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LAO SHE'S CHA GUAN (*TEAHOUSE*) AND ITS ENGLISH TRANSLATIONS
A SYSTEMIC FUNCTIONAL PERSPECTIVE ON DRAMA TRANSLATION

by

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Abstract

As an applicable theory, the applicability of Halliday's systemic functional linguistic framework has been widely recognized in translation studies. Within this framework, a text could be described by the different metafunctional modes of meaning: the ideational (experiential and logical), the interpersonal, and the textual. Thus, translation involves the recreation of all the four modes of meaning, and could be understood as the recreation of simultaneous choices among various options in logical, experiential, interpersonal and textual systems.

This thesis aims to illuminate translation as a linguistic process and to apply Systemic Functional Linguistics to the study on drama translation. It investigates the two English translations and the Chinese original of a drama entitled *Teahouse*, which has been written by Lao She, and translated by Ying Ruocheng and John Howard-Gibbon respectively. In the data of *Teahouse*, three kinds of text are found, namely dramatic dialogue, dramatic monologue and stage direction. Based on a pilot study, a theoretical framework used for the analysis is built, and different choices are considered in the analysis in accordance with the different kinds of text. In dramatic dialogue, choices in the systems of THEME, MOOD and MODALITY are analyzed and compared. In dramatic monologue and stage direction, choices in the systems of THEME, TAXIS and LOGICO-SEMANTIC TYPE are examined.

Various kinds metafunctional translation shifts are identified, quantified, and discussed based on the matrix of metafunctional translation shifts proposed in Matthiessen (2014b). These translation shifts, however, are different from the errors made in translation, as equivalence cannot be maintained in all levels and dimensions, translators thus have to make shifts in one dimension or two. After the lexicogrammatical analysis, the context for the source text and the two target texts are described in accordance with the three contextual parameters, i.e. field, tenor, and mode. These descriptions are then related to some of the translators' lexicogrammatical choices.

The present study has contributed to both Systemic Functional Linguistics and translation studies in the following perspectives:

(1) Theoretically, this thesis has its contribution in its application of SFL to translation studies, specifically, to the study of drama translation. Despite the other approaches of engaging with translation generally found in the literature, translation is here considered as a linguistic process, and is therefore illuminated as a linguistic process. In this way, the applicability of SFL is emphasized.

(2) By integrating the dimensions outlined in Matthiessen (2011), such as stratification, metafunction, instantiation, etc., an analytical framework is built with a purpose of applying SFL to study drama translation. This framework not only provides linguistic evidence to support evaluation and criticism, but also enables us to examine drama translation from the perspective of SFL.

(3) The present study is also one of the first attempts to apply and further develop the metafunctional translation shifts proposed in Matthiessen (2014b). Based on the lexicogrammatical analysis, different kinds of metafunctional translation shifts are found and further categorized, with the more delicate sub-categories being elaborated, quantified, and discussed.

(4) By analyzing the data in English and Chinese, this study also reflects the systemic contrasts between the two languages and will contribute to multilingual studies in SFL. In addition, in terms of description, this thesis is also one of the first attempts to analyze Chinese drama from a systemic functional perspective.

(5) The detailed lexicogrammatical analysis also has its implications on translation practice. The present study is expected to provide translators with the tools to actually examine and diagnose the issues in translation. It also reveals the options and challenges that translators may meet in translation, enables them to know more theoretically and professionally about language. In addition, it helps them to be aware of systemic probabilities, as translators are subconsciously aware of systemic probabilities, either in terms of the general system or the generic subsystem of their translated work.

(6) The lexicogrammatical analysis attempts to refute the claims of the existence of translation universals that are frequently seen in various literature. Further evidence for House's (2008) claims that it is futile to look for translation universals are provided in the present thesis.

Related Output

Book Chapter

- Wang, Bo, & Ma, Yuanyi. (forthcoming). Textual and logical choices in the translations of dramatic monologue in *Teahouse*. To appear in Akila S. Baklouti & Lise Fontaine (Eds.), *Perspectives from Systemic Functional Linguistics*. London: Routledge.
- Wang, Bo, & Ma, Yuanyi. (2016). Choice of the translator: Translation strategies for the Cantonese version of *Teahouse*. In Yang Lianrui (Ed.), *Foreign language research in China* (pp. 82-92). Qingdao: Ocean University of China Press.
- Wang, Bo. (2015). Choice in translation from a metafunctional perspective. In Chi-yu Chu and Minhui Xu (Eds.), *Current issues in translation studies* (pp. 419-434). Chengdu: Sichuan People's Publishing House.

Journal Articles

- Ma, Yuanyi, & Wang, Bo. (2015). A review of systemic functional translation studies from an interpersonal perspective. In *Proceedings of the fourth Northeast Asia International Symposium on Language, Literature and Translation* (pp. 22-28). Marietta: American Scholars Press.
- Wang, Bo. (2014). Theme in translation: A systemic functional linguistic perspective. *International Journal of Comparative Literature and Translation Studies*, 2(4), 54-63.

Conference Presentations

- Wang, Bo, & Ma, Yuanyi. (2016, July). *Cross-linguistic variation in the translations of dramatic monologue in Teahouse: An analysis of textual and logical choices in Chinese, English and German Texts*. Paper presented at the 43rd International Systemic Functional Congress (ISFC), Bandung, Indonesia.
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at Researching Collaborative Translation: An International Symposium, Hong Kong.

- Wang, Bo, & Ma, Yuanyi. (2015, June). *A systemic functional perspective on drama translation*. Paper presented at the 5th International Conference on English, Discourse and International Communication, Macao.
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Abbreviations and Symbols

Abbreviations	
BT	Back Translation
DTS	Descriptive Translation Studies
IG	Interlinear Glossing
MOOD (e.g.)	The system of MOOD
Mood (e.g.)	The structural function of Mood
PY	Pin Yin
SFG	Systemic Functional Grammar
SFL	Systemic Functional Linguistics
SFTS	Systemic Functional Translation Studies
ST	Source Text
TT	Target Text
TT1	Target Text 1 (John Howard-Gibbon's translation)
TT2	Target Text 2 (Ying Ruocheng's translation)
Symbols	
↘	Realization
/	Conflation
^	Ordering (followed by)
<>	Inclusion of group/ phrase
<<>>	Inclusion of clause
Ø	Ellipsis
	Clause complex, boundary markers
	Clause (not rankshifted), boundary markers
[[]]	Rankshifted (embedded) clause, boundary markers
[]	Rankshifted group/phrase, boundary markers
α and other small Greek letters	Elements of hypotactic interdependency structure
1 and other Arabic numerals	Elements of paratactic interdependency structure
+	Logico-semantic relation of extension
=	Logico-semantic relation of elaboration
×	Logico-semantic relation of enhancement

Chinese Word Classes and Conventions for Interlinear Glossing

(adapted from Halliday and McDonald, 2004: 318-319;
cf. Li, 2007: 22; Heine and Kuteva, 2007: xiii-xvi)

Verbal word classes	
verb [VB]	head [of verbal group] (Event); freely modified
coverb [CV]	minor process in circumstantial phrase; not modified
voice coverb: dispositive [DISP]; not modified	
voice coverb: passive [PASS]; not modified	
auxiliary verb [AUX]	modal premodifier [in verbal group]
postverb [PV]	phasal postmodifier [in verbal group]
Nominal word classes	
common noun [CN]	head [of nominal group] (Thing); freely modified
measure noun [MN]	head [of nominal group] (Measure); + DET, NUM, POSTN only
proper noun [PN]	person or place name; not modified
pronoun [PRON]	personal or demonstrative; not modified
honorific [HON]	honorific marker
determiner [DET]	deictic premodifier [in nominal group]
numeral [NUM]	numerative premodifier [in nominal group]
measurer [MEAS]	individuating/ collective/ partitive/ quantitative premodifier [in nominal group]
postnoun [POSTN]	position (Facet) postmodifier [in nominal group]
Adverb classes	
clausal adverb [CADV]	head [of adverbial group]; freely modified
verbal adverb [VADV]	temporal or scopal; not modified
degree adverb [DADV]	intensity pre- /post-modifier [in verbal/ adverbial group]
Conjunction classes	
paratactic conjunction [PCON]	a. clause-initial: continuative or extending b. following Subject: enhancing
hypotactic conjunction [HCON]	a. initial / following Subject: enhancing b. clause-final: temporal or conditional
Particles	
clausal particle [CPART]	aspectual [ASP]: perfective [pf]; imperfective [impf] modal [MOD]: (mood) interrogative [int]; exclamative [excl]; imperative [imp]; (assessment) molliative [mol]; suggestive [sug]; insistent [ins]
verbal particle [VPART]	aspectual [ASP]: perfective [pf]; imperfective [impf] polar, negative [NEG]: unmarked; perfective [pf]; potential [pot] polar, positive [POS]: potential [pot]
nominal particle [NPART]	number, plural [PL] subordinating [SUB]
adverbial particle [APART]	manner [MAN]

Chapter 1 Introduction

1.1 Background of the Study

The past fifty years have witnessed the rapid development of Systemic Functional Grammar (SFG) (cf. Halliday, 1961, 1985a, 1994a; Halliday and Matthiessen, 2004, 2014; Matthiessen, 1995a). As a theory of grammar, it is a resource of engaging with the grammar of all human languages, and it offers an approach of viewing the grammar of language in terms of how language is used. By adopting this approach, we can interpret the grammar of language as a system which helps people to interact with each other and to make sense of their world experiences (see e.g. Martin, Matthiessen and Painter, 2010: 1).

Naturally, SFG does not grow out of a vacuum. As summarized in Li (2007), SFG is built on and inspired by various theories in the related fields, including Saussure's (1916, 1983) distinction between syntagmatic and paradigmatic axes¹, Firth's (1957) notion of system and structure, Malinowski's (1923) preliminary work on context of culture and context of situation, the Prague School's conceptions on Theme² (e.g. Mathesius, 1928, 1975), Bühler's (1934) three functions of language, Boas's (1911) views on language as a social system as well as Whorf's (1956) understandings of language in culture, etc.

In contrast with traditional grammar, which is prescriptive and pre-scientific, SFG is a modern and scientific theory for describing languages and analyzing texts, with English, Chinese and many other languages all being examined in the systemic functional terms of language typology (see e.g. Caffarel, Martin and Matthiessen, 2004; Mwinlaaru and Xuan, 2016). It draws on traditional grammar, covering its central ideas and notions, while surpassing traditional grammar by providing a wider coverage of grammar and stronger capability of describing language. From the perspective of SFG

¹ Incidentally, the term "paradigmatic" came from Hjelmslev (e.g. 1968, 2000); Saussure (1916) had instead used the term "associative".

² Although Halliday (e.g. 1955, 1959) discovered the patterns independently in his work on Chinese, before he had read the earlier works by Prague School linguists.

or Systemic Functional Linguistics (SFL)³, language is viewed from various dimensions and is understood in context rather than in isolation. Up through the 1970s or even 1980s, SFG, SFL or the functional theory is also frequently compared with Noam Chomsky's transformational-generative grammar or formal theory⁴, which isolates theory from application (cf. Chomsky, 1957, 1965, 2006). This contrast is termed as ecologism vs. formalism in Seuren (1998) (cf. Halliday, 1977 for Halliday's elaboration of language as resource vs. language as rule). Matthiessen (2015a) has elaborated the differences between the two schools in detail.

As an applicable theory, SFL is a kind of linguistics where theory and application are in constant dialogue (cf. Halliday, 1985b, 2008b; Matthiessen, 2012, 2013a). In other words, applicable linguistics can be understood as the synthesis of theoretical linguistics ("thesis") and applied linguistics ("antithesis") (see Figure 1-1). Theory is designed to be applied, and application will provide a means to test the theory.

Systemic functional linguists view translation as a relation between languages as well as a process of moving from one language into another. From either of the two perspectives, translation can be regarded as an extraordinarily complicated achievement of the human brain (Halliday, 2009). Halliday (1985b) holds that the value of a theory lies in its application, and he regards his theory of language as an essentially consumer-oriented one (cf. Halliday, 1964). In this way, "translation can be seen as a fairly specialized domain, in the sense that relatively few linguists working in either functional or formal linguistics have paid explicit attention to translation; but it has been recognized as a kind of testing ground, since if your theory cannot account for the phenomenon of translation it is clearly shown up as inadequate" (Halliday, 2009: 17; cf. Matthiessen, Wang, Ma and Mwinlaaru forthcoming a).

³ The word grammar can refer to grammar itself, researches on grammar, or linguistics. The terms "Systemic Functional Grammar" and "Systemic Functional Linguistics" are not differentiated here. Systemic functional theories are first termed as "grammar", and then gradually evolved into "linguistics" (cf. Huang and Xin, 2014: 134). As noted by Martin (2016: 11), "SFL is a theory of language, not just grammar (although many linguists still follow Chomsky's unfortunate equivocation around the term grammar — as referring the rule-governed nature of language as a whole rather than simply to one of its strata — and so may refer to SFL as SFG.)"

⁴ There are several formal theories, Chomsky's successors to transformational grammar (Government & Binding > Principles & Parameters > Minimalist Programme) only being one among these.

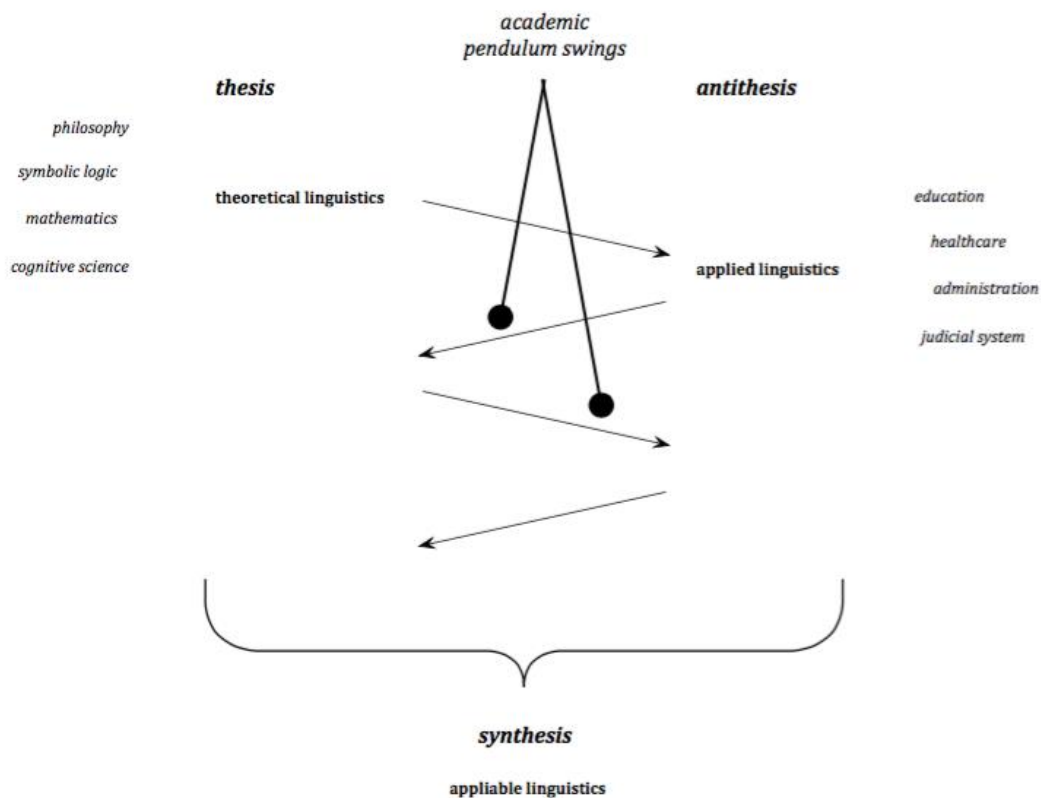


Figure 1-1 Applicable linguistics as a synthesis of theoretical linguistics and applied linguistics — a kind of linguistics whose theories can be applied (i.e. have the potential to be applied) (Matthiessen, 2012: 437; 2014a: 139)

Within the scope of SFL, the research area of multilingual and translation studies brings together various multilingual concerns that have been developed ever since the 1960s (cf. Catford, 1965; Ellis, 1966; Matthiessen, Teruya and Wu, 2008). Matthiessen (2009) relates the various fields of researches of SFL to different registers concerned in accordance with his “registerial cartography” (see Figure 1-2; cf. Matthiessen, 2013a, 2014c, 2015b). According to Figure 1-2, multilingual studies, with translation studies being included therein, has a wider registerial focus, and is related to all the eight fields of activity or socio-semiotic processes (“expounding”, “reporting”, “recreating”, “sharing”, “doing”, “enabling”, “recommending”, and “exploring”) as well as all different mode values (“spoken monologic”, “spoken dialogic”, “written dialogic”, and “written monologic”). It is thus located in the outer concentric circle of the map.

structures. Thus, he has been commonly recognized as one of the first scholars to apply SFL to translation studies⁵.

From the mid-1970s onwards, Halliday's (1961) early version of the theory has been given increasing space to the system, which treats structure as "output of some configuration of systemic options" (Steiner, 2005: 486). It has become a semanticized grammar rather than the more formal one of the scale-and-category version, and it has taken both context and text into consideration. The applicability of Halliday's (1985a, 1994a) linguistic framework has then been widely recognized within the field of translation studies (e.g. Newmark, 1987, 1991; Munday, 1997, 2001, 2002, 2008; Taylor, 1993; Steiner, 2004, 2015).

Different strata of SFL have shed light on a number of studies (e.g. Baker, 1992; Hatim and Mason, 1990, 1997; House, 1977, 1997, 2006, 2015; Malmkjær, 2005a; Matthiessen, 2001; Steiner, 1992, 1998a, 2002; Trosborg, 2002). For instance, some researches are oriented towards the stratum of semantics. Baker (1992) as well as Hatim and Mason (1990, 1997) adopt several concepts from SFL, such as genre, register, cohesion, and coherence to their studies on the textuality of translation. In this way, equivalence has been examined on lexical, grammatical, textual and pragmatic levels. House (e.g. 1977, 1997, 2015) provides a framework of translation quality assessment based on the Hallidayan theories of context and register, and makes central use of the contextual parameters of field, tenor and mode. She also incorporates pragmatic and cultural ideas, and expands text evaluation to a wider content.

Some recent studies after the turn of the millennium (e.g. Matthiessen, 2001; Teich, 2001, 2003) have become increasingly comprehensive. According to Steiner (2005: 487), this "represents a movement of theorizing along the stratification dimension." For example, Matthiessen (2001) sketches the environments of translation and locates translation in a typology of systems as a semiotic process. In this way, translation has for the first time been studied within an overall SFL-architecture. Two translation clines

⁵ Halliday himself (e.g. 1956, 1962) also makes incursions into machine translation. He has stressed the importance of choice in translation, and highlighted "the value of the thesaurus as a lexical resource supporting choices in machine translation" (Matthiessen, 2009: 41).

have been introduced, from the most global (widest) environments to the most local (narrowest) ones. Translation equivalence and translation shift are regarded as “two opposite poles on a cline of difference between languages (p. 78).” By means of incorporating the six dimensions of stratification, instantiation, rank, metafunction, delicacy and axis, Matthiessen (2001) defines the environments of translation. Equivalence and shift are then defined in accordance with these parameters. His study has offered a systemic map for future researches. In Section 2.1, I will illustrate some of these concepts in detail.

