peak 2 and Peak 3. It can be seen that Peak 2 is in between two stages of Evaluation. The second Complicating Actions ends up with a Resolution stage, including a sequence of events followed by two Evaluations.

Based on the analysis, it can be realized that the *Autumn Story* is structured by two main stages: an Orientation followed by two Complicating Actions. The Orientation provides the readers with the background information and setting of the story while the Complicating Actions ensure to deliver the main plot to the reader. However, there is a lack of Abstract and Coda. In the schematic structure of long story, the Abstract is often absent (Fleischman, 1990). The Coda is considered as the bridge linking the story to the present by giving a summary of the whole lesson or a concluding evaluation, which, thus, does not really influence the main storyline. Therefore, the absence of Abstract and Coda in this story is understandable.

In detail, the Complicating Actions subsumes smaller constituents including sequences of events, evaluations, goals, peaks, and a resolution. The order of these stages is not fixed when it comes to sequences of events and evaluations. They are woven throughout the story. The staggered positions of Evaluations help to emphasize the story's characters as well as the narrator's comment towards the story events (Fleischman, 1990). However, goals, peaks and resolutions seem to have a fixed order which is Goal^Peak^Resolution. Based on the function of these stages, the above order is reasonable. The story first introduces the Goal or the aim of the story. Then, the Peak shows the highest tension level in the character's attempt to achieve the goal. The resolution, finally, provides an ending in which the goal of the story is completely satisfied.

4.2 The distinctive features of schematic structure

Orientation

The range of Orientation in Autumn Story starts from the very first sentence "*It was a fine autumn to Lord Woodmouse, who lived in the Old Oak Palace, was out early with his youngest daughter, Primrose.*"

As it is reflected in the title: “Autumn Story”, the story takes place in autumn at Brambly Hedge. The Orientation in this story also includes the coupla sentence at the beginning of the story (“*It was a fine autumn*”). The author additionally describes the growth of signature harvestings in autumn (“*blackberries were ripe*”; “*the nuts were ready*”) and the activity of mice in Brambly Hedge (“*the mice...were busy*”), signaling the story happens in the harvest time. The Store Stump, a signature place of Brambly Hedge, is also depicted again (“*The Store Stump was warm inside*”; “*smelled deliciously*”; “*...was already full of food*”). Lord Woodmouse and his daughter, Primrose are also introduced in this Orientation Stage, implying the content of this story might mainly focus on them. Another signal for Orientation in Autumn Story is the use of the adverb “*every morning*” which expresses that the actions carried out by the mice of Brambly Hedge in that autumn are habitual behaviours.

The Orientation in *Autumn Stories* is featured by the depiction of signature sceneries and activities happening in the Autumn. The narrative book is mostly intended for younger readers. Thus, by providing images of the natural world and detailing the quasi-human actions of the mice, the Orientations may capture readers' interest in the picturesque countryside and idyllic settings of the story (Fior, 1990).

Complicating Action

The distinctive feature of Autumn Story is that the plot in this story is built up from two concurrent perspectives. One is from Lord and Lady Woodmouse's, the other is from Primrose's. Therefore, there are different goals, peaks and evaluations in equivalent to each perspective. The diverse points of view offer readers and listeners a broader and more in-depth understanding of how the story is developing.

In order to provide a more profound and logical analysis towards the outcomes, the results will be presented in the order of the two Complicating Actions of this story.

Complicating Action 1

The CA1 ranges from “*Now keep close to me, and don't get lost,*” he said, as they made their way along the blackberry bushes” to “*She's such a little mouse. Where can she be? What shall we do?*”

From the first Complicating Action, it is known that Lord and Lady Woodmouse take Primrose out. They helped the neighbours in Brambly Hedge with harvesting. While they were busy working on the field with other mice, Primrose got lost and they couldn't find her.

The **Sequences of Events** in this Complicating Action is signaled by actions in temporal order. Besides, there are adverbs showing the temporal order of actions (“*then*”, “*soon*”). The dialogues between characters show the interactions in the sequences of events.

The **Goal 1** in this Complicating Actions is figured out through the semantic interpretations of the actions: *Lord and Lady Woodmouse asked the mice around where Primrose was, they came to Mr. Apple's house, and went back to the Palace to look for her but she was still nowhere to be seen.* From this summary of actions, it is clear that from the perspective of Lord and Lady Woodmouse's perspective, the Goal is to find out where Primrose is. However, in the text, there is no sentence explicitly expressing the goal, but the goal is

embedded implicitly in the story's sequence of events. Particularly, the first Goal is **mixed with the attempt** to achieve this goal.