Inspired by SFL theories, in the present study, I will analyze *Teahouse*, which is a classic Chinese drama written by Lao She, and two of its English translations (by John Howard-Gibbon and Ying Ruocheng respectively). Drama, as a specific text type, has its own linguistic features. According to the map of functional text typology (cf. Matthiessen, Teruya and Lam, 2010; Matthiessen, 2013a, 2014c), which characterizes text contextually and adopts field of activity as the organizing principle, there are totally eight primary types of socio-semiotic process, namely “expounding”, “reporting”, “recreating”, “sharing”, “doing”, “enabling”, “recommending” and “exploring”. These types can all be further extended in delicacy (see Figure 1-3; see also Section 7.1).

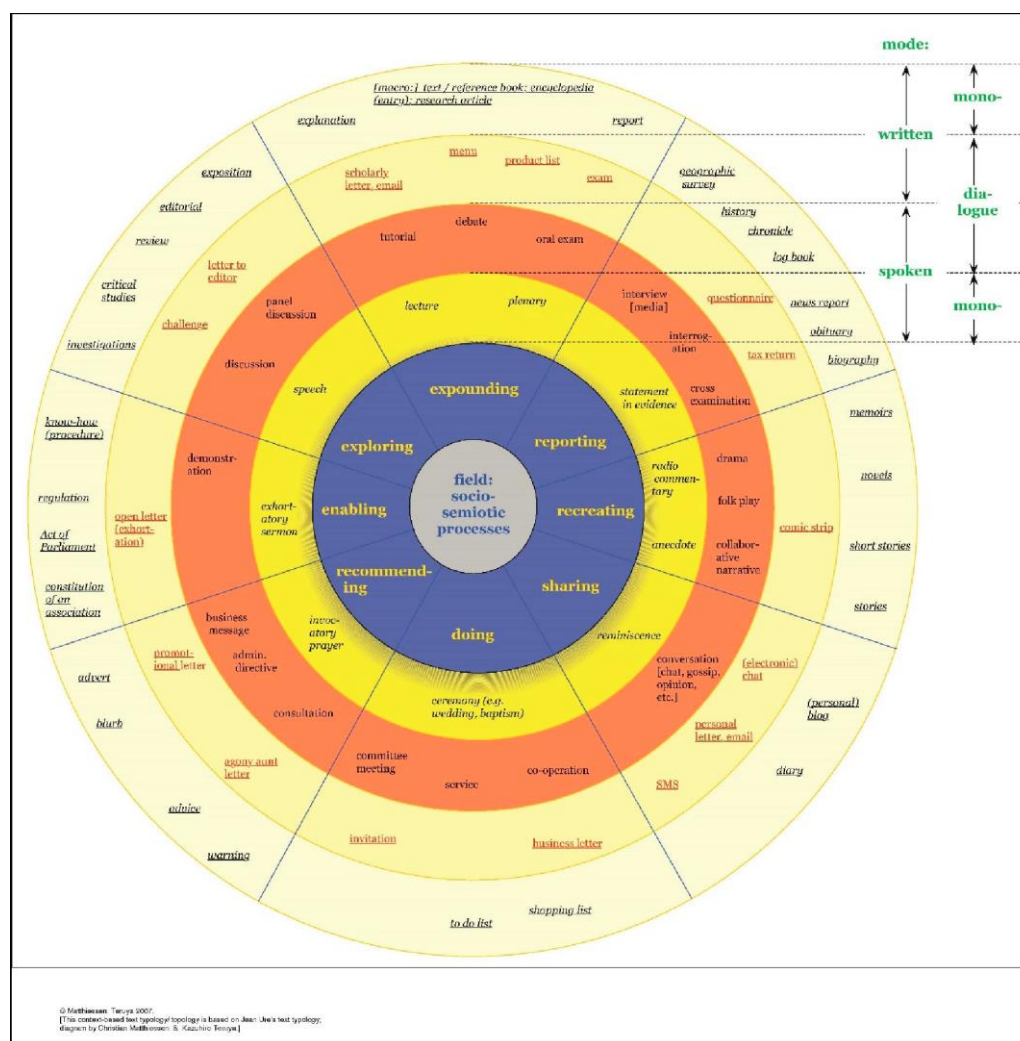


Figure 1-3 Functional text typology (Matthiessen, Teruya and Lam, 2010: 221)

As the focus of the present study, drama falls into the category of “recreating”. According to Matthiessen (2014c: 32), this semiotic process can recreate “various aspects of life — involving any of the eight different types of context according to field of activity, typically imagined (fictional) rather than experienced (factual: experienced personally or vicariously), as verbal art with a ‘theme’ (in the sense of Hasan, 1985), through narration and/or dramatization.”

It has been widely acknowledged that while translating different types of texts, translators will adopt different strategies (cf. Reiss, 1971; Newmark, 1988; Snell-Hornby, 1995; Trosborg, 1997a, 1997b). Therefore, it is significant to situate drama within the map of functional text typology, with which the discussion of the translators’ choices will be related (see Chapter 7).

1.2 Research Objectives

The main objectives of the present thesis are as follows:

(1) to apply SFL to the study of drama translation, and theoretically explore the interface between SFL and drama translation;

(2) to discover how different modes of meaning are construed, enacted, organized in the playscript (i.e. the written version of the play) of *Teahouse* and in two translations of it into English in terms of metafunctions;

(3) to analyze and interpret the choices that the two translators have made in their translations;

(4) from the perspective of context, to find out some reasons that have contributed to the translators' different choices in the lexicogrammatical stratum.

Chapter 2 Literature Review

According to Halliday (1985a: 30), SFG is “an analysis-synthesis grammar based on the paradigmatic notion of choice...” The SFL model of language as a whole is a construct of various strata, including semantics (meaning), lexicogrammar (wording), phonology and phonetics (sound). “The organizing concept at each stratum is the paradigmatic ‘system’... Options are realized as syntagmatic constructs or structures; a structure is a configuration of functional elements... A text in systemic-functional grammar is an instantiation of the system” (Halliday, 1985a: 30).

SFL has so far been successfully applied to different fields of research, including translation studies (i.e. SFTS⁶, the research focus of the present thesis, cf. Catford, 1965; Matthiessen, 2001, 2014b; Steiner, 2005, 2015); stylistics (cf. Hasan, 1985; Birch and O’Toole, 1988), multimodal analysis (cf. Kress and van Leeuwen, 1996, 2006; Painter, Martin and Unsworth, 2014), education (cf. Halliday and Martin, 1993; Christie, 2012; Rose and Martin, 2012); corpus research (cf. Thompson and Hunston, 2006; Wu, 2009); genre and register studies (cf. Martin and Rose, 2008; Hasan, 2009), etc.

This chapter presents a review of the literature relevant to the research underpinning the thesis. Inspired by the cline of instantiation, I will start the review process from the potential pole of the cline, i.e. the system of language (see Figure 2-1 for an outline of literature review), delineating some of the key concepts in SFL. At the same time, there will also be a review of SFTS, which is an area of research inspired by SFL. Then, I will move on to subpotential (instance type), which is the intermediate point on the cline, reviewing studies related to the translation of drama, a particular text type (field of recreating: dramatizing text according to the functional text typology). Finally, I will move to the other pole of the cline, viz. the text instance (the playscript of *Teahouse* in this study), and review some of the studies on the Chinese translations of *Teahouse*.

⁶ As previously stated (see Figure 1-2), in SFL, translation and interpreting studies are examined in the area of multilingual studies (Matthiessen, Teruya & Wu, 2008). According to Matthiessen (2009), Systemic Functional Translation Studies view “language as behavior” (cf. Matthiessen, Wang, Ma and Mwinlaaru, forthcoming b). It is not a new direction in SFL, but is now developing at a rapid rate. The term SFTS is recognized in the literature and is used in studies like Matthiessen (2009), Vasconcellos (2009), Espindola (2010, 2016), Wang Yan (2015), etc.

2.1 Some Key Terms in Systemic Functional Translation Studies

2.1.1 Stratification

Stratification is “a global dimension that organizes language in context into an ordered series of levels or strata” (Matthiessen, 2007: 506). Language, as a complex semiotic system, is composed of several strata (or levels), which form a hierarchy. Along the hierarchy of stratification, there are different orders of symbolic abstraction. Within the organization of language, the strata include semantics, lexicogrammar⁷, phonology (graphology) and phonetics (graphetics). Above language, there is also the stratum of context. Semantics and lexicogrammar are the strata of content, while phonology and phonetics (in spoken language) are the strata of expression (Halliday and Matthiessen, 2014) (see Figure 2-2).

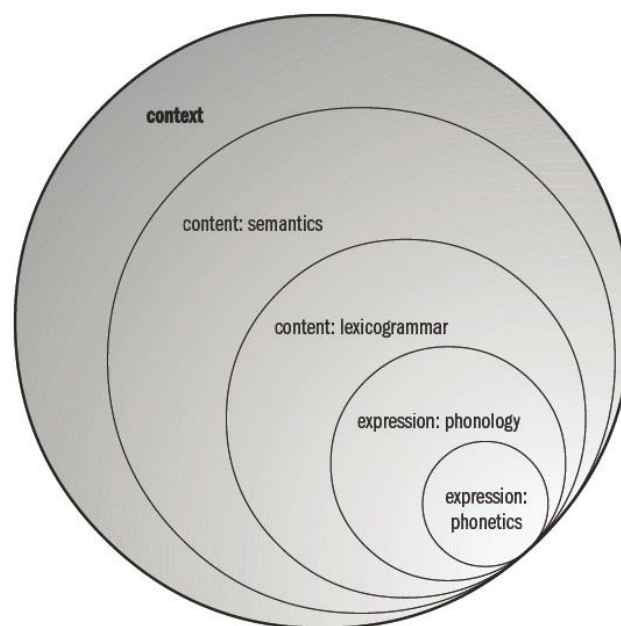


Figure 2-2 Stratification (Halliday and Matthiessen, 2014: 26)

The above-mentioned strata are related to each other by means of realization. For example, semantics is realized by lexicogrammar, and lexicogrammar is in turn realized by phonology. The realization relationship is a two-way one. By saying lexicogrammatical formations (wordings) realize semantic formations (meanings), we mean that wordings both express meanings and construct meanings (cf. Halliday, 1992).

⁷ Grammar and vocabulary are not considered as different strata. They are regarded as the two poles of one continuum, which is termed as lexicogrammar (cf. Hasan, 1987; Halliday, 2008a).

According to Butt (2008), the relationship of realization occupies the most significant position in the organization of semiotic systems.

Within each stratum, the organizing principles are rank and axis. “The rank scale shows how the systems that make up the stratum are distributed compositionally, from the largest to the smallest” (Matthiessen, Teruya and Lam, 2010: 206). As is shown in Figure 2-3, there are ranks within all the strata. For instance, in English lexicogrammar, the rank scale is clause — group/phrase — word — morpheme, while in English phonology, the rank scale is tone group — foot — syllable — phoneme. The functions of units at one rank are realized by units at the rank below, i.e. the functions of clause are realized by group/phrase, and the functions of group are realized by functions of word.

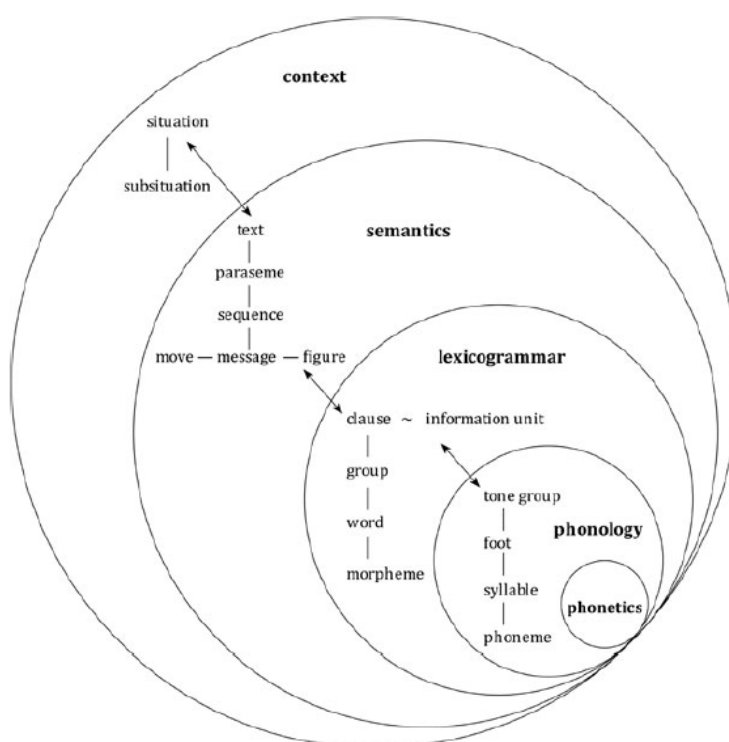


Figure 2-3 The strata of context and language and their internal composition in terms of rank, showing the highest-ranking units related across strata

(Matthiessen, Teruya and Lam, 2010: 207)

2.1.2 Instantiation

Instantiation refers to “the cline between potential (system) and instance (text)” (Matthiessen, Teruya and Lam, 2010: 121). At one pole of the cline, there is instance.

At the other pole of the cline, there is potential, with sub-potential and instance type as intermediate points along the cline (see Figure 2-4). The system of language is instantiated in the form of text.

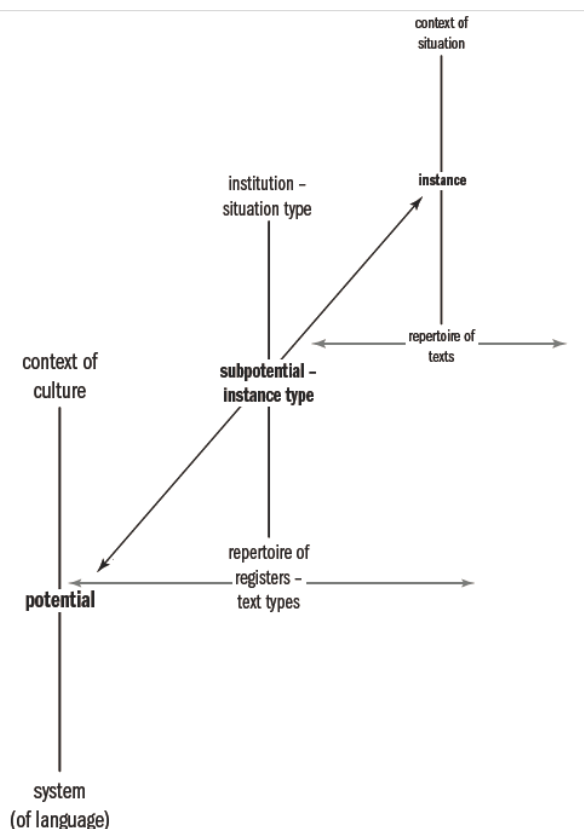


Figure 2-4 The cline of instantiation (Halliday and Matthiessen, 2014: 28)

According to Matthiessen (2009: 41), in translation, the source text and target text are at the instance pole. At the same time, translation always operates “against the background of a meaning potential higher up the cline of instantiation. This potential is typically that of a particular register.” The acts for translators to recreate meaning are thus “informed by registerial meaning potentials” (ibid: 42). Take the present study for example, the playscript of *Teahouse* is an instance of the potential language system, while the text type of drama is the subpotential instance type.

As noted by Matthiessen, Teruya and Wu (2008: 147), “at the instance pole of the cline, we can observe language unfolding as texts in their context of situation. At the potential pole of the cline, we can make generalizations based on instances we have observed about languages ‘distilled’ as systems evolving in their contexts of culture. Between these two outer poles, there are intermediate patterns, which we can

characterize either as instance types by approaching them from the instance poles (text types operating in situation types) or as subpotentials by approaching them from the potential pole (registers operation in institutional domains)".

The cline of instantiation "defines the domains of observation, analysis, description and theory in scientific engagement with language" (ibid: 123), thus it is significant methodologically and theoretically. By observing, sampling and analyzing instances at the instance pole in the cline of instantiation, we can move further towards the potential pole, and make generalizations about subpotential (text type or register), or about the overall potential.

2.1.3 Metafunction

Language has evolved to serve the following three metafunctions: the ideational, the interpersonal, and the textual (Halliday, 1967b, 1968, 1978). For the ideational metafunction, there are two different modes of construing experience, modelling it configurationally (experiential) or serially (logical) (cf. Halliday, 1978: 131).

Halliday (1967b, 1968, 1978) regards these functions as an integral component within the overall theory, and has thus termed them as metafunctions. They are intrinsic to language. In other words, "the entire architecture of language is arranged along functional lines" (Halliday and Matthiessen, 2014: 31).

As the basic unit in the SFL analysis, a clause is the combination of the different strands of meaning in accordance with the metafunctions, which include clause as a message, i.e. a quantum of information (textual metafunction), clause as an exchange, i.e. a transaction between speaker and listener (interpersonal metafunction), and clause as a representation, i.e. a construal of some process in ongoing human experience (ideational metafunction).

These different kinds of meaning are simultaneously construed in language or lexicogrammar, which is a resource for making meaning. Meaning is compared as beams of white light, which is the composition of different colors. The theory of the functions of language is like a prism, with the help of which different colors or meanings can be seen. By way of a systemic functional analysis, these meanings will be revealed, as shown in Figure 2-5.

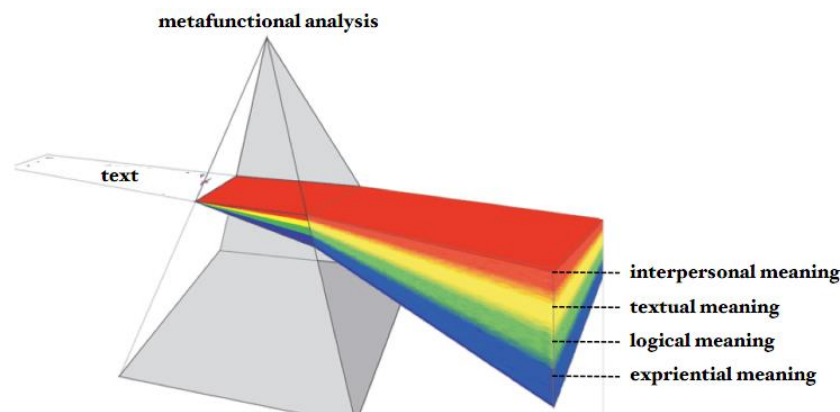


Figure 2-5 Modes of meaning in text revealed by the metafunctional part of discourse analysis (Kim and Matthiessen, 2015: 336; Matthiessen, 2014b: 277)

For different modes of meaning, different systems will be involved (see Table 2-1). In the next four sections (Section 2.1.4 to 2.1.7), I will elaborate some of the important systems within the textual, interpersonal, experiential and logical metafunctions, including THEME, MOOD, MODALITY, TRANSITIVITY, TAXIS and LOGICO-SEMANTIC TYPE, which will be related to the analysis in the present study.

Table 2-1 Three lines of meaning in the clause (Halliday and Matthiessen, 2014: 83)

Metafunction	Clause as...	System	Structure
textual	message	THEME	Theme ^ Rheme
interpersonal	exchange	MOOD	Mood [Subject + Finite] + Residue [Predicator (+ Complement) (+ Adjunct)]
experiential	representation	TRANSITIVITY	process + participant(s) (+ circumstances), e.g. Process + Actor + Goal

2.1.4 Theme

The concept of Theme is first introduced by Mathesius (e.g. 1975). It originates from the works on functional sentence perspective (FSP) written by various Prague School scholars, such as Mathesius, Daneš, Firbas, and Vachek (e.g. Mathesius, 1928, 1975; Daneš, 1974; Firbas, 1964, 1992).

Mathesius' view of Theme has then been accepted by most Prague School scholars. According to his definition, Theme refers to "that which is known or at least obvious in the given situation and from which the speaker proceeds" (Firbas, 1964: 286). Two

aspects are covered in this definition, according to which thematic information includes: “(i) information which is known or obvious in the situation, (ii) information from which the speaker proceeds” (Fries, 1995a: 1; cf. Fries, 1981). Halliday (1967b, 1985a) distinguishes the above-mentioned two notions. In SFL theories, the term Given is used to refer to the already known information (i.e. the first aspect), whereas Theme stands for “the point of departure of the message” (i.e. the second aspect). Fries (1995a) has differentiated these two approaches as “the combining approach” and “the splitting approach”.

Theme and Information have been separated in SFL. In other words, Given and New as well as Theme and Rheme are all used as different terms. The elements of Given and New consist of the information structures, while Theme and Rheme partly comprise the thematic structure of the clause (Fries, 1995a).

In Halliday and Matthiessen (2014: 89), Theme is defined as “the element that serves as the point of departure of the message; it is that with which locates and orients the clause within its context.” We can note that Theme is regarded as a functional unit, thus it can be described as “point of departure for the clause as message” (Halliday, 1967b: 212) or “peg on which the message is hung” (Halliday, 1970a: 161). In addition, the initial position of Theme is found in English. Whereas for other languages, Theme can be realized through other means, for example, the use of certain particles in Japanese, or affixes in Tagalog (see e.g. Teruya, 2004, 2007; Martin, 2004).

Some other distinctions of Theme are also made. A Theme can be distinguished as marked or unmarked. In a declarative clause, a topical Theme will be marked if it is anything besides the Subject. If a Theme is the Subject, then it is unmarked.

Besides, in one Theme, the first referential element which can either be a participant, circumstance, or process, is termed as “topical Theme”. Before the topical Theme, there can be other elements, namely “textual Themes” and “interpersonal Themes”, whose functions are either textual or interpersonal (see also Section 4.1, 5.1 and 6.1). An example of thematic analysis is shown in Table 2-2.

Table 2-2 An example of different types of Themes
(adapted from Halliday and Matthiessen, 2014: 107)

well	but	then	surely	Jean	wouldn't	the best idea	be to join in
continuative	conjunction (structural Theme)	conjunction	modal or comment Adjunct (modal Theme)	vocative	finite	topical Theme	
textual Theme			interpersonal Theme			topical Theme	Rheme

Thematic analysis can be applied to the analysis of texts of various registers, such as scientific discourse (Halliday, 1990), literary discourse (Goatly, 1995; Martin, 1995), academic discourse (Whittaker, 1995), sports commentary (Ghadessy, 1995a). Linguists have benefited a great deal from thematic analyses. As Ventola (1995: 85) suggests, “in literary analysis, they (thematic analyses) give insight to the author’s style; in language teaching, they provide text-structuring help to novice writers.” These studies have proved that the analysis of Theme can be effectively applied in analyzing texts in different registers. In addition, with different methodologies, whether quantitative, qualitative or both, these studies have contributed to the variety of findings as well as further implications. In addition, instead of being viewed from below or roundabout, it is suggested that the system of THEME has to be viewed “from above” (cf. Halliday, 1996), i.e. it has to be viewed from semantics (cf. Martin, 1983; Matthiessen, 1995b) to interpret motivations for the choices of Theme.

2.1.5 Mood and Modality

MOOD and MODALITY are the major systems of the clause modelling on the interpersonal metafunction. In the system of MOOD (see Figure 2-6); all major clauses make a selection in the system of MOOD, realizing the speech functions of the moves that they enact. As Figure 2-6 shows, a major clause may be indicative or imperative. If it is indicative, it can be either declarative or interrogative. If it is interrogative, it can be further refined into yes/no interrogative and wh-interrogative.

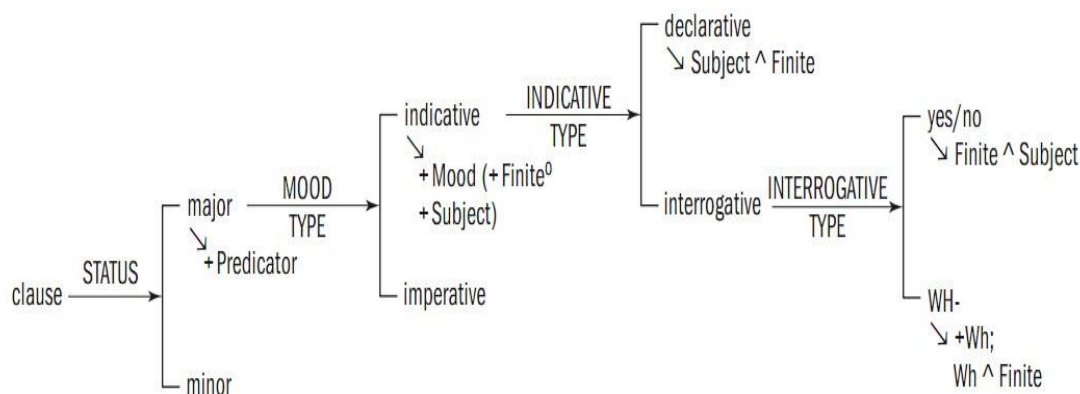


Figure 2-6 The system network of MOOD in English

(Halliday and Matthiessen, 2014: 24)

In the system of MOOD, speakers, writers and their addressees are involved in interactive events. When a speaker adopts a certain speech role, s/he at the same time assigns a complementary role to the listener. The two basic types of speech role in the system of ORIENTATION include giving and demanding. Moreover, there is another fundamental distinction of the interaction, i.e. the nature of the commodity being exchanged, whether it is goods-&-services or information. When conflating orientation with the commodity exchanged, we have four basic speech functions, namely offer, statement, command and question.

Table 2-3 Four types of exchanges: Giving or demanding, goods-&-services or information (Halliday and Matthiessen, 2014: 136)

	commodity exchanged	
role in exchange	(a) goods-&-services	(b) information
(i) giving	'offer' Would you like this teapot?	'statement' He's giving her the teapot.
(ii) demanding	'command' Give me that teapot!	'question' What is he giving her?

In the interpersonal structure of the clause in English, the mood element makes a key contribution; Mood is composed of Subject and Finite. “The Subject is the element in terms of which the clause can be negotiated”, while “the Finite makes a clause negotiable by coding it as positive or negative in polarity and by grounding it, either in terms of time (it is/ it isn't; it was/it wasn't; it will/it won't) or in terms of modality (it

may/it will/it must, etc.)” (Martin, Matthiessen and Painter, 2010: 61). At the same time, there is modal Adjunct which adds “meaning related to the mood element: polarity and modality (e.g. perhaps, probably, certainly), temporality (e.g. already, soon, yet) and intensity (e.g. degree: hardly, quite, almost, totally, utterly: counterexpectancy: even, actually, just, simply, merely, only)” (ibid.).

In addition to Subject and Finite, there are also other elements out of the Mood structure, such as Residue. The Residue is made up of Predicator, Complement and Adjunct, with the Predicator being the non-Finite part of the verbal group, the Complement normally a nominal group, and the Adjunct adverbial group or prepositional phrase (see Table 2-4 for example).

Table 2-4 An example of Mood and Residue

One	doesn't	find	large teahouses like this	any more.
Subject	Finite	Predicator	Complement	Adjunct
Mood	Residue			

In addition to the system of MOOD, there are other systems of the clause as exchange, such as POLARITY and MODALITY. Systems of POLARITY and MODALITY are both realized by mood elements, either by Finite or a separate modal Adjunct. POLARITY refers to the system of “positive” or “negative”. It is “the resource for assessing the arguability value of a clause: yes or no — the validity of a proposition (it is/it isn't) or the actualization of a proposal (do/don't)” (Matthiessen, Teruya and Lam, 2010: 161). MODALITY refers to “the speaker's judgement, or request of the judgement of the listener, on the status of what is being said” (Halliday and Matthiessen, 2014: 172). There are four main kinds of modality: probability, usuality, obligation, and readiness. Probability and usuality are referred as modalization, while obligation and readiness as modulation.

2.1.6 Transitivity

TRANSITIVITY is a system modelling on the experiential metafunction⁸. It is a grammatical resource for construing experiences “as quanta of change in the flow of

⁸ Two different modes of construing experience are involved in the ideational metafunction: the logical and the experiential. The ideational grammar of English is organized by the experiential mode, so in this part, I will first elaborate the experiential metafunction.

events” (Martin, Matthiessen and Painter, 2010: 98). The structure of transitivity is a configuration of process, participants involved in the process, and circumstances associated with the process. Within the configuration of process + participants + circumstances, the process occupies the central position. As participants are directly involved in the process, they are thus situated closer to the center. The system of PROCESS TYPE categorizes human experience of goings-on into six different types. The process types of material, mental, and relational are considered as the major types, whereas behavioral, verbal, and existential are the three minor process types (see Figure 2-7). The following paragraphs will briefly exemplify these six types.

Material clauses construe happenings and doings. Changes in the material world are involved in this process. For example, in “Tan Sitong rose up”, “Tan Sitong” is the participant or the Actor, and “rose up” is the process.

Relational clauses construe being and having. There are two sub-types of relational clauses, namely attributive and identifying. Attributive refers to a sense of class membership between the Carrier and Attribute. For example, in “The deal is not so big”, “The deal” is the Carrier, while “big” is the Attribute. Identifying clauses construe the relationship between Token and Value, or Identified and Identifier. For instance, in “That guy is a queer character”, “That guy” is Token, while “a queer character” is Value.

Mental clauses construe sensing, which include processes of perceptive (e.g. “see”, “hear”), cognitive (e.g. “forget”, “think”), desiderative (e.g. “want”), and emotive (e.g. “feel”, “love”). Take “Immediately inside the entrance we see the counter and the brick stove” for example, “we” is the Sensor, and “the counter and the brick stove” refers to the Phenomenon, which are the things being sensed.

Verbal clauses “represent symbolizations involving a symbol source, the Sayer” (Matthiessen, Teruya, and Lam, 2010: 238). Both various modes of saying (e.g. “ask”, “tell”, “state”) as well as semiotic processes that are not verbal (e.g. “showing”, “indicating”) are involved in this process. For example, in “and I’ll tell you your fortune”, “I” is the Sayer (the central participant of saying), “you” is the Receiver (addressee of the interaction), and “your fortune” is the Verbiage (the content of the interaction).

Behavioral clauses are of an intermediate type, with mixed characteristics of material, mental and verbal clauses. Human behaviors, both mental and verbal ones, are construed in these clauses. Processes like “listen”, “chat”, “watch”, “sniff”, “taste” all belong to this category. Take “and some of them sing” for example, it is a behavioral clause, and “some of them” is the Behavior.

Existential clauses construe a process of being, with only one participant in the clause. “In the teahouse and under the awning there are hooks for hanging bird cages” is an example of this kind, in which “hooks for hanging bird cages” is the Existent, and “In the teahouse and under the awning” is the Location.

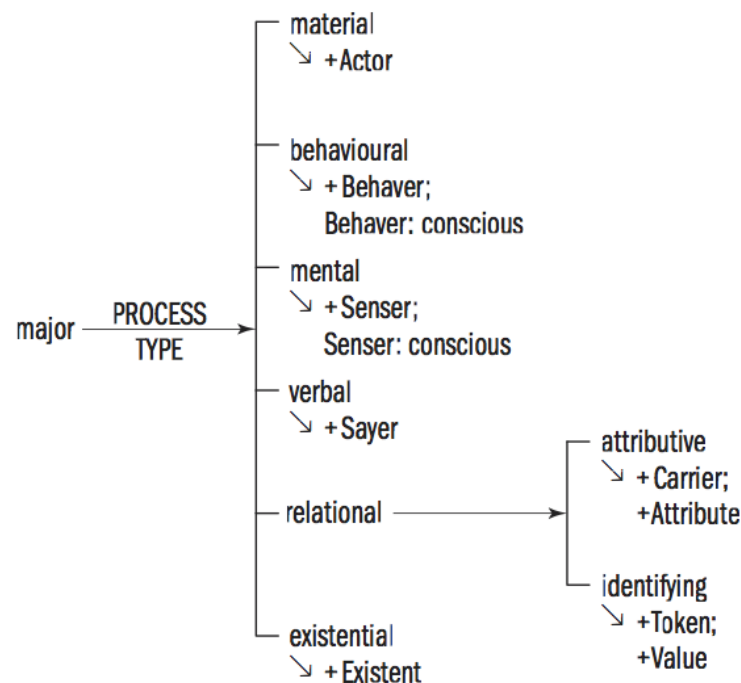


Figure 2-7 TRANSITIVITY: PROCESS TYPE represented as system network (Halliday and Matthiessen, 2014: 219)

The relative frequency of selection within the system of PROCESS TYPE is illustrated in Figure 2-8, from which we can see that material and relational are the most frequent types compared with mental, verbal, behavioral and existential (cf. Matthiessen, 1999, 2006).

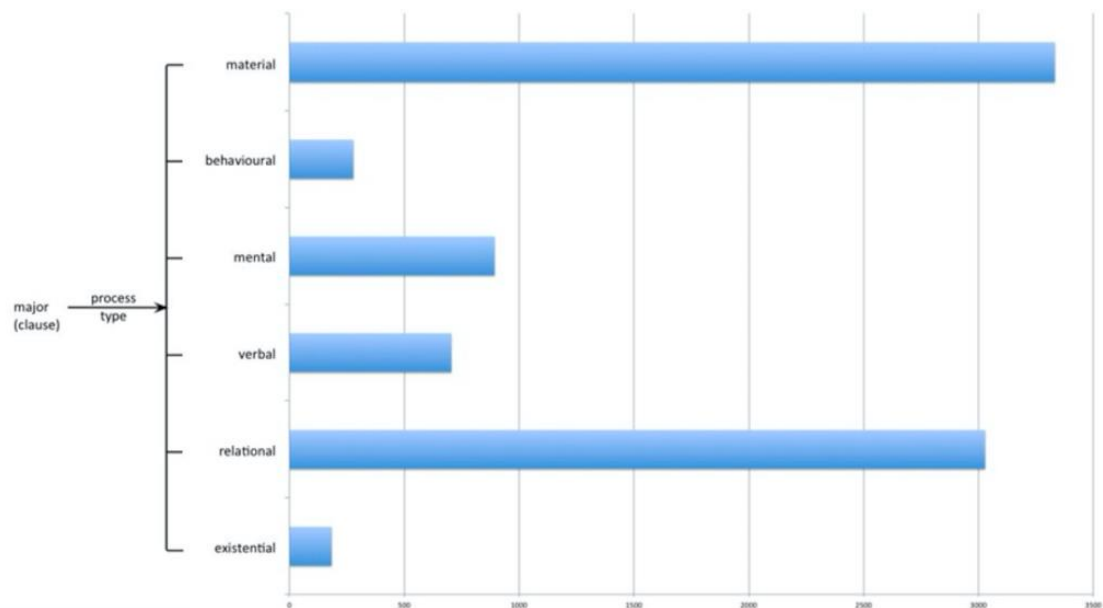


Figure 2-8 Relative frequency of selection of terms in the system of PROCESS TYPE in a registerially mixed sample of texts (n=8425 clauses) (Halliday and Matthiessen, 2014: 215)

2.1.7 Taxis and Logico-semantic Type

In terms of the logical metafunction, which deals with how clauses form clause complexes, there are systems like TAXIS and LOGICO-SEMANTIC TYPE (see Figure 2-9).

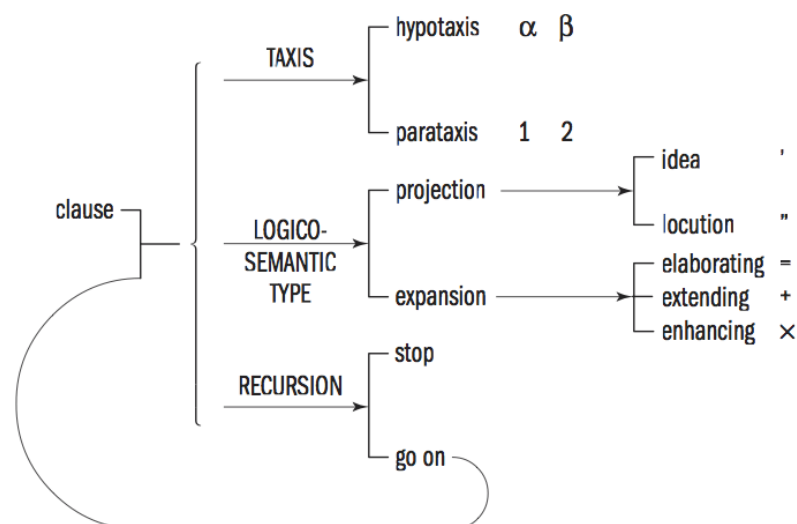


Figure 2-9 The system of clause complexing (Halliday and Matthiessen, 2014: 438)

TAXIS deals with “the interdependency relations between grammatical units forming a complex, such as groups forming a group complex or clauses forming a clause complex” (Martin, Matthiessen, and Painter, 2010: 231). There are two options

in the system of TAXIS, namely parataxis and hypotaxis. A paratactic relationship means that the two units forming the complex are of equal semantic weight. If the status is unequal, then it is a hypotactic relationship. Following the SFL conventions, α and other small Greek letters are used to label the elements of hypotactic interdependency structure, while Arabic numerals are used to symbolize the elements of paratactic interdependency structure.

There are two logico-semantic types, expansion and projection. Halliday and Matthiessen (2014: 443) characterize this distinction as follows: “Expansion relates phenomena as being of the same order of experience, while projection relates phenomena of one order of experience (the processes of saying and thinking) to phenomena of a higher order (semiotic phenomena — what people say and think)”.

Halliday and Matthiessen (2014: 444) differentiate expansion and projection into different types, which are characterized in Table 2-5.

Table 2-5 A summary of logico-semantic relationships
(adapted from Halliday and Matthiessen, 2014: 444)

expansion	elaboration	= (“equals”) “i.e., e.g., viz.”	one clause expands another by elaborating on it (or some portion of it): restating in other words, specifying in greater detail, commenting, or exemplifying
	extension	+ (“is added to”) “and, or”	one clause expands another by extending beyond it: adding some new element, giving an exception to it, or offering an alternative
	enhancement	× (“is multiplied by”) “so, yet, then”	one clause expands another by embellishing around it: qualifying it with some circumstantial feature of time, place cause or condition
projection	locution	“ (double quotes) “says”	one clause is projected through another, which presents it as a locution, a construction of wording
	idea	‘ (single quotes) “thinks”	one clause is projected through another, which presents it as an idea, a construction of meaning

The following tabular form is an example showing how clause complexes are analyzed in the present study:

1	State affairs are a sorry mess:
=2 1	The Emperor's prestige is daily less,
+2 α	And our Ministers, military and civil run
$\times\beta$	when they see a foreign devil.