The story continues with a lot of actions taken by the mice community to find Primrose but they all failed. These actions are realized to be the **pre-peak actions**. The storyline is quickly mounted to the tension through the direct quotation of Lady Daisy (*"Oh dear!... Where can she be? What shall we do?"*) which can be evaluated as a declare for the fact that Primrose was missing, and also the signal for the **first Peak** in this CA1.

There are two **Evaluations** found in the first Complicating Actions. The first one is positioned right before the Goal and the second is placed right behind the Peak 1. The first one is expressed through the phrases *"cried in alarm"* and the question *"Where's Primrose?"*. While the second one is shown by the use of the exclamation *"Oh, dear"* and direct quotation *"Where can she be? What shall we do?"* Both of these express the worry, tension and desperation. However, the **first evaluation** is considered as the predictions for an upcoming unusual event while the **second** one implies a truly fear and desperation towards the situation.

Complicating Action 2

Meanwhile, the Complicating Action 2 tells the story from Primrose's perspective, ranging from *"Meanwhile, Primrose wandering along the edge of the cornfield"* till the end (**Appendix**).

Primrose wandered around playing alone and got lost when she decided to go into a hole leading to a maze tunnel. After a long time getting lost and hiding under a toadstool, she finally met family, who were on the way to find her and finally found her and took her home safely.

The **Sequences of Events** in Autumn Story also depicts series of actions with the list of many actions verbs and dialogues.

Following the storyline, the **second Goal** is identified through the direct quotation *"I'm going home"*. The following actions express **her attempt** to find out the way to get back home despite her fear. Therefore, going home is the Goal from Primrose's perspective. Also, in this stage, there is an **Evaluation** embedded in the Goal 2 which is identified through the detail *"I don't think I like this place", said Primrose with a shiver, "I'm going home."* The word *"shiver"* and the sayings explicitly express Primrose's worry and scare when she could not realise the scene around her.

The next sequence of events includes details such as *"had no idea which way she had come"; "tried not to cry"; "when to her horror"*. The details imply for the **next Evaluation** which expresses Primrose's frighten when she realized she could not find her way home. This Evaluation also covers the **second Peak** of this story. The signal for the second Peak is the direct quotation *"I can't see the oak tree... and I can't see the willow by the stream. I think I must be lost"*. In relation to the goal of finding her way home, Primrose *"turned to leave"; "ran through the maze of tunnels"; "opened into a thick clump of brambles",* and finally *"had no idea where she was"*. This sequence of actions adds **more tensioning details** to the storyline as well as shows **her attempts** to achieve the goal but it failed, thereby making the second Peak, which is the moment when she realised she was lost, become more explicitly to be identified.

Then, in the next sequence of event, the **third Peak** is signaled by the **shift** in description of the unusual event. Specifically, the preceding events describe the darkness covering Primrose, then the storyline turns to depict “*five little flickering lights coming through*” towards Primrose, which frightened her since she had no idea what they were. This shift makes the situation become more dramatic. The actions are pushed to the highest tension when Primrose found out those creatures came nearer her “*only a whisker away from where she was sitting*”. The detail of counting “*one...two...three...four*” helps to push the level of discourse tension to become highest through the whole story.

Two Peaks in a single Complicating Action is another element of Autumn Story's schematic structure. While the latter Peak suggests the moment Primrose met the unidentified “five little flickering lights coming towards her,” the former Peak described the intense moments when Primrose realized she was lost. This Autumn Story's peaks were constructed in a way that enhances the suspense and level of dread in the scene, which makes the plot intriguing.

After the third Peak, it is realized that “*five little flickering lights*” above were Primrose's family. The story finally comes its **Resolution** when both Goal 1 and 2 are successfully attained. From Lord and Lady Woodmouse's perspective, they finally found out their daughter. From the view of Primrose, she finally went home with her family.

The two **last Evaluations** are embedded in the Resolution, showing thoughts and feelings of two different characters. The former Evaluation is identified through the word “*delight*” and the exclamation “*GRANDPA!*”, showing Primrose's happiness and delight when she saw her family coming to find her. While the latter is signaled by the direct quotation “*Primrose! You're safe!*”, delivering Lady Daisy's the happiness and the assurance of Primrose's safety.