2.1.8 Context

Notions of context used in SFL date back to the works by Malinowski (e.g. 1923) and Firth (e.g. 1957) (see also Butt and Wegener, 2007; Hasan, 2009). In SFL theories, context is termed as “a higher-order semiotic system above the linguistic system” (Matthiessen, Teruya and Lam, 2010: 77; see also Section 2.1.1). It extends along the cline of instantiation⁹, with context of culture at the system pole and context of situation at the instance pole.

According to Halliday (1978: 55), “context of culture defines the potential, or range of possibilities available in language as a system. Context of situation, specified with respect to field, tenor and mode, plays a significant role in determining the actual choices among these possibilities.” As shown in Figure 2-10, context is theorized and modeled by means of two semiotic dimensions, viz. stratification and instantiation.

⁹ Context of culture and context of situation are situated in the cline of instantiation, and their relationship is the same as that between meaning potential and text.

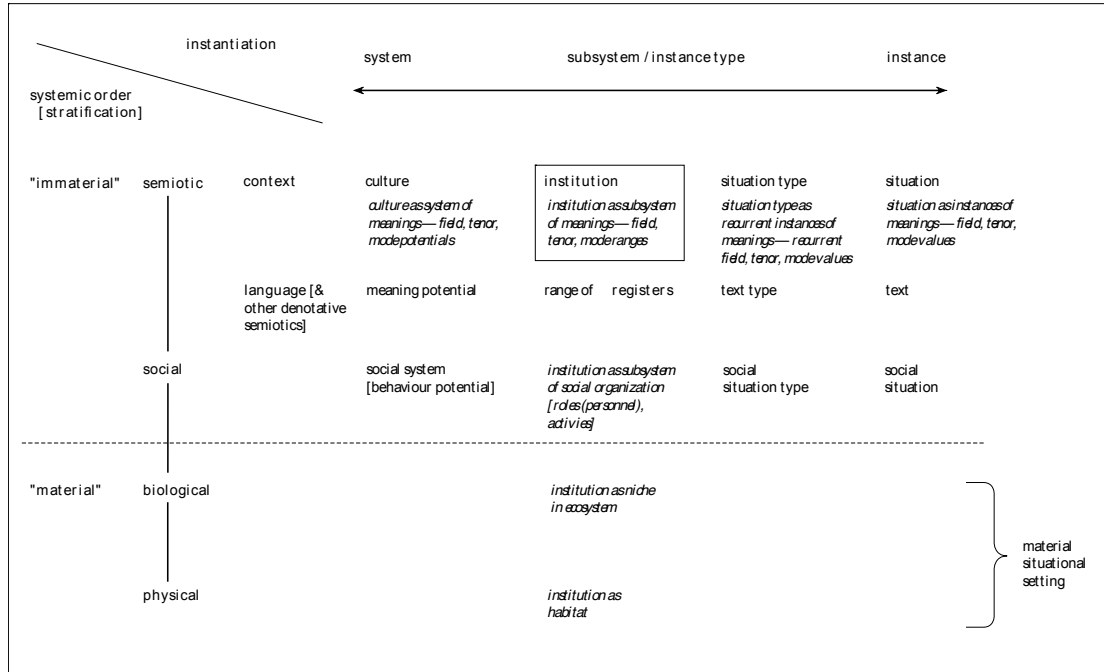


Figure 2-10 Institutions and orders of systems

(Matthiessen, 2014a; cf. Halliday and Matthiessen, 1999)

Register, as a key term closely related to context, is defined as the functional variety of language (see Halliday, McIntosh and Stevens, 1964), and is “a variety of language determined by a particular set of values of the context,” (Matthiessen, Teruya and Lam, 2010: 176). It is determined by what the speaker or writer is doing socially and semiotically.

The three contextual variables — contextual systems include field, tenor and mode, which are elaborated in Halliday and Hasan (1985: 22) as “highly general concepts for describing how the context of situation determines the kinds of meaning that are expressed. FIELD is the total event, in which the text is functioning, together with the purposive activity of the speaker or writer; it thus includes the subject-matter as one element in it. MODE is the function of the text in the event, including therefore both the channel taken by the language — spoken or written, extempore or prepared — and its genre, or rhetorical mode, such as narrative, didactic, persuasive, phatic communion and so on. The TENOR refers to the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved. Field, mode and tenor collectively define the context of situation of a text”. They further write that “the

linguistic features which are typically associated with a configuration of situational features — with particular values of the field, mode and tenor — constitute a register. The more specifically we can characterize the context of situation, the more specifically we can predict the properties of a text in that situation”.

2.2 A Review of Systemic Functional Translation Studies

Since the 1990s, discourse analysis has been frequently applied to translation studies, and studies adopting this approach have become quite prominent. Being applicable in nature and as a powerful instrument in discourse analysis, SFL is able to be applied to analyze both the original text and the translated text. By following this approach, both texts are compared at the levels of sociological, semiotic, generic, registerial, discoursal, lexicogrammatical, etc. by way of adopting a top-down process (cf. Eggins, 1994). In addition, “the same texts are also located within their own sociocultural environment via a bottom-up process” (Mubenga, 2010: 271). Those studies adopting this approach are categorized as Systemic Functional Translation Studies (hereafter SFTS). According to Matthiessen (2009), SFTS is not a new direction in SFL, but is now developing rapidly (see also Matthiessen, Wang, Ma and Mwinlaaru, forthcoming b).

The origin of SFTS dates back to Catford’s (1965) application of the early Hallidayan concepts (Halliday, 1961) to translation studies or even Halliday’s (e.g. 1956, 1962) early explorations in machine translation. In Chapter 1, I have briefly summarized the history of this area of research. Following Catford (1965), a large number of studies, such as House (1977, 1997), Hatim and Mason (1990, 1997), Bell (1991), Baker (1992), Matthiessen (2001, 2014), Teich (2003), etc. have all offered illuminating observations and fruitful results.

In China, after Hu Zhuanglin, Zhu Yongsheng and Zhang Delu (1989) introduces SFL in their co-authored textbook, the Hallidayan theory has been applied to various areas of research, including translation studies (cf. Halliday, 2017). Pioneered by Huang Guowen and Zhang Meifang, there have so far been several books on SFTS published in China recently, such as Huang Guowen (2006), Zhang Meifang (2005,

2015), Wang Dongfeng (2006), Si Xianzhu (2007) and Zhang Jingyuan (2010), which indicate that SFTS is a flourishing field of research in the Chinese context.

Several doctoral dissertations have also contributed to SFTS, including Shang Yuanyuan (2003), Wang Peng (2004), Li Fagen (2005), Mira Kim (2007a), Elaine Espindola (2010), Wang Yan (2015), Zhang Daozhen (2016), etc. Take Wang Yan (2015) for example, she analyzes and compares the differences between the translations of the verbal clauses from Conan Doyle's detective stories. The thematic pattern, logico-semantic relation, and rhetorical structure are examined to identify the different choices made by different translators within different periods of time in the Chinese history. Her study has filled the research gap in the existing literature, and is theoretically an innovative attempt to apply SFL to translation studies.

The studies found in the literature have different concentrations, such as theme (Espindola, 2016), mood (Yu and Wu, 2016), modality (Wang, 2007, 2008), transitivity (Mason, 2012), logical relations and cohesion (Li and Wu, 2017), etc. In this part, I will first summarize SFTS from two perspectives that are closely related to the analysis in this thesis, i.e. textual and interpersonal, and I will then comment on some comprehensive models in SFTS.

2.2.1 Studies from a Textual Perspective¹⁰

In the field of SFTS, translation can be described by the different metafunctional modes of meaning: the ideational (experiential and logical), the interpersonal, and the textual. As suggested in Kim and Matthiessen (2015: 336), "if we see translation as centrally involving the recreation of meaning through choices made by the translator in the interpretation of the source text and through choices in the generation of the translated text, it follows that all modes of meaning are equally implicated: translation involves recreating ideational meanings of the logical kind, ideational meanings of the experiential kind, interpersonal meanings and textual meanings." Traditionally, in translation studies, the focus has been mainly on experiential meaning, while the textual meaning has to some extent been neglected. Suggestions for analysis of all modes of

¹⁰ This part of the thesis is based on a review on Theme and translation studies written by the author (see Wang, 2014).

meaning are seen in the literature, and in the original Translation Model by House (1977), she has analyzed her data with a view to the textual component. Later on, an increasing number of studies in this field are found in the literature, which have infused new thoughts to the translation studies of textual choices. In recent years, comparing with other metafunctions in relation to SFL, the textual metafunction has received more attention. According to Kim and Matthiessen (2015) and Matthiessen (2009), the focus of many existing studies include the role of Theme, its impact on thematic progression, and translation shifts resulted by the choices of Theme.

Table 2-6 shows some of the existing studies involving thematic analysis, which are to be reviewed in this part of the thesis. They are divided into two categories based on whether the thematic structure in the studies is preserved or not.

Table 2-6 Some Systemic Functional Translation Studies from a textual perspective

Year	Author(s)	Language Involved	Register
1995	Ventola	English and German	tourist texts, academic texts
1998	Hasselgård	English and Norwegian	novels
2000	Ghadessy and Gao	English and Chinese	political commentary
2008	Vasconcellos	English and Portuguese	fiction and non-fiction
2012	Kim and Huang	English and Korean	short stories
2012	Liu and Yang	English and Chinese	argumentative essay

2.2.1.1 Studies Focused on Similar Thematic Structures

Hasselgård (1998) examines whether the thematic structure has been preserved or changed in translation. Eight texts are selected from the English-Norwegian Parallel Corpus¹¹. Four of them are excerpts from Norwegian novels with English translations, while the other four are English works translated to Norwegian. 150 sentences are randomly chosen from each excerpt, with a total amount of 600 pairs of sentences being involved. The conclusion shows that a majority of sentences (i.e. 83%) share the same Themes both in the original and the target language. As for the rest of the sentences, differences of Themes are caused by changes in the grammatical structure.

Nine political commentaries translated from English to Chinese are chosen by Ghadessy and Gao (2000) for a quantitative analysis of the thematic development. By

¹¹ The English-Norwegian Parallel Corpus (ENPC) was built by University of Oslo in 1997. It is composed of original texts and their translations between English and Norwegian (extended to German, Dutch and Portuguese later), with a focus on novels and fairly general non-fictional books.

comparing the original and target texts, some similarities and differences are found. Firstly, the majority of the additional Themes in Chinese are simple Themes. For multiple Themes, their amount does not differ significantly. Secondly, Chinese texts have more marked and unmarked Themes. Thirdly, there are more elliptical (omitted) Themes and times (circumstances) in Chinese texts. Based on these findings, the authors suggest that there is “a highly significant correlation between the Themes in English texts and Chinese translations in terms of assigned Themes features and Theme patterns selected” (p. 461). The analysis of the thematic patterns is expected to shed some light on the teaching of writing.

Kim and Huang (2012) discuss the professional translators’ choices of Theme in three translations of a Chinese short story. They have found that both textual and interpersonal Themes are maintained by the professional translators, with several changes being made during the translation of marked topical Themes. In addition, to know the readers’ response towards those translations, they have conducted a survey, which shows that different thematic choices are regarded as strange in the eyes of readers, and are thus not welcomed.

Liu and Yang (2013) analyze the thematic progression patterns of both the original text and the 11 translated versions of Francis Bacon’s *Of Studies*. Like the three studies reviewed above, the thematic structure of the original work has been largely retained, and a basic interlingual correspondence among the texts is found. While English text favor the T2R1 type of thematic progression (i.e. the Theme of clause 2 is picked up from the Rheme of clause 1), the translated texts tend to adopt the T2T1 type (i.e. the Theme of clause 2 is picked up from the Theme of clause 1). The authors hold that their study verifies Venuti’s (1995: 9) viewpoint that translation is “an inevitable domestication”, which “always communicates a foreign text that is partial and altered, supplemented with features peculiar to the translating language”. Besides, Liu and Yang (2013) also indicate that the correspondence between thematic progression patterns is one of the norms in the descriptive study.

2.2.1.2 Studies Focused on Different Thematic Structures

Ventola (1995) explores the Theme/Rheme structures between German and English academic texts. Thematic progression and development in the parallel texts are discussed in this study. She suggests that the differences between the texts are related to the Theme-Rheme structures of the clauses and how the Given/New information is presented. As Halliday (1985a) points out, the information structure coincides with the topical Theme-Rheme structure of the clause, so that in the unmarked cases, the topical Theme can also be the Given information, while the Rheme can be the New information. Based on previous researches on thematic development by Halliday (1985a) and Weinrich (1993), this study illustrates how Theme/Rheme structures can be applied in texts, and it is concluded that in academic registers, “the Theme/Rheme patterns are important in guiding the reader through the logical paths constructed by the writer” (Ventola, 1995: 102). Following Halliday (1961) and Koller’s (1989) attempts of integrating theory and practice, it is indicated that translators should be trained to be aware of the thematic structure.

In another study, by studying the thematic and information structure between English and Portuguese translations, Vasconcellos (2008) emphasizes the variations between two languages and the translators’ competence. It is concluded that “professional translators choose to preserve the original Theme and focus despite the constraints of a different target-language syntax” (p. 63). At the same time, the translator needs to take several aspects into consideration, such as “gaps in the lexicon, fusion of multiword concepts, differences in register, cultural differences, etc.” (ibid.). He also suggests that it is impossible for a translator to capture all systems of meaning.

2.2.2 Studies from an Interpersonal Perspective¹²

Since the turn of the 20th century, some scholars have begun to investigate translation from an interpersonal perspective (e.g. Teich, 1999; Huang, 2002, 2006; Lavid, 2000; Wang, 2004, 2007, 2008; Munday, 2012). For example, Huang Guowen (2002, 2006) analyzes Chinese classical poems based on the interpersonal metafunction.

¹² Part of Section 2.2.2 is published as “A Review of Systemic Functional Translation Studies from an Interpersonal Perspective” by Ma and Wang (2015).

His analysis focuses on the following seven aspects: mood, question and response, vocative, the questioner, the relationship between questioner and by-passer, speaker/listener relationship. In terms of mood, different translators may translate the ST into different mood according to their own understandings and choices. Other minor variations of different translations are analyzed. He confirms that SFL has rendered a clear identification of personal relationship and more accurate understanding and translation of the Chinese ST.

Wang Peng's (2004, 2007, 2008) studies focus on the influence of age and gender on the translation of "could", and applies WordSmith Tools, and SPSS to investigate MOOD and MODALITY systems. One of the aims of these studies is to find out whether the influence of age and gender on modal auxiliary "could" remains constant in the Chinese translation of the *Harry Potter* series. A computer analysis of a *Harry Potter* corpus (made up of both English and Chinese versions of *Harry Potter*) shows that the single mood type realized by "could" can be translated into different types of modality, i.e. possibility, inclination, obligation, and usuality. Frequencies of utterances marked by different types of modality are calculated and further related to the gender or age of characters. The author concludes that the absence of meaning of usuality by "could" in ST is contrasted with its existence in Chinese translation. This additional layer of meaning may be implicit in ST, but is instead presented in TT, which facilitates the contextual meaning and coherence of the TT. Another finding of the study is that one mood type in ST may be translated into another in the TT, due to the diverse connotations of "could". In terms of the influence of gender and age on the use of "could", female characters tend to use it to express uncertainty and readiness; male characters tend to express permission and obligations, and young characters are likely to adopt less obligation while producing the utterance. In the Chinese translation, adult characters tend to use modal operators or modal Adjuncts, while young characters will make simple and direct choices in grammar. The study calls for the translators' awareness of the influence of age and gender in TT, which may be beneficial to the production of a more exact equivalence to ST.

Although the studies reviewed above may be limited in number, they have somehow offered a new approach to translation studies. These text-based comparative studies may apply different systems in the interpersonal metafunction to examine texts of different kinds, thus “shedding light on questions of axiology, heteroglossia and reading position” (Matthiessen, 2014b: 309).

2.2.3 Comprehensive Models

To test the applicability of SFL to translation studies, several scholars have proposed their models based on SFL to study translation. This part of the thesis will summarize and comment on some of the comprehensive models¹³ based on SFL (see Figure 2-11).

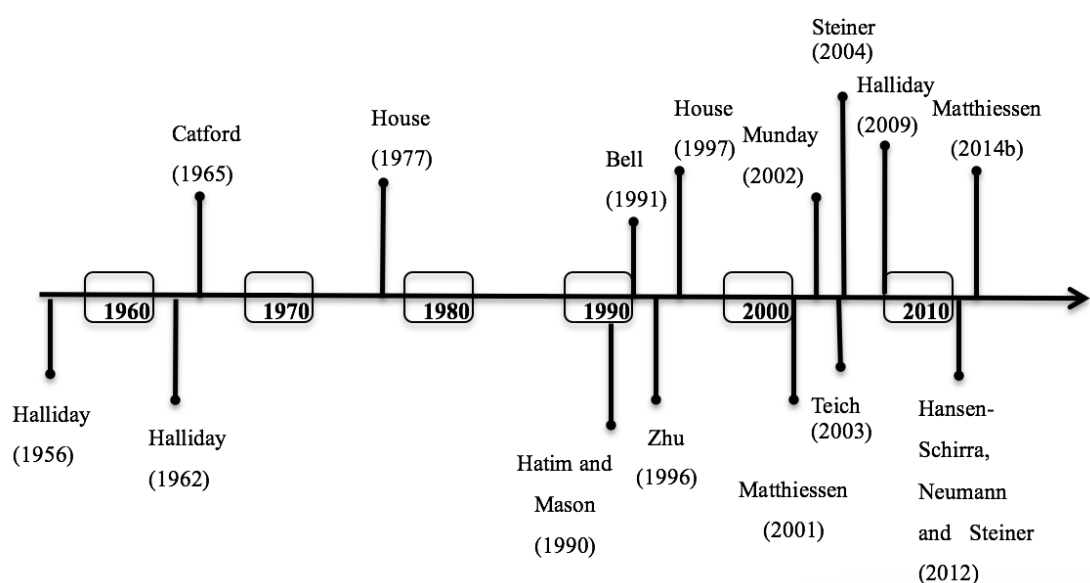


Figure 2-11 Chronological development of some comprehensive models in SFTS

The overall application can be traced back to Halliday’s (1956, 1962) early explorations in machine translation, and Catford’s (1965) attempt of modelling translation based on early SFL, i.e. scale and category theory. In Catford’s (1965) monograph, rank and stratification are considered, equivalence and shift in translation are suggested (cf. Taylor, 1993; Matthiessen, 2001; Steiner, 2005, 2015; Matthiessen, Wang, Ma and Mwinlaaru, forthcoming a)

Bell (1991) offers a comprehensive picture on SFL-based translation studies by building up a model of the translation process, and by integrating field, tenor and mode

¹³ Here in this thesis, comprehensive models refer to the systemic functional frameworks based on two or more metafunctions that have been applied to translation studies.

(each corresponds with experiential, interpersonal and textual metafunction) with translation process. What is also prominent in his book is his detailed elaboration of the three SFL metafunctions on the lexical/syntactic, logical/grammatical/rhetoric and textual/discoursal levels. His elaboration helps us to understand translation beyond the linguistic layers, and his framework will help build up a more systematic understanding of the ST, and hence for producing a more stylistic TT.

Hatim and Mason (1990) focus more on the ideational and interpersonal metafunctions rather than the textual metafunction. They see a match/mismatch between ST and TT, and explain this match/mismatch from both the perspective of SFL and translation theories. Their model of translation adopts a top-down approach that starts from text-type and context for discussing translation issues and strategies. It differs from other theories in their application of Halliday's (e.g. 1985a) social semiotic, cultural and ideological theories in translation studies. While another interesting point is their eclectic position in the integration of linguistic theories (e.g. pragmatics, semiotics, textuality, coherence), cultural theories (socio-cultural and socio-textual practice) with translation studies, thus reflecting the social-semiotic feature of language. Hatim and Mason (1990) recognize that there is translation diversity around the world, which provide a detailed account of various parameters relating to field, tenor and mode. From the aspect of field, language user realizes ideational meaning by making choices in such aspect as transitivity; from the perspective of tenor, choices focusing on mood, modality and tense, etc. are made to realize the interpersonal metafunction; whereas the textual metafunction is realized by choices made about coherence and intertextuality. Above all, Hatim and Mason (1990) create a model for analyzing text based on SFL, and discuss its application in translator training and translation quality assessment.

Based on her PhD thesis (House, 1976), the model of translation assessment that House (e.g. 1977, 1997, 2001, 2006, 2015) proposes is a functional-pragmatic one, in which she describes the relationship between context and text, and draws upon theories of speech act, pragmatics, discourse analysis and corpus-based theories. What she builds is a scheme for analyzing and comparing original and translation text, which also take into account of field, tenor and mode as influential factor of genre and register, as

well as the overall text function. She identifies two strategies used by translators in translation, i.e. overt translation and covert translation based on the cultural phenomena which she terms “the cultural filter”.

Halliday (2001) supports House’s (1997) viewpoint of taking into consideration of discourse analysis as a contextual factor in defining translation equivalence in systemic function terms. To compare ST and TT, we need to know the actual meanings of ST. While SFL, as a system of language, helps us to find out about this from three vectors, stratification, or “organisation of language in ordered strata” (including phonetic, phonological, lexicogrammatical and semantic stratum), metafunction, or “the organisation of the content strata” (including ideational, interpersonal and textual metafunction), and rank, or “the organisation of the formal strata” (including clause—group/phrase—word—morpheme) (Halliday, 2001: 15). In terms of stratification, translation equivalence involves that on phonetic, phonological, lexicogrammatical and semantic stratum. Normally, semantic stratum is valued higher than lexicogrammatical, but it also depends on the nature of the translation task. The second kind of equivalence lies in the concept of rank (clause complex-clause-group/phrase-word-morpheme), with a descending value from clause complex to morpheme. In terms of metafunction, there is no such ordering of value, as it is a general rule that translation equivalence is defined ideationally, “if a text does not match its source ideationally, it does not qualify as a translation” (ibid: 16). But there are also circumstances in which matching the non-ideational metafunction, like power relation, the appraisal system can be equally important (see Steiner, 1997, 1998b, 2004 for examples of advertisement translation). Nevertheless, there are also cases that semantic equivalence being more important than contextual ones.

Another model is built by Munday (2002). His study is an integration of the following approaches, i.e. SFL, corpus linguistics, and an analysis of the cultural and social context. He holds that SFL analysis has successfully identified the important aspects related to the shifts in translation. Then, the corpus linguistic tools will “enable rapid manipulation of text and an uncovering of trends that may not be obvious to manual analysis” (p. 91). Finally, results of the analysis are set in the sociocultural and

political context of texts, so as to enable “some conclusions to be drawn as to the norms at work in the translation process” (ibid.).

In several studies by Zhu Chunshen (1993, 1996, 2008), he notes the importance of textual comparison in translation studies and believes that language use in text formation is tri-stratal, and thus puts forward a three-dimensional model called Structure of Meaning (SOM) by integrating Halliday’s (1985a, 1994a) SFL with Austin’s (1962) speech act theory. Zhu (e.g. 1996) applies SFL to the analysis of the semantic structure of the text, while he further adopts speech act theory to investigate the sentences in use rather than considering the interpersonal metafunction or carrying out an overall semantic analysis from the SFL perspective. He holds that “the pattern of ‘illocutionary force + information’ on the sentence level can be applied to discourse analysis on the text level” (p. 345). Therefore, he attempts to link the two theories. “The systemic functional model provides us with an insight into the mechanism of text creation in relation to language user, communication and situation, while the concept of speech act draws our attention to the illocutionary force and the perlocutionary effect of a text in actual communication, both models hinge on a three-dimensional perception of text and text creation” (ibid.). The three dimensions of SOM framework are as follows: (i) linguistic composition, which concentrates on the lexicogrammatical and phonological/graphological patterning; (ii) interactional dynamic, which emphasizes on interaction, and the exchange of meaning; (iii) aesthetic impact, whose focus “has shifted to information manipulation by textual means” (p. 347) to match the effect achieved by the original and the translated texts. For the SOM framework, each dimension is one part of the whole, “and each unit on the rank scale can potentially lend itself to comprehensive analysis as a SOM contributing to the composition of the SOM on a higher rank” (p. 346).

Steiner and his group emphasize the importance of register and corpus methodology (e.g. Teich, 2003; Steiner, 2004, 2008; Hansen-Schirra, Neumann and Steiner, 2012). For instance, Teich’s (2003) study is an SFL and corpus-based one that characterizes variation across language, and especially exemplifies with English-German comparable texts or translations. She has some significant observations:

- “1. As a tendency, different languages show more similarities on the more abstract strata of linguistic organisation than on the less abstract ones, i.e. they tend to express similar meanings, but cast them in different lexical-grammatical terms.
2. Different languages may distribute functional responsibilities differently across metafunctions.
3. At the level of grammar, there may be different preferences in different languages concerning the grammatical rank (clause, nominal group, prepositional phrase etc.) at which a particular meaning is expressed.
4. At the level of grammar, languages tend to be similar in terms of functional paradigms and different in terms of syntagmatic, surface-syntactic realisation, i.e., there is cross-linguistic variation according to axis.
5. At the level of grammar, systems of low delicacy (more general grammatical types) tend to be similar across languages, and systems of higher delicacy (more specific grammatical types) tend to be dissimilar.
6. If there is a basic commonality in a particular grammatical system between two languages, in texts, i.e., in instantiations of the grammatical system, the two languages may still have different choice preferences according to situational context (i.e. register)” (p. 50).

Matthiessen (2001, 2014b) views translation as recreation of meaning in context through choice. There are choices made by the translator during the interpretation of the original text as well as during the creation of the translated text. Translation is thus “an ongoing process of choosing options within the systems of the source language and of the target language” (2014b: 272). Both in the interpretation of original text and in the generation of the translated text, there are always alternatives or options embodied in the meaning potentials for translators to choose. These choices are considered in terms of the metafunctional organization of language. As is previously mentioned, a text is constructed by different strands of meaning (also see Figure 2-5).

“In terms of logical meaning, translators choose how to interpret logico-semantic relations used in forming ‘coherent’ source texts, and they choose among the options in the target language to reconstrue them in the translation they are producing.

In terms of experiential meaning, translators choose how to interpret events as configurations of elements (processes, participants and circumstances) and larger ‘chunks’ of experience made up of events such as episodes and procedures, and they choose among the options in the target language to reconstrue the experiential meanings in the translation they are producing.

In terms of interpersonal meaning, translators choose how to interpret propositions, proposals and the assessments associated with them in the exchange of meaning embodied in the source text, and they choose among the options in the target language to re-enact the interpersonal meanings in the translation they are producing.

In terms of textual meaning, translators choose how to interpret messages and the sequences of messages that create the flow of information in the source text, and they choose among the options in the target language to represent the textual meanings in the translation they are producing” (Matthiessen, 2014b: 277; cf. Matthiessen, 2001).

Based on previous studies, Matthiessen (2014b) identifies the various degrees of translation equivalence and translation shift in different metafunctions, and situates them on a cline (see Figure 2-12).

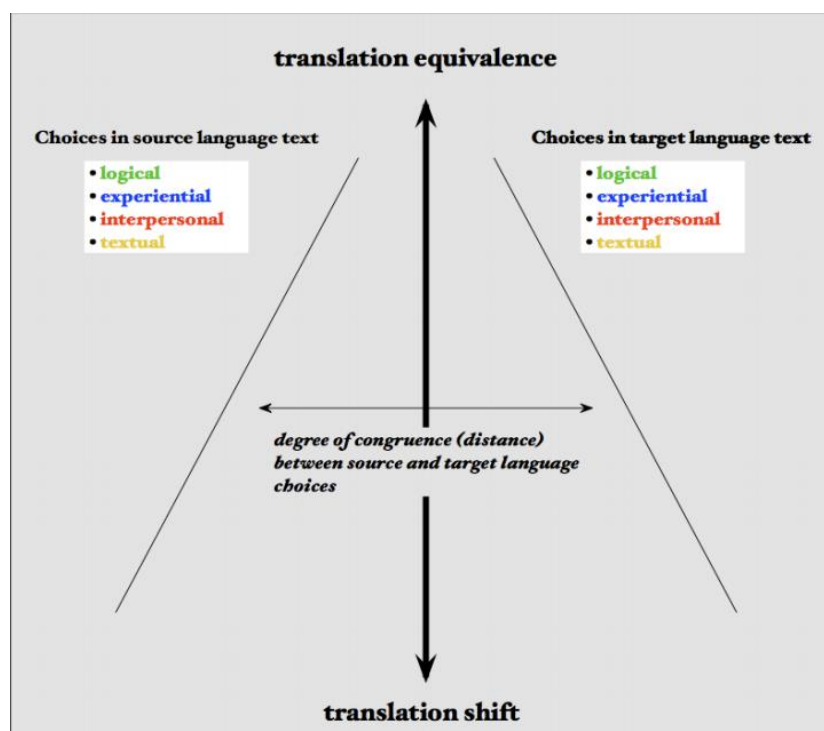


Figure 2-12 The cline from “translation equivalence” to “translation shift” as degree of congruence between source and target texts in terms of all four metafunctional modes of meaning (Matthiessen, 2014b: 280)

Seen from Figure 2-12, “choices in one metafunction may be closer to the translation equivalence pole of the cline, while choices in another may be closer to the shift pole of the cline. Translation involves trade-offs in choices across the metafunctional spectrum” (p. 279). Based on the automated and manual analysis of corpora and multilingual texts, Matthiessen (2014b) has summarized different types of metafunctional shifts in the following matrix (see Figure 2-13), which “provides a simple way of probing translation shifts, sorting them into very general classes of choice according to metafunction” (p. 283) Theoretically speaking, all types of shifts may occur. While in practice, as it is seen from the figure, translation shifts in terms of metafunction include shifts from textual to textual (e.g. theme shift), from textual to logical (e.g. cohesive sequence to complex), from logical to textual (e.g. complex to cohesive sequence), from logical to logical (e.g. tactic shift), from logical to experiential (e.g. clause to phrase), from experiential to experiential (e.g. process type shift), and from interpersonal to interpersonal (e.g. mood type shift).

		From [source text]:			
To [target text]:		textual	ideational: logical	ideational: experiential	interpersonal
	textual	textual > textual: e.g. theme shift	logical > textual: e.g. complex to cohesive sequence		
	ideational: logical	textual > logical: e.g. cohesive sequence to complex	logical > logical: e.g. tactic shift		
	ideational: experiential		logical > experiential: e.g. clause > phrases	experiential > experiential: e.g. process type shift	
	interpersonal				interpersonal > interpersonal: e.g. mood type shift

Figure 2-13 Matrix of metafunctional translation shifts (Matthiessen, 2014b: 284)

Huang (2016) provides evidence for Matthiessen (2001: 78) that “translation equivalence and translation shift are two opposite poles on a cline of difference between languages... from maximal congruence to maximal incongruence” by illustrating with examples from his analysis of Confucius’s *The Analects* and its translations. He successfully shows the importance of metafunctional equivalence and ranks the order of priority of different modes of meaning based on his analysis (see Figure 2-14).

Most	Importance of equivalence
↓	Experiential metafunction
↓	Interpersonal metafunction
↓	Logical metafunction
↓	Textual metafunction
Least	Importance of equivalence

Figure 2-14 Order of importance of metafunctional equivalence (Huang, 2016: 301)

The above-mentioned frameworks have provided various approaches to the descriptive study of translation and have stressed the significance of linking SFL with

translation studies. As early as the 1980s, Newmark (1987: 293) has made the following observation:

Since the translator is concerned exclusively and continuously with meaning, it is not surprising that Hallidayan linguistics which sees language primarily as a meaning potential should offer itself as a serviceable tool for determining the constituent parts of a source language text and its network of relations with its translation.

The SFL approach is descriptive, and can naturally offer a methodology to the branch of Descriptive Translation Studies initiated by Toury (1995), which goes back to James Holmes' (1988) taxonomy of translation studies, where he posited "descriptive translation studies" as one branch (cf. Toury, 1980, 1985, 1995; Hermans, 1999; see House, 2016 for a review of various approaches in translation studies). As Mubenga (2010) suggests, these procedures have meanwhile brought some changes to Toury's (1995: 36-39) three-phase methodology, which is as follows:

- “(i) locating the TT in the target system to find its acceptability,
- (ii) mapping the TT onto the ST to determine the relationships between the TT and ST segments and study the translational shifts, and
- (iii) formulating generalisations about the decisions made during the translation process and the norms of the TT and ST systems.”

The change is, instead of first locating the TT in its own sociocultural environment as Toury (1995) suggests, “the systemic functional model starts by analyzing both the ST and the TT down to the lexicogrammatical level in order to draw the profiles of linguistic and non-linguistic resources. These profiles are compared and relocated within their systemic context to identify the translational shifts and to deduce both the decisions and norms that were in operation” (Mubenga, 2010: 271).

Even-Zohar (1978, 1979) and Toury's (1980, 1995) approaches can investigate the norms in translation, and have made use of those regularities of translation behavior within the social cultural environment. However, their theories are not without limitations. For instance, since the polysystem theory is culture-bound, it has neglected the impact of ST (Yau, 2007). Thus, Halliday's (1985a, 1994a) SFL can be a

complement to polysystem theory rather than an alternative to it (cf. Matthiessen, Wang, Ma and Mwinlaaru, forthcoming c). Instead of taking an eclectic stance, the present study attempts to describe translation in SFL terms.

2.3 A Review of Studies on Drama Translation

As mentioned in Chapter 1, based on Jean Ure's study on functional text typology (e.g. Ure and Ellis, 1977; Ure, 1989), Matthiessen (e.g. 2013a, 2015b) has categorized various types of texts according to their socio-semiotic processes. Eight primary types have been identified, among which drama is a recreating type that recreates or dramatizes any of the remaining semiotic processes (see Figure 2-15).

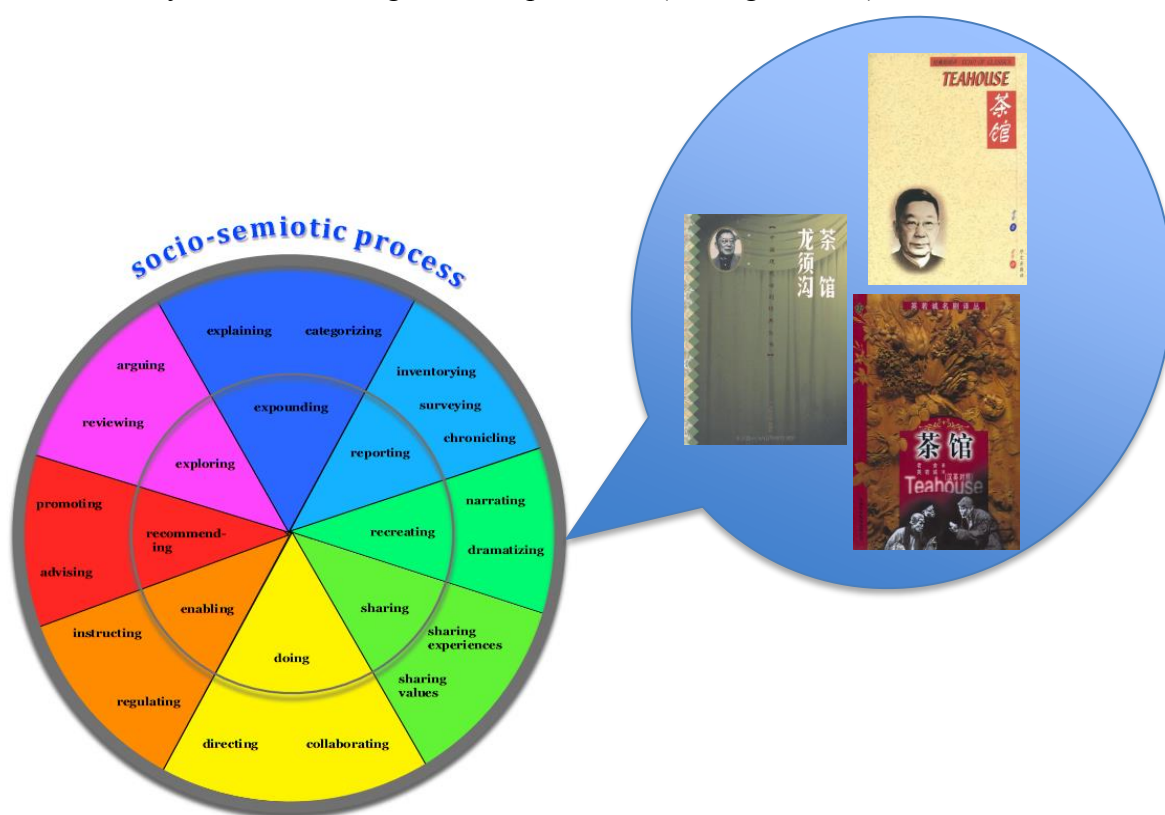


Figure 2-15 *Teahouse* as a dramatizing text in functional text typology

(adapted from Matthiessen, 2013: 33)

While translating drama, translators will face several difficulties, among which the central one is the dilemma of reading or performing (cf. Williams and Chesterman, 2002). As stated by Susan Bassnett (2002: 124), in drama, “a theatre text is read differently. It is read as something incomplete, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized. And this presents

the translator with a central problem: whether to translate the text as a purely literary text, or to try to translate it in its function as one element in another, more complex system”.

Though drama is considered as a distinct genre in studies of literature, drama translation has seldom been mentioned in several of the monumental works by translation theorists. For example, two of the most influential studies from a linguistic perspective, Nida (1964) as well as Hatim and Mason (1990) have completely neglected drama translation. However, there are also attempts of dealing with dramatic texts, for instance, in the original Translation Model proposed in House (1977), she has provided an analysis of a drama text by Sean O’Casey.

In the introduction of *The Languages of Theatre*, Ortrun Zuber (1980) regards the book she edited as the first book dedicated to the problems uniquely found in drama translation. She believes that she has initiated a new discipline, viz. “drama in translation studies”.

Since then, various authors have begun to work towards this direction, with the performability of drama translation being emphasized in some of the works. Newmark (1988: 173) has differentiated three kinds of drama translation according to the end user of translated work. He holds that “a great play may be translated for the reading public’s enjoyment and for scholarly study as well as for performance on stage.” It is the latter purpose that he takes as the major purpose of drama translation. While in Aaltonen’s (2000) book, a further distinction between “theatre translation” and “drama translation” is made, according to which the former refers to the translated works intended for performance, while the latter refers to those works that are not translated with a purpose of performing on stage.