5. Conclusions and implications

There are two main stages and five smaller constituents establishing the structure of Autumn Story. Complicating Action comes after Orientation as the two primary phases. Smaller stages, such as sequence of events, evaluation, resolution, peak, and goal, are all identified in Complicating Action. However, the story lacks Abstract and Coda stages. The Orientation draws viewers' attention to the rural area by concentrating on describing the routine activities and seasonal scenery of the mice society. The story is built from parallel perspectives of different characters, accumulating various Complicating Actions and Goals inside the narrative. In addition, this story's schematic structure is featured by two adjacent Peaks heightening the suspense regarding the story events.

The outcomes of this study can suggest two possible directions for implication. As for theoretical implication, since the schematic structure used in this study is adapted to be more recognisable and universal, it can be utilised to elaborate and validate the theoretical framework of this genre. As for empirical implication, the adapted schematic structure can be utilised to create a more recognizable literary work, or create a lecture delivering a detailed and clear framework of a story. The specific schematic structure of the story “*Autumn Story*” can also be considered as the reference for creating a captivating plot since the success of this story in terms of its generic structure is undeniable. As *Autumn Story* is a children's story that has been

translated into numerous languages, the findings of this research can be used as a subject or source material for a study on contrastive linguistics.

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CẤU TRÚC THỂ LOẠI KỂ CHUYỆN ĐƯỢC THỂ HIỆN TRONG CÂU CHUYỆN *AUTUMN STORY* CỦA TÁC GIẢ JILL BARKLEM

Tóm tắt: Nghiên cứu phân tích cấu trúc thể loại kể chuyện (storytelling genre) được biểu hiện trong câu chuyện *Autumn Story* của Jill Barklem. Cấu trúc mẫu được sử dụng để phân tích dữ liệu được kết hợp và điều chỉnh từ cấu trúc của Fleischman (1990) và Hatch (1992). Kết quả cho thấy cấu trúc được thể hiện trong *Autumn Story* có thứ tự cơ bản: Orientation theo sau đó Complicating Action. Những phần nhỏ hơn được bao gồm trong Complicating Action. Đặc trưng trong cấu trúc thể loại của câu chuyện này được thể hiện qua cách mô tả cảnh và hoạt động theo mùa ở Orientation; cách xây dựng câu chuyện từ hai góc nhìn song song và hai phần Peak liên kế nhau biểu hiện sự gia tăng tính căng thẳng trong câu chuyện. Kết quả của nghiên cứu có thể được sử dụng như tài liệu tham khảo cho nhiều nghiên cứu khác trong việc mở rộng lý thuyết của thể loại kể chuyện hoặc được áp dụng vào các lĩnh vực như giáo dục, văn học và ngôn ngữ học đối chiếu.

Từ khoá: Thể loại kể chuyện, cấu trúc thể loại, *Autumn Story*, Jill Barklem

Appendix

It was a fine autumn. The blackberries were ripe, and the nuts were ready, and the mice of Brambly Hedge were very busy. Every morning they went out into the fields to gather seeds, berries and roots, which they took back to the Store Stump, and carefully stowed away for the winter ahead. The Store Stump was warm inside, and smelled deliciously of bramble jelly and rising bread, and it was already nearly full of food.

Lord Woodmouse, who lived in the Old Oak Palace, was out early with his youngest daughter, Primrose.

"Now keep close to me, and don't get lost," he said, as they made their way along the blackberry bushes. Primrose picked the berries nearest the ground while her father hooked the upper branches down with his walking stick.

The basket was nearly full when they were joined by old Mrs. Eyebright.

"I've been looking for you," she said. "Bad weather's on its way, I can feel it in my bones. We must finish our harvesting before the rain begins."

Lord Woodmouse sent Primrose back to the Palace, and then went on to the Store Stump to find Mr. Apple to make arrangements. Soon parties of mice with carts and wheelbarrows were hurrying out to the fields to gather the last of the nuts and berries.

Lord and Lady Woodmouse decided to help pick mushrooms, and they were just setting off when Lady Woodmouse cried out in alarm,

"Where's Primrose?"

She was nowhere to be seen.

She wasn't hiding in the baskets, or under the leaves, or in the long grass.

"Has anyone seen Primrose?" shouted Lord Woodmouse.

"She hasn't been here," replied the mice gathering berries high in the blackthorn bush.

"We haven't seen her," called the mice in the tangly hawthorn trees.

The children thought she was at her grandmother's house, and a search party was sent along to investigate.

Hot and out of breath, they knocked at the door of Crabapple Cottage.

"Have you seen Primrose?" asked Wilfred. "We've lost her."