Some studies have suggested strategies suitable for drama translation (e.g. Zuber, 1984; van den Broeck, 1986; Gooch, 1996; Bassnett, 2002). Bassnett (1985: 90) has categorized five types of strategies: “(1) The theatrical text is translated as if it were simply a literary text. It is intended for publication, not production. (2) The cultural context of the original language serves as a significant framework for the translated text, endowing it with a certain local color. (3) An attempt is made to reproduce the

theatricality of the text so that this may be recited in a fluent and natural way. (4) Verse theatre is translated in an alternative form: free verse, prose... with the consequence loss of dynamism and formal value. (5) Translation is a team effort: translator, director and actors.”

With the commencement of the “cultural turn” in translation studies, an increasing attention has been paid to cultural factors. It is concerned that “translations are never produced in a vacuum, and that they are also never received in a vacuum” (Lefevere and Bassnett, 1990: 3). What the translators are translating is “the culture to which the text belongs, the culture the translation is aimed at, and the function the text is supposed to fulfill in the culture the translation is aimed at” (ibid. 4). Thus, various translation strategies are suggested in accordance with different functions that drama translation has to fulfill (e.g. Mateo, 1995; Merino, 2000).

In the last two decades, “polysystem theory” and Descriptive Translation Studies are into full swing (e.g. Even-Zohar, 1978; Toury, 1995). Various studies on drama translation have adopted a descriptive approach (e.g. Riera, 2009). Instead of focusing on what translators should do or what translations should be, as the prescriptive studies have done, these studies have attempted to locate the translated text in the target culture, and take translation norms as the target for study. Such a fresh use of translation has now become a major new area. In 2013, *Target* has published a special issue entitled “Translation in the Theatre” (Marinetti, 2013b), which further deals with some of the above-mentioned topics, like performance and performability (Marinetti, 2013a; Aaltonen, 2013), cultural factors (O’Toole, 2013), on-stage translation strategies (Ladouceur, 2013), etc. It is indicated that studies on drama translation are still promising.

2.4 A Review of Studies on the Chinese Translations of *Teahouse*

Teahouse, written by Lao She, is a monumental work in the history of Chinese drama. The play has first been published in China in 1957, and has two English translations. One is translated by John Howard-Gibbon, and published by Foreign

Languages Press in 1980¹⁴. The other is translated by Ying Ruocheng in 1979, and published in 1999 by China Translation and Publishing Corporation¹⁵.

After a preliminary search in the literature, I have found some Master theses, two doctoral dissertations and several journal papers focusing on the translations of *Teahouse*. For the Master theses, different approaches have been adopted to compare the two translations, involving various theories or frameworks like functional equivalence (Li Xuefeng, 2009), cooperative principle (Peng Ling, 2013), reception aesthetics (Wang Dan, 2012), hermeneutics (Wang Zhihong, 2010), etc. These studies have identified the different approaches adopted by the Chinese and Western translators, and have commented on the performability of Ying Ruocheng's translation.

In one chapter of her doctoral dissertation, Ren Xiaofei (2008) analyzes the discourse markers in the two translations, and confirms the naturalness of conversation in Ying Ruocheng's version, which successfully depicts the characters' emotion and reveals the conflicts between the characters.

Lu Wei (2013) studies the translation of Lao She's works in general, and identifies the dynamic interaction in the translation and power play between the author, translator as well as publishing house. His study of *Teahouse* is not restricted to the linguistic analysis. While analyzing the two translations, he takes the historical and political environment during the translation into consideration and further comments on the translators' notes provided in the book.

In addition, there have also been a large number of journal papers on the translations of *Teahouse*, most of which are comparisons between the two versions from one single perspective, such as Skopos theory (Yu and Zhao, 2010), translation strategy of culturally-loaded words (Shen, 2010), the translation of interjections (Guo and Ding, 2009), Relevance Theory (Huang and Lin, 2006), etc. These studies have somehow increased the depth and breadth of researches on this certain play. According to Ren's (2008) statistics, there has been an obvious increase in the number of studies

¹⁴ John Howard-Gibbon's translation has also been published by Chinese University Press in 2004.

¹⁵ Ying Ruocheng's translation has also been published by Taiwan Bookman Publishing Corporation in 2003.

on Ying Ruocheng's translation of *Teahouse* from 2007 onwards, which means that continuous attention has since then been paid to this area.

2.5 Summary

This chapter serves as the literature review of the thesis. Section 2.1 first delineates some key terms in the theory of SFL, which are crucial to the overall description of languages and the analysis in the present study. The terms being discussed include stratification, instantiation, metafunction, Theme, mood, modality, transitivity, taxis, logico-semantic type and context. Section 2.2 reviews some studies on translation from a systemic functional linguistic perspective. These studies are categorized as studies from a textual perspective, from an interpersonal perspective, and comprehensive models. The contributions of the previous studies are summarized, and the seminal studies that shed light on the present thesis are introduced. Section 2.3 focuses on the specific text type of the data of the present thesis, i.e. drama or dramatizing text. Strategies for translating drama that are presented in previous studies are summarized, and some previous studies on drama translation from different perspectives are reviewed. Section 2.4 is a review of studies on the Chinese translations of *Teahouse*, which is the data of the present thesis. The review in this section summarizes the perspectives from which studies on *Teahouse* and its Chinese translations are carried out, and it also points out the research gap for studies in this area.

To sum up, it will be safe to conclude with the following points brought out by the literature review:

Firstly, SFL has had an impact on translation studies, and the popularity of SFTS has been widely recognized.

Secondly, as a literary classic, the playscript of *Teahouse* has inspired various studies in China. However, few of those have adopted text analysis from the SFL approach in detail to compare the translators' choices made within different systems.

Thirdly, drama translation has been marginalized in the field of SFTS, with quite few studies or analyses found in the literature (e.g. House, 1977). The present thesis, therefore, is expected to fill in the research gap and to explore the interface between

SFL and drama translation. By building a framework suitable for the description of drama translation, the present study aims to start its analysis from the lexicogrammatical stratum, to compare the choices made by the original writer and the two translators in terms of different metafunctions, and to find out some reasons that have contributed to the differences in translation by way of proceeding into the semantic and contextual strata.

Chapter 3 Research Methodology

3.1 Research Methodology

In Halliday (2001), he associates translation studies with the MOOD system and distinguishes descriptive (indicative) studies from prescriptives (imperative) studies. The present study will fall into the category of indicative studies (see Figure 3-1).

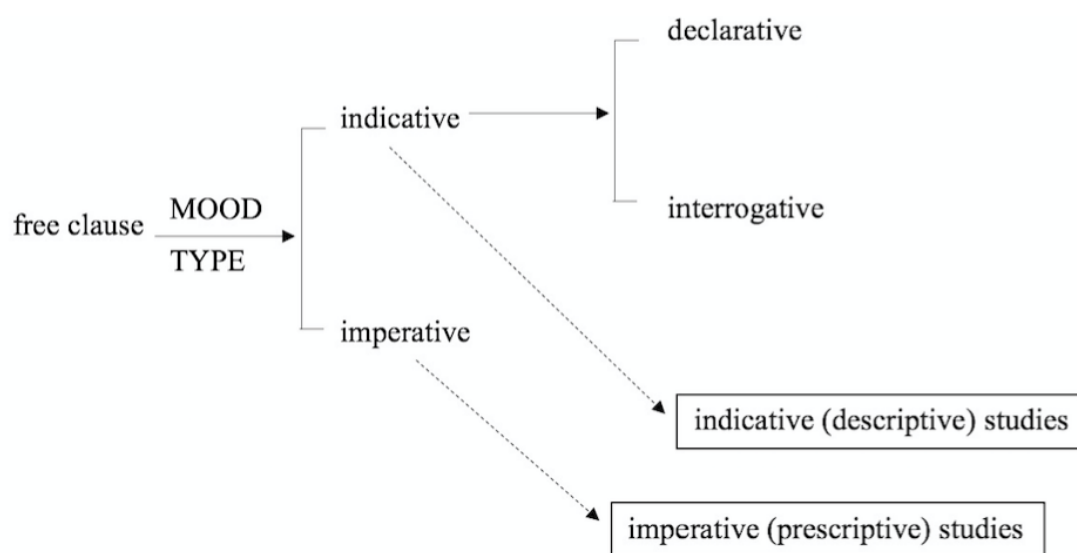


Figure 3-1 Halliday's (2001) distinction between imperative and indicative translation studies

The present study will not aim to lay down rules for translators to follow, but to describe translation as it actually is, to focus on the observable aspects of translation, and to investigate translation within the context it occurs (cf. Malinowski, 1923). It is expected to apply SFL theories to the description and comparison of multilingual texts, by focusing its scope of research in terms of the global organization of language in context provided by SFL, i.e. "(i) the spectrum of metafunction, (ii) the hierarchy of stratification, (iii) the cline of instantiation" (cf. Matthiessen, 2009: 25). In other words, it draws on the SFL theories to the description of dramatic texts, and it aims at further developing and applying SFL to examine the translated texts. Along the cline of instantiation, the study proceeds from the instance pole, and is expected to move to the subsystem or the system pole. To generate findings related to the system, large data is required. Therefore, the volume of the text, i.e. the data for the present study should not be too small.

3.2 Data: Three Kinds of Text in *Teahouse*

The playscript of *Teahouse* can be categorized into three kinds, namely stage direction, dramatic monologue, and dramatic dialogue. Figure 3-2 has illustrated the three kinds of text in *Teahouse*.

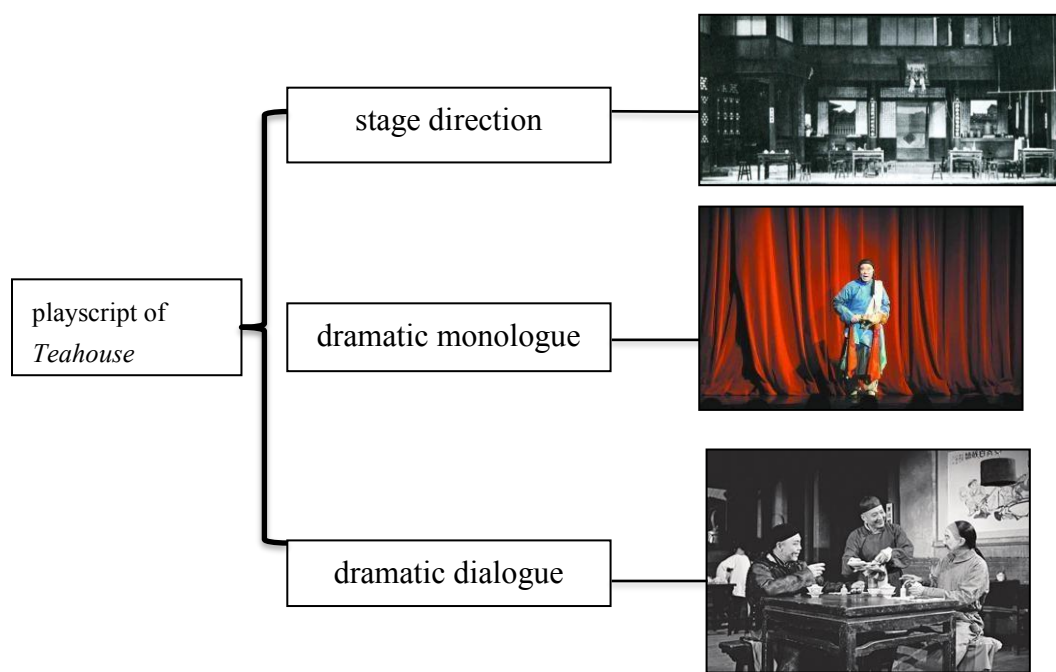


Figure 3-2 Three kinds of text in *Teahouse*

Stage direction, also called didascalia, refers to the “notes added to the script of a play to convey information about its performance not already explicit in the dialogue” (Hartnoll and Found, 1996: 518). In *Teahouse*, all texts not spoken by actors are of this category.

Dramatic monologue, different from the dialogues frequently found in drama, is “a speech of extended length and internal coherence, delivered by a single speaker, that does not include another’s response” (Vince, 2010: 402). Monologue can be addressed to the audience, the speaker himself or herself, another character or even an object. In *Teahouse*, all dramatic monologues are addressed to the audience by a character called Shǎ Yáng¹⁶, who is a beggar that earns a living by chanting rhythmic storytelling, translated as Oddball Young and Silly Young in TT1 and TT2 respectively.

¹⁶ The Chinese name of this character is “傻 杨” (PY: shǎ yáng; IG: silly Yang). According to the dramatis personae of this play, he is “a male professional beggar who goes from shop to shop reciting improvised doggerel” (Lao, 2003: 20 my translation).

Dramatic dialogue, which is usually the focus of a play and the major concern of the playwrights, refers to the “speech between two or more characters that conveys information or tone to the audience” (Kennedy, 2010: 166). Normally, dramatic dialogue and stage direction are the basic components of a playscript. In *Teahouse*, there contains a large proportion of dramatic dialogue.

Before setting up a suitable framework for the comparison in the present study, I have first conducted a preliminary analysis, so as to get an overview of the linguistic features in the play. In the preliminary analysis, around 50 clauses are selected from each type of text both in ST and the TTs (see Table 3-1). Choices made by the playwright and the two translators in different systems are compared, which include THEME, MOOD, MODALITY, POLARITY, TRANSITIVITY, TAXIS, and LOGICO-SEMANTIC TYPE. Based on the analysis, the following observations are made:

(1) For dramatic dialogue, the choices between ST and the TTs vary mostly in systems of THEME, MOOD, and MODALITY, whereas for the other systems being involved in the analysis, similar choices are found in general.

(2) For dramatic monologue and stage direction, similarities are found in the choices made in systems of MOOD, MODALITY, POLARITY, and TRANSITIVITY between ST and the TTs, while differences are mostly found in systems of THEME, TAXIS, and LOGICO-SEMANTIC TYPE.

Table 3-1 Number of clauses in the preliminary study

	ST	TT1	TT2
dramatic dialogue	52	58	56
dramatic monologue	56	53	55
stage direction	43	38	41

Therefore, the systems where different choices are made in the preliminary analysis are included in the constructed theoretical framework. After the analysis, the similarities and differences between ST, TT1, and TT2 are expected to be identified, with the contributing reasons that have led to the translators’ choices being discussed.

3.3 Theoretical Framework

As previously mentioned, language is a complex semiotic system, which can be approached from the perspective of various stratum (e.g. Halliday and Matthiessen,

2014: 24-27), including phonetics, phonology, lexicogrammar, semantics and context. The present study will take three of the strata into consideration, i.e. lexicogrammar, semantics, and context, and it will focus on three of the metafunctions, namely textual, interpersonal, and logical. In terms of rank, this study will examine translation on the clause rank (cf. Bell, 1991: 29, who believes that “there is good psychological and linguistic evidence to suggest that the unit [of translation] tends to be the clause”). We can measure translation equivalence and translation shift on the clause rank, in which the environment of translation is neither as wide as the text rank, nor is it as narrow as the ranks of morpheme, word, or group (cf. Halliday, 1966; Matthiessen, 2001). Besides, the study proceeds from the instance pole along the cline of instantiation, and is expected to move to the subsystem or the system pole of the cline. Taking all these into consideration, the following theoretical framework has been constructed to compare the two translations of *Teahouse* with the original source text (see Figure 3-3 and 3-4).

The previous section has identified the three kinds of text in the playscript of *Teahouse*. Therefore, the lexicogrammatical analysis is also a threefold one. For stage direction, I will compare ST, TT1 and TT2 in terms of THEME, TAXIS and LOGICO-SEMANTIC TYPE. For dramatic monologue, the same systems will be considered. For dramatic dialogue, systems of THEME, MOOD, MODALITY and SPEECH FUNCTION will be involved in the analysis. Taken together, these selected systemic analyses will offer a revealing account of how the discourse of *Teahouse* is organized to effectively function in its context of situation and context of culture.

After the lexicogrammatical analysis, the study will reach the contextual strata. Three of the contextual parameters, i.e. field, tenor and mode will be considered during the comparison of the differences between ST, TT1 and TT2. The analysis of Theme will point out the mode of the discourse, informing us how the discourse is organized and planned. The features of mood, modality and speech function revealed in the analysis will construe the tenor, the interpersonal relations in the discourse. The

analysis of taxis and logico-semantic type will help us identify how spoken and written mode in the text is constructed, and the field of discourse (cf. Halliday, 1994b).

After the analysis and the comparison, some reasons that have led to the different choices in ST, TT1 and TT2 will be identified. The differences can be: (i) systemic, i.e. due to the systemic contrast between Chinese and English; (ii) registerial, i.e. choices are made in consideration of register; (iii) instantiated, i.e. choices are largely personal, based on the translator's own judgment, or related to the translators' habitus (cf. Bourdieu, 1977, 1993; Gouanvic, 2005; Sela-Sheffy, 2005; Simeoni, 1998; Xu and Chu, 2015; see Hansen and Hansen-Schirra, 2012 for a summary of the three types of reasons).

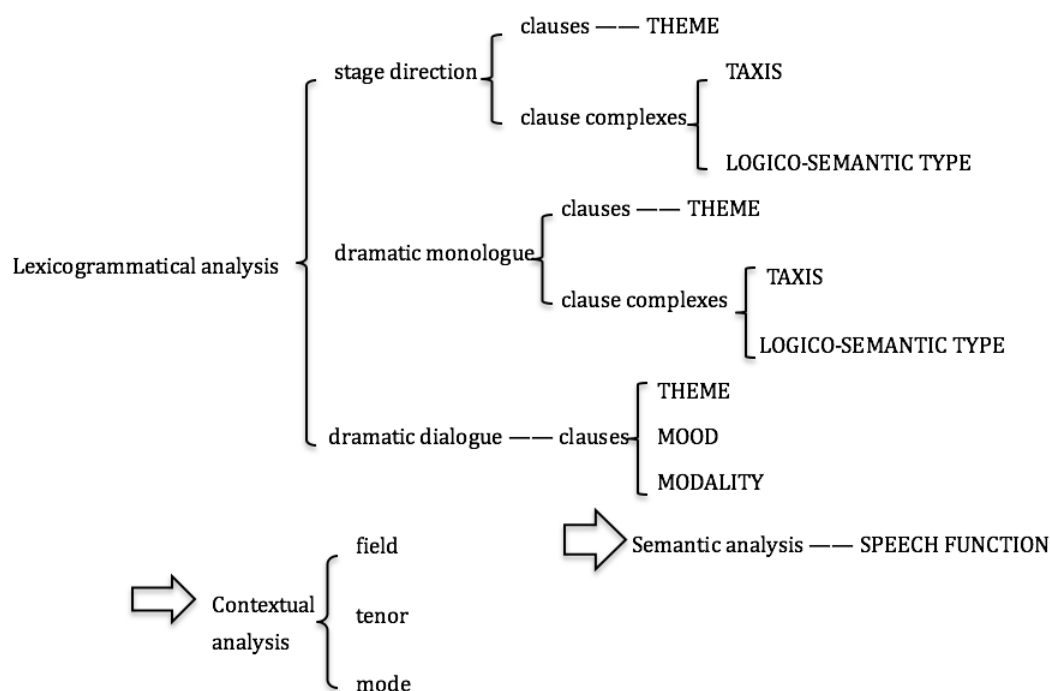


Figure 3-3 Theoretical framework of the present study

metafunction	ideational		interpersonal	textual
rank	logical	experiential		
clause	TAXIS (stage direction, dramatic monologue) LOGICO-SEMANTIC TYPE (dramatic monologue, stage direction)		MOOD (dramatic dialogue) MODALITY (dramatic dialogue) SPEECH FUNCTION (dramatic dialogue)	THEME (stage direction, dramatic monologue, dramatic dialogue)
group/phrase				
word				

Figure 3-4 Matrix for lexicogrammatical and semantic analysis

The reasons for focusing on these systems in the analysis are as follows:

Firstly, based on a preliminary study, differences have been found in the analysis of Theme in stage direction, dramatic monologue and dramatic dialogue. It is therefore chosen for further analysis to compare the writer and the translators' different textual choices.

Secondly, both stage direction and dramatic monologue serve the descriptive and introductory purposes in this play. Therefore, semantically, statements are the primary speech functions found in these two kinds of texts. According to the preliminary study,

the two translators have made different choices in the logical systems, compared to the choices in the interpersonal and experiential systems. This is especially evident in the dramatic monologue, in which all textual transitions in ST are left implicit rather than explicit. Readers of the ST (or audience during performance) thus have to infer the transitions on their own. Whereas in TT1 and TT2, the two translators have made the textual transitions explicit by adding cohesive conjunctions. Differences in terms of tactic structures are frequently found. For the above-mentioned reasons, I have chosen to explore the logical systems of TAXIS and LOGICO-SEMANTIC TYPE in the theoretical framework.

Thirdly, compared to the monologic and descriptive language mainly used in stage direction and dramatic monologue, dramatic dialogue is construed out of exchanges. It will therefore be worthwhile to investigate the choices that the two translators have made within the interpersonal systems. According to the preliminary study, the two translators do make some similar selections in terms of POLARITY, but there have also been a number of different choices in the systems of MOOD and MODALITY. Thus, these two major systems in the grammar of interaction are chosen for the analysis. In addition, semantic choices of speech function will also be considered in the analysis of dramatic dialogue, and will be further related with the choices of MOOD and character depiction in the analysis (see Section 4.3.1 to 4.3.11).

Fourthly, the three contextual parameters are significant in that they can provide some proofs for the interpretation of the differences identified in the lexicogrammatical analysis. Variations in contexts are likely to influence the two translators while making choices in their translation, and will thus lead to the differences found in the lexicogrammatical analysis.

According to Matthiessen (2014a), to make the analysis in a research maximally reliable, we should balance the comprehensiveness of analysis and the volume of text analyzed. Comprehensiveness can only be a matter of degree. Various intermediate points are situated along the cline of fully comprehensive (exhaustive) analysis and highly selective analysis. By considering the volume of text to be analyzed, a

differentiation can be made between minimally reliable analysis and maximally reliable analysis.

“Minimally reliable analysis simply means that very few systems have been considered in the analysis, and the analysis has been applied to a very small volume of text, such as an extract from a single text. Maximally reliable analysis means that the analysis involves as wide a range of systems as possible, and that it has been applied to a very large volume of text” (Matthiessen, 2014a: 188). As seen from Figure 3-5, trade-off has to be made between comprehensiveness and volume of text analyzed, in case if the analysis is manual, it might be more labor-intensive.

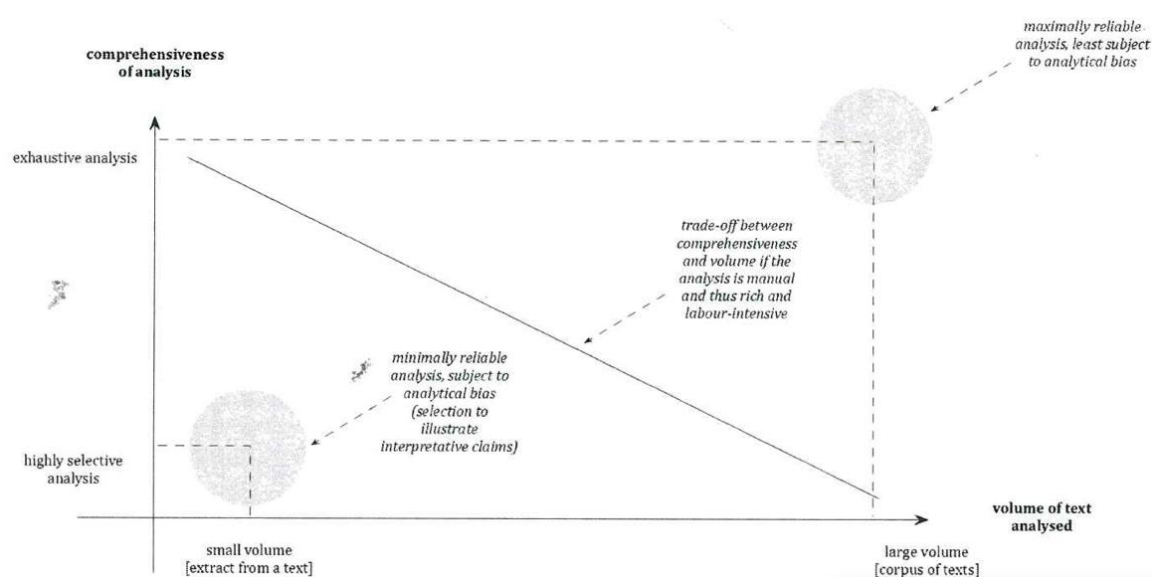


Figure 3-5 Relationship between comprehensiveness of analysis and volume of text analyzed (Matthiessen, 2014a: 189)

Thus, as previously mentioned, the analysis is not exhaustive, with only selective systems being considered. Besides, during the selection of data for analysis, a relatively large volume of text will be involved. Table 3-2 has summarized the number of clauses being selected for the analysis.

Table 3-2 Number of clauses in the data

	ST	TT1	TT2
dramatic dialogue	571	586	567
dramatic monologue	161	138	140
stage direction	71	58	62

For dramatic monologue, the complete source text of *Teahouse* in Chinese (ST), and two of its target texts (translated to English by John Howard-Gibbon and Ying Ruocheng, TT1 and TT2 respectively) are selected. For dramatic dialogue, the first act of ST, TT1 and TT2 is selected.

For stage direction, its beginning paragraphs in the first act are selected. The beginning part serves mainly the introductory purposes to provide information about the stage setting and the major characters, whereas the latter part mostly intersects with the dramatic dialogue so as to give directions to actors. Translations for such clauses, like “without getting up”, “wearing a very long and very filthy cotton gown”, “with a wan smile”, etc. are mostly non-finite clauses, and are not considered in the analysis.

3.4 Research Questions

To achieve the research objectives previously discussed in Section 1.2 and based on the theoretical framework proposed in Section 3.3, the following research questions are suggested for the present study:

- (1) What are the different choices of theme, mood and modality used in the dramatic dialogue of *Teahouse* and its translations?
- (2) What are the different choices of theme, taxis and logico-semantic type used in the dramatic monologue of *Teahouse* and its translations?
- (3) What are the different choices of theme, taxis and logico-semantic type used in the stage direction of *Teahouse* and its translations?
- (4) How to interpret the different choices in terms of metafunctional translation shift and from the perspective of lexicogrammar and context?

Chapter 4 Analysis of Dramatic Dialogue

Dramatic dialogue is always designed to be heard by the audience or to be performed in front of the audience. On the one hand, it conveys information about plots and characterization (cf. Burton, 1982). On the other hand, it is composed of interactions between various characters, being highly patterned and well organized, recreating different fields of activities (see Section 7.1.1). An analysis from the SFL perspective with considerations of lexicogrammar and context will shed new light to our understanding of the playscript and identify the different choices made in the two translations.

As previously discussed, the first act of the play (571 clauses in ST, 586 in TT1, and 567 in TT2) is selected for the analysis of dramatic dialogue. The systems of THEME, MOOD and MODALITY will be examined.

4.1 Thematic Analysis

In this part, I will pinpoint and analyze the thematic choices made in the source text of the dramatic dialogue, and then compare the choices with those made in the two target texts.

Theme, as “the element that serves as the point of departure of the message”, “locates and orients the clause within its context” (Halliday and Matthiessen, 2014: 89). A writer or a speaker has to mark out part of the message as Themes, and choose the Themes as his point of departure to guide the readers or listeners (including the audiences in the performance of a drama) to process the message. In translations, translators have to make their own choices of Themes to reconstruct the message.

The analysis here in this chapter follows the guiding principle of thematic structure provided in Halliday and Matthiessen (2014: 105), i.e. “the Theme contains one, and only one, of the experiential elements¹⁷, which means that the Theme of a clause ends with the first constituent that is either participant, circumstance or process.”

In addition, comparisons between the choices of Theme in Chinese and English are possible because both languages have the three possible components of Theme, i.e.

¹⁷ As previously discussed in Chapter Two, these experiential elements can be participant, process or circumstance in the transitivity structure.

textual Theme, interpersonal Theme and topical Theme following the previous typological descriptions of both languages (e.g. Halliday and McDonald, 2004: 320-324; Li, 2007: 170-186; Matthiessen, 1995a). Figure 4-1 sketches the overall frequency of the distribution of all kinds of Themes in ST and the two TTs. In the following sections, I will present the analysis of different kinds of Theme in detail.

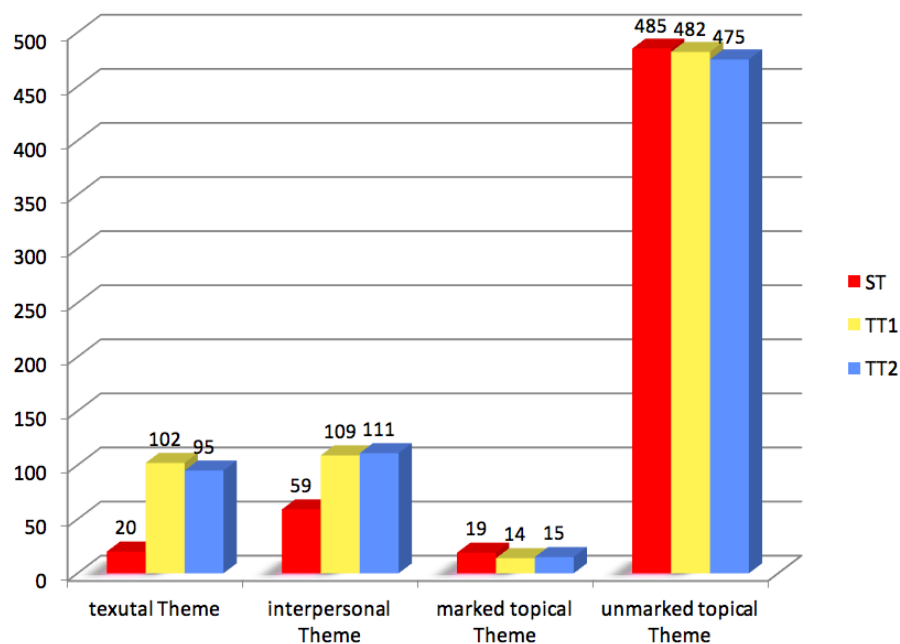


Figure 4-1 Frequency of different types of Theme
in the analysis of dramatic dialogue

4.1.1 Textual Theme

Three kinds of elements can function as textual Themes, i.e. continuative, conjunction, and conjunctive Adjunct. Halliday and Matthiessen (2014: 107-108) have given the following definitions:

“A continuative is one of a small set of words that signal a move in the discourse: a response, in dialogue, or a new move to the next point if the same speaker is continuing.”

“A conjunction is a word or group that either links (paratactic) or binds (hypotactic) the clause in which it occurs structurally to another clause. Semantically, it sets up a relationship of expansion or projection.”

Conjunctive Adjuncts are “adverbial groups or prepositional phrases that relate the clause to the preceding text: they cover roughly the same semantic space as conjunctions”.

Different choices of textual Themes are found between ST and the two TTs. The distribution of these choices are summarized in Table 4-1.

Table 4-1 Distribution of textual Themes in the analysis of dramatic dialogue

ST	Freq.	TT1	Freq.	TT2	Freq.
可是 (PY: kě shì; IG: but)	4	but	18	but	24
可 (PY: kě; IG: but)	3				
要不 (PY: yào bu; IG: or)	3	if	21	if	14
				otherwise	1
				or	2
唉 (PY: ai; IG: alas)	3	well	8	now	11
哼 (PY: heng; IG: hum)	2	now	3	well	7
喝 (PY: he; IG: oh, ah)	1	ah	2	oh	5
嗯 (PY: en; IG: well)	1	yes	1	yes	3
哟 (PY: you; IG: oh)	1	hey	1	why	1
		oh	1	ah	1
		why	1	hey	1
无论 (PY: wú lùn; IG: no matter)	1	whatever	2	whenever	1
		whenever	1		
		anyway	1		
那 (PY: nà; IG: then)	1	then	3	then	3
		and	24	and	19
		that	6	that	1
		when	6	when	2
		so	4	so	3
		as long as	1		
		because	1		
		since	1	since	1
				with	1
				once	1

In total, 20 textual Themes are found in ST, while a much larger number of them are found in TT1 and TT2 (102 and 95 respectively). Textual Themes in ST are sometimes equivalently translated. Such equivalent conjunctions explicitly mark out the logico-semantic relations, like enhancement realized by “可是” (PY: kě shì; IG: but); while such equivalent continuatives all function to start a new move in the interaction. Besides the equivalently translated textual Themes; however, the two

translators also add a large amount of textual Themes (see also Section 4.2.1.1 and 4.2.1.2).

In terms of the frequency of different types of textual Themes (see Table 4-2), conjunctions have taken up the largest proportion. The frequencies of continuatives and conjunctive Adjuncts in TT1 and TT2 are also larger than those in ST. The following observations can be made:

Table 4-2 Frequency of textual Theme in the analysis of dramatic dialogue

	ST	TT1	TT2
continuative	9	17	27
conjunction	11	84	66
conjunctive Adjunct	0	1	2
Total	20	102	95

Firstly, the use of conjunctions has revealed some systemic contrasts between Chinese and English. For the grammar of Chinese, as noted earlier by Li and Thompson (1981: 631) on the implicit use of conjunctions in Chinese, “sentences spoken in close succession by one speaker or by several speakers will be related; otherwise, communication will break down. Often, however, the relationship is not made explicit; two sentences may simply be juxtaposed” (cf. Chao, 1968: 790-794). Therefore, it is natural to find fewer conjunctions in the Chinese ST, while an increase in the conjunctions (structural Themes) in TT1 and TT2 will play their parts in linking up clauses, and marking out the logico-semantic relations explicitly.

Example 1 illustrates the increased use of textual Theme between ST, TT1 and TT2, with conjunctions functioning as textual Themes being marked in bold and Themes being underlined. In this example, no textual Theme is found in ST, whereas in TT1 and TT2, the two translators have made similar choices in terms of the additions of textual Themes, by adding conjunctions such as “if”, “but”, and “when”. This is also a reflection the notion of explicitation in translation (cf. Steiner, 2008).

Example 1

ST	TT1	TT2
[ø:你] 要 抖 威 风, PY nǐ yào dǒu wēi fēng	If <u>you</u> want to frighten someone	If <u>you</u> want to throw your weight around,

IG you want throw power BT You want to throw power		
[ø:你] 跟 洋人 干去, PY nǐ gēn yáng rén gàn qù IG you with foreigners fight CV BT Fight with the foreigners!	<u>why</u> don't you take on the foreigners? —	<u>try</u> the foreigners!
洋人 厉害! PY yáng rén lì hai IG foreigner tough BT Foreigners are tough	<u>they</u> 're a tough lot.	<u>They</u> 're tough alright!
英法联军 烧了 圆明园, PY yīng fǎ lián jūn shāo le yuán míng yuán IG British French united army burn ASP Summer Palace BT The British and French armies have burnt the Summer Palace. 尊家 吃着 官饷, PY zūn jiā chī zhāo guān xiǎng IG you (HON) eat VPART official pay BT You are receiving your official pay. [ø:我] 可 没 见 PY wǒ kě méi jiàn IG I but NEG see BT I do not see 您 去 冲锋 打仗! PY nín qù chōng fēng dǎ zhàng IG you go charging fighting	<u>You</u> 're in the government's pay, but I didn't see <u>you</u> rushing into the fray when the English and French destroyed Yuan Ming Yuan.	<u>You</u> 're on the public payroll, but when the British and the French armies razed the old Summer Palace, <u>I</u> didn't see <u>you</u> lift a finger [ø: <u>you</u>] to stop them!

BT you go charging and fighting		
---------------------------------	--	--

Secondly, in dramatic dialogue, continuatives that function as textual Themes can both indicate a follow-up response or a new move. Equivalence of continuatives is seldom found between ST and the two TTs. Some continuatives found in ST are translated as minor clauses in the TTs, while more continuatives functioning as textual Themes are added to the TTs by the two translators. The increased use of continuatives can reflect both registerial and instantial differences. On the one hand, it is registerial in that it is related to the two translator's choices of recreating natural conversation in the dramatic context. On the other hand, it is instantial in that the two translators are free to add continuatives even though none of them is found in ST. Example 2, 3, and 4 have illustrated the non-equivalent way of using continuatives between ST, TT1 and TT2.

Example 2

	Text							continuative as textual Theme
ST		喝,	马五爷,	您	在	这儿	哪?	喝 (PY: he; IG: oh)
	PY	he	mǎ wǔ yé	nín	zài	zhè er	na	
	IG	oh	Master Ma	you (HON)	CV	here	MOD	
	BT	Oh, Master Ma, you are here?						
TT1	Ho! Fifth Elder Ma, I didn't know you were here.							——
TT2	Oh , it's you, Master Ma! Pardon, sir, I never see'd you sitting there.							Oh

Example 3

	Text						continuative as textual Theme	
ST		我	碰	不	了	洋人，		——
	PY	wǒ	pèng	bù	liǎo	yáng rén		
	IG	I	touch	NEG	ASP	foreigners		
	BT	I can't touch the foreigners,						——
		还	碰	不	了	你	吗？	
PY	hái	pèng	bù	liǎo	nǐ	ma		

	IG	PCON	touch	NEG	ASP	you	MOD	
	BT	can't I touch you?						
TT1	So, I can't handle the foreigners, eh? Well , I can sure handle you.							Well
TT2	Perhaps I don't touch the foreigners, but give you one of me touches. I will!							——

Example 4

	Text					continuative as textual Theme
ST		王掌柜，	捧捧	唐铁嘴	吧！	——
	PY	wáng zhǎng guì	pěng pěng	táng tiě zuǐ	ba	
	IG	Manager Wang	support	Tang the Oracle	MOD	
	BT	Manager Wang, support Tang the Oracle.				
TT1	Proprietor Wang, show a little kindness to old Soothsayer Tang a bit.					——
TT2	Oh , manager Wang, boost up poor old Oracle a bit.					Oh

In Example 2, the continuative that functions as textual Theme, viz. “喝” (PY: he; IG: oh) has been translated as a minor clause “Ho!” in TT1 and a closest English equivalent of continuative “Oh” in TT2. In Example 3, no continuative as textual Theme is found in ST and TT2, while one of them — “Well” is added in TT1. In Example 4, a continuative — “Oh” is added to TT2 to start a new move and to draw the addressee's (i.e. Manager Wang's) attention, despite its absence in ST and TT1.

Thirdly, there is no conjunctive Adjunct in ST, while some of them are found in TT1 and TT2, and have played a cohesive role in the discourse. In Example 5, “要不” (PY: yào bu; IG: otherwise) is a conjunction in Chinese, which means “or else”, and it functions as the textual Theme in ST. In TT1, it is translated as “anyway” — a continuative used to carry on a move in discourse; whereas in TT2, it is translated as “otherwise” — a conjunctive Adjunct that plays a cohesive role and logico-semantically links the clause to the previous ones. An RST analysis (Rhetorical Structure Theory, see e.g. Mann, Matthiessen and Thompson, 1992; Matthiessen, 2002; Matthiessen, Wang, Ma and Mwinlaaru, forthcoming d) will identify the nucleus-satellite logico-semantic relations of “Otherwise” in ST, which is translated equivalently in TT1 and TT2 (see Figure 4-2).

Example 5

	Text						textual Theme
ST		反正	犯		了	大罪，	——
	PY	fǎn zhèng	fàn		le	dà zuì	
	IG	anyhow	commit		ASP	major crime	
	BT	Anyhow he had committed a major crime,					
		要不，	怎么	会	问斩	呀！	要不 (PY: yào bù; IG: or else) (conjunction)
	PY	yào bu	zěn me	huì	wèn zhǎn	ya	
	IG	otherwise	how	will	behead	MOD	
	BT	or else, how could he be sentenced to death?					
TT1	Anyway, he must have committed a major crime. Why else would he be sentenced to death?						Anyway (continuative)
TT2	He must have committed a horrible crime. Otherwise he wouldn't be sentenced to death.						Otherwise (conjunctive Adjunct)

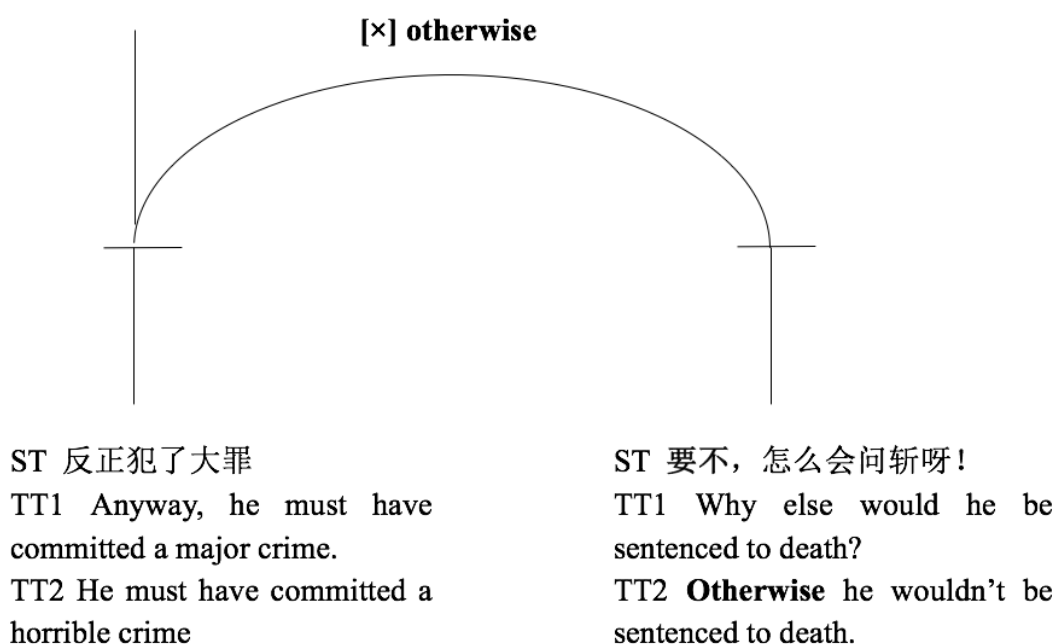


Figure 4-2 Logico-semantic (rhetorical) relation of clauses in Example 5

4.1.2 Analysis of Interpersonal Theme

Interpersonal Themes in English can be Vocative, modal/comment Adjunct, Finite verbal operator, and the interrogative element in elemental interrogatives (wh-interrogative in terms of the system of MOOD in English).

Vocative refers to the items used to address the addressee, such as the name of a human being or an animal. Modal/comment Adjunct expresses the speaker or writer's

“judgment on or attitude to the content of the message” (Halliday and Matthiessen, 2014: 108). Finite verbal operators are the unmarked interpersonal Theme for yes/no interrogatives in English, and they can reflect either primary tense, like “am” “did” “have”, or modality, such as “could”, “might”, “would”. In addition, the interrogative element, or the wh- element functions as both interpersonal Theme and topical Theme. In the interpersonal structure of a clause, they serve as the wh- function, whereas in the experiential structure of a clause, they will serve as participant or circumstance in the transitivity structure (cf. Martin, Matthiessen and Painter, 2010; Halliday and Matthiessen, 2014: 108-111).

The different choices of interpersonal Themes in ST, TT1 and TT2 are summarized in Table 4-3.

Table 4-3 Distribution of interpersonal Themes in the analysis of dramatic dialogue

ST	Freq.	TT1	Freq.	TT2	Freq.
怎样 (PY: zěnyàng; IG: how)	1	how	7	how	4
怎么 (PY: zěnmě; IG: how)	5				
谁 (PY: shuí; IG: who)	5	who	6	who	11
秦二爷 (PY: qín èr yé; IG: Master Qin)	1	Second Elder	4		
二爷 (PY: èr yé; IG: Master Qin)	4				
王掌柜 (PY: wáng zhǎng guì; IG: Proprietor Wang)	1	Proprietor Wang	1	Manager Wang	2
掌柜的 (PY: zhǎng guì de; IG: Proprietor)	1	Proprietor	1		
小王 (PY: xiǎo wáng; IG: Little Wang)	2	Little Wang	2		
李三 (PY: lǐ sān; IG: Li San)	4	Third-Born Li	3	Li San	4
唐先生 (PY: táng xiān sheng; IG: Mr. Tang)	1	Older Tang	1	Mr Tang Oracle	2
铁嘴 (PY: tiě zuǐ; IG: the Oracle)	1	Soothsayer	1		
唐铁嘴 (PY: táng tiě zuǐ; IG: Tang the Oracle)	1	Mr. Tang	1		
	1				

先生 (PY: xiān sheng; IG: sir)					
哥儿们 (PY: gē er men; IG: brothers)	3	brothers	3		
刘大爷 (PY: liú dà ye; IG: Master Liu)	1	Elder Liu	1	Master Liu	2
刘爷 (PY: liú yé; IG: Master Liu)	1	Old Liu	2	Liu	1
老刘 (PY: lǎo liú; IG: Elder Liu)	1				
又 (PY: yòu; IG: again)	1				
再 (PY: zài; IG: again)	1				
这位爷 (PY: zhè wèi yé; IG: this gentleman)	2	sir	2	sir	3
德爷 (PY: dé yé; IG: Master Erdezi)	1	Erdezi	1	Master Erdez	1
二德子 (PY: èr dé zi; IG: Erdezi)	1			Erdez	1
你看 (PY: nǐ kàn; IG: you see)		you know	1	you see	1
您看 (PY: nín kàn; IG: you [HON] see)					
松二爷 (PY: sōng èr yé; IG: Master Song)	2	Second Elder Song	2	Master Song	2
老大爷 (PY: lǎo dà ye; IG: grandpa)	2	grandpa	2	old uncle	2
哪位 (PY: nǎ wèi; IG: which)	2				
总管 (PY: zǒng guǎn; IG: eunuch)	2				
好像 (PY: hǎo xiàng; IG: it seems)	1	perhaps	1	perhaps	1
我说 (PY: wǒ shuō; IG: hey)	1				
马五爷 (PY: mǎ wǔ yé; IG: Master Ma)	1	Fifth Elder Ma	1		
干吗 (PY: gàn má; IG: why)	1	why	7	why	6
怪不得 (PY: guài bù dé; IG: no wonder)	1				
好在 (PY: hǎo zài; IG: luckily)	1	luckily	1	luckily	1
妈 (PY: mā; IG: mom)	1	Momma	2		

常四爷 (PY: cháng sì yé; IG: Master Chang)	1	Fourth Elder Chang	1	Master Chang	1
说真的 (PY: shuō zhēn de; IG: honestly speaking)	1	to be quite honest	1		
反正 (PY: fǎn zhèng; IG: anyways)	1				
诸位主顾 (PY: zhū wèi zhǔ gù; IG: all customers)	1				
		what	15	what	14
		surely	2	surely	2
		do	2	do	2
		didn't	2		
		how much	2	how much	3
		please	7	please	9
		is	4	is	6
		whose	1		
		could	1		
		isn't	3	isn't	1
		whoever	1		
		has	1		
		maybe	1		
		don't	2	don't	6
		of course	2		
		you little rascal	1	you rogue	1
		your Excellency	1	your Excellency	1
		may	1		
		this guy Tan, and that other guy, Kang Youwei	1		
		weren't	1		
		gentlemen	1	gentlemen	2
		where	1	where	2
		Elder Huang	1	Master Huang	1
				won't	2
				must	1
				will	1
				folks	1
				always	2
				young man	1
				really	1
				may	1

				still	1
				ain't	1
				Shunz	1

Quantitatively, 59 interpersonal Themes are found in ST, while similar to the frequency of textual Themes in the TTs, a much larger number of interpersonal Themes are also found in TT1 and TT2 (109 and 111 respectively).

Different kinds of interpersonal Themes are categorized in Table 4-4. Vocatives take up the largest proportion in ST, whereas in TT1 and TT2, interrogative elements taken up the largest share. Except for Vocative, the frequencies of modal/comment Adjunct, Finite verbal operator and interrogative element in TT1 and TT2 all outnumber those in ST.

Table 4-4 Frequency of interpersonal Theme in the analysis of dramatic dialogue

	ST	TT1	TT2
Vocative	37	35	31
modal / comment Adjunct	11	17	18
finite verbal operator	0	17	20
interrogative element	10	40	42
Total	59	109	111

Based on the quantitative data, the following observations are made:

Firstly, compared to ST, fewer Vocatives are found in TT1 and TT2. This can reflect an instantial difference, rather than a typological or a registerial one. The two translators both tend to translate Vocatives that function as interpersonal Themes as a minor clause or the Rheme. These two choices of translating interpersonal Theme in ST as part of the Rheme or a minor clause in the TTs are illustrated in Example 6 and 7.

In Example 6, the interpersonal Theme, which is realized by the Vocative “马五爷” (PY: mǎ wǔ yé; IG: Master Ma) is translated as the Rheme in TT2. In Example 7, the interpersonal Theme realized by the Vocative “秦二爷” (PY: qín èr yé; IG: Master Qin) is translated as a minor clause in TT2.

Example 6

ST	喝,	马五爷,	您	在	这儿	哪?
PY	he	mǎ wǔ yé	nín	zài	zhè er	na
IG	Oh	Master Ma	you (HON)	CV	here	MOD
BT	Oh, Master Ma, you are here?					

TT1	Ho!
	Fifth Elder Ma, I didn't know
	you were here.
TT2	Oh, it's you, Master Ma!

Example 7

ST	秦二爷，	您	怎么	这样	闲在，	
PY	qín èr yé	nín	zěn me	zhè yàng	xián zai	
IG	Master Qin	you (HON)	why	so	free	
BT	Master Qin, why are you so free?					
	会	想起	下	茶馆	来	了？
PY	huì	xiǎng qǐ	xià	chá guǎn	lái	le
IG	want	remind	CV	teahouse	come	ASP
BT	What reminds you of coming to a teahouse?					
TT1	How can you spare the time					
	to drop in on us like this?					
TT2	Master Qin!					
	How can you spare the time to visit the teahouse?					

Secondly, more modal/comment Adjuncts are found in TT1 and TT2. One reason is that the translators have added Adjuncts as interpersonal Themes to assess the exchanges of information or goods-and-services. Another reason is that part of the Rheme in ST is put into thematic position by the translators. Both choices are illustrated in the following two examples. In Example 8, the word “surely” is added in TT2 to express the speaker’s, i.e. Wang Lifa’s certainty towards his assertion that Master Qin is indeed powerful and is afraid of nobody. We can also note that a mood shift from elemental interrogative to declarative also takes place here in this example. In Example 9, the modal/comment Adjunct in ST — “许” (PY: xǔ; IG: may), which constitutes part of the Rheme in ST, is translated as the interpersonal Theme “maybe” in TT1.

Example 8

ST	您	怕	什么	呢？
PY	nín	pà	shén me	ne
IG	you (HON)	afraid	what	MOD
BT	What are you afraid of?			
TT1	With the amount of business you do, what could you have to worry about?			
TT2	But surely you’ve got nothing to worry about.			

Example 9

ST	我	要	不	分心,				
PY	wǒ	yào	bù	fēn xīn				
IG	I	if	NEG	care				
BT	If I don't pay attention,							
	他们	还	许	找	不	到	买主	呢!
PY	tā men	hái	xǔ	zhǎo	bú	dào	mǎi zhǔ	ne
IG	they	then	may	find	NEG	CV	buyer	MOD
BT	they may not find buyers!							
TT1	If it wasn't for me							
	maybe they wouldn't find buyers.							
TT2	But if I didn't bother							
	they might not find a buyer!							

Thirdly, no Finite verbal operator is found in ST, which reveals a systemic contrast between ST and the two TTs, as there is no system of finiteness in Chinese and thus no Finite element (Halliday and McDonald, 2004: 140-145; Li, 2007: 173-176; cf. Chao, 1968: 663-748). Following descriptions of Mandarin and English (e.g. Halliday and Matthiessen, 2014: 140-145; Halliday and McDonald, 2004: 330; Li, 2007: 173-176), we can find such examples in polar interrogatives in ST, which are translated equivalently in terms of mood in the English TTs.

Fourthly, a much larger number of interrogative elements (or wh element in English) that function as interpersonal Themes are found in TT1 and TT2. This reflects another systemic contrast. Because the unmarked Theme in an English clause reflects the mood type, the wh element is the unmarked Theme in a 'wh- interrogative' clause, and is thus placed first in the clause. In Chinese, this principle of the relation between unmarked Theme and mood type does not apply, and the interrogative element is not given a special textual status by virtue of being the interrogative element: it appears where it would appear in the analogous declarative clause (cf. Matthiessen, 2004). Example 10 shows how interrogative elements, i.e. "who" in TT1 and "what" in TT2, are thematized in English, whereas in the Chinese ST, the interrogative element — "谁" (PY: shuí; IG: who) is put in Rheme, and the mood of interrogative is realized by a modal particle "呢" (PY: ne; IG: MOD) found at the end of the clause.

Example 10

ST	你	这	是	对	谁	甩	闲话	呢?
PY	nǐ	zhè	shì	duì	shuí	shuǎi	xián huà	ne
IG	you	this	be	to	who	swing	gossip	MOD
BT	Who are you talking to?							
TT1	Who do you think							
	you're talking about?							
TT2	What you think							
	you're talking about?							

4.1.3 Analysis of Topical Theme

Topical Theme is the first element that expresses experiential meaning in the clause. In other words, it is an element in the transitivity structure. Thus, participant, process and circumstance all have the potential to be topical Themes. In English, among the three elements, participant is the most common type of topical Theme, and it is also the most common type of Theme as well (Halliday and Matthiessen, 2014).

In Chinese, in contrast with English, topical Theme can be ellipsed. Though being left out, it can be presumed from somewhere else if it is co-referential with a preceding topical Theme (i.e. anaphoric), by taking both the levels of wording and referential meaning into consideration (cf. Fang and Ai, 1995; Fang, McDonald and Cheng, 1995; Halliday and McDonald, 2004: 320-324). Halliday and McDonald (2004: 332) hold that “such ellipsis is typically anaphoric, with reference to a preceding mention in the text; but it may also be exophoric, with reference to the situation.”

For analytical purposes in the present study, the omitted or ellipsed topical Themes/Subjects in Chinese have been retrieved, so that we can have a good understanding of how the text develops during the comparison between Chinese and English. In Example 11, the omitted Theme in ST, i.e. “你” (PY: nǐ; IG: you) is reinstated, and is analyzed as the unmarked topical Theme.

Example 11

ST [ø: 你] 就 永远 交 不 了 好 运!

PY nǐ jiù yǒng yuǎn jiāo bù liǎo hǎo yùn

IG you VADV forever make NEG ASP good fortune

BT You'll never have any good fortune.

TT1 nothing good will ever come your way.

TT2 you'll never have any luck.

Based on the analysis, the different choices of topical Themes are shown in Table 4-5.

Table 4-5 Distribution of topical Theme in the analysis of dramatic dialogue¹⁸

	topical Theme	Freq.
ST	<p>participant/Subject: 我 (PY: wǒ; IG: I): 121; 您 (PY: nín; IG: you [HON]): 60; 你 (PY: nǐ; IG: you): 58; 咱们 (PY: zán men; IG: we): 17; 他 (PY: tā; IG: it): 14; 这 (PY: zhè; IG: this): 11; 他们 (PY: tā men; IG: they): 10; 那 (PY: nà; IG: that): 10; 谁 (PY: shuí; IG: who): 8; 她 (PY: tā; IG: she): 6; 我们 (PY: wǒ mén; IG: we): 5; 大清国 (PY: dà qīng guó; IG: great Qing Empire): 5; 这位爷 (PY: zhè wèi yé; IG: this sir): 4; 照顾主儿 (IG: zhào gu zhǔ er; IG: customer): 4; 姑娘 (PY: gū niang; IG: girl): 3; 这号生意 (PY: zhè háo shēng yì; IG: this kind business): 3; 没人 (PY: méi rén; IG: NEG people): 3; 谭嗣同 (PY: tán sì tóng; IG: Tan Sitong): 3; 姓谭的, 还有那个康有为 (PY: xìng tán de hái yǒu nà ge kāng yǒu wéi; IG: name Tan SUB and that Kang Youwei): 3; 这个 (PY: zhè ge; IG: this): 2; 这里 (PY: zhè lǐ; IG: here): 2; 乡下人 (PY: xiāng xià rén; IG: villager): 2; 人 (PY: rén; IG: people): 2; 东西 (PY: dōng xī; IG: thing): 2; 府上 (PY: fǔ shàng; IG: home in): 2; 旗人 (PY: qí rén; IG: Manchurian): 2; 妈 (PY: mā; IG: mom): 2; 爸爸 (PY: bà bà; IG: father): 2; 手相 (PY: shǒu xiàng; IG: palm reading): 1; 今年 (PY: jīn nián; IG: this year): 1; 尊家 (PY: zūn jia; IG: you [HON]): 1; 我的相法 (PY: wǒ de xiàng fǎ; IG: my fortune-telling way): 1; 她们 (PY: tā men; IG: they): 1; 洋人 (PY: yáng rén; IG: foreigner): 1; 英法联军 (PY: yīng fǎ lián jūn; IG: Anglo French allied army): 1; 这儿的茶钱 (PY: zhè er de chá qián; IG: here tea money): 1; 盖碗 (PY: gài wǎn; IG: bowl): 1; 外场人 (PY: wài chǎng rén; IG: man of the world): 1; 咱们大清国 (PY: zán men dà qīng guó; IG: our great Qing Empire): 1; 金山银山 (PY: jīn shān yín shān; IG: gold mountain silver mountain): 1; 十两银子 (PY: shí liǎng yín zi; IG: ten tael