Mrs. Apple shook her head, took off her apron, and joined in the search. Mr. Apple ran over to the gap in the hedge by the Store Stump.

"Primrose, where are you?" he cried.

"Primrose, where are you?" echoed the call across the cornfield.

Lord and Lady Woodmouse went back to the Palace. They looked in the cupboards, and under the beds. The Store Stump was searched from top to bottom.

"Oh dear!" said Lady Daisy. "She's such a little mouse. Where can she be? What shall we do?"

Meanwhile, Primrose, wandering along the edge of the cornfield, was quite unaware of her parent's concern. She had spent the morning picking wild flowers and gazing up at the blue sky, and after a lunch of blackberries, she had dozed a little in the sun. She was just going to help a group of mice she had seen gathering seeds in the ditch, when she spotted a little round house high up in the stalks of the corn.

"I wonder who lives there," she thought, and decided to climb up and peep through one of the windows.

As she looked in, she saw two pairs of bright little eyes peering back at her.

"I-I do beg your pardon," she stammered, and began to climb down again.

"We were just going to have tea," a voice called after her, "Won't you join us?"

Primrose found the tiny front door, and went inside. It was very cosy. There was a thistledown carpet on the floor, and the neatly-woven grass walls were covered with books and pictures. The two elderly harvest mice who lived in the house were very glad to have a visitor. They sat Primrose down, gave her a slice of cake, and handed her their album of family portraits to look at.

When Primrose had been shown all their treasures, she thanked the mice politely, and climbed down to the ground again. She decided to walk to the edge of the Chestnut Woods before she went home. Some Brambly Hedge mice were still there, picking blackberries in the last of the evening sun, but they were too busy to notice her. She peered into the grasses, looking for feathers and other useful things.

Hidden in the brambles, she discovered a very interesting hole.

"I wonder if anyone lives down there," she said to herself, and wandered into the tunnel.

It was very dark inside, but she could just see round front doors set in the walls of the branching passages. As she went deeper into the tunnel, it became darker still, and soon Primrose could see nothing at all.

"I don't think I like this place," said Primrose with a shiver, "I'm going home."

She turned to leave, but with so many passages leading this way and that, she had no idea which way she had come. She picked up her skirts, and ran through the maze of tunnels.

At last she saw a glimmer of light, and ran towards it. The passage opened into a thick clump of brambles and briars under some tall trees. Primrose had no idea where she was.

"I can't see the oak tree," she said in a small voice, "and I can't see the willow by the stream. I think I must be lost."

It was getting very dark. Big drops of rain began to fall, and splashed through the leaves around her. Primrose huddled under a toadstool, and tried not to cry.

In the distance a lonely owl hooted, and the branches of the trees above creaked in the rising wind. There were little scrabbling noises in the bush quite near to Primrose, and these worried her most of all.

It got darker and darker, and soon everything disappeared into the night.

Primrose was just trying not to think about weasels, when to her horror she saw five little flickering lights coming through the woods towards her. She could just make out five strange figures behind them. They were shapeless and bulgy, and seemed to have no heads at all. Primrose wriggled further back into the brambles.

The figures came closer and closer, and Primrose realised that they were going to pass right by her hiding place.

The nearer they came, the worse they looked, and she shut her eyes as she heard them pass only a whisker away from where she was sitting. One... two... three... four....

She decided to be very brave and take a peep at the fifth as it went by.

It walked with a limp. It had a tail. And whiskers. And Mr. Apple's trousers.

"GRANDPA!" she squeaked with delight.

As each of the figures turned round she recognised them; Mr. Apple, Mrs. Apple, Dusty Dogwood, and best of all, her own mother and father.

Primrose pushed her way through the brambles.

"Primrose!" cried Lady Daisy. "You're safe!"

"The harvest mice said you had gone to the woods, but it was so dark and wet that we'd almost given up hope of finding you," said her father, and picked her up and wrapped her snugly in his cloak.

Primrose was nearly asleep by the time they got home. Lady Woodmouse carried her up to her little room, and took off her wet clothes. A clean nightie was warming by the fire, and a mug of hot acorn coffee had been placed by the bed.

"I'll never ever go out of the field on my own again," Primrose whispered sleepily.

Her mother gave her a kiss, and smoothed her pillow.

"Ease your whiskers, rest your paws,

Pies and puddings fill the stores.

Sweetly dream the night away,

Till sunshine brings another day,"

... she sang softly, tucking Primrose into her comfy bed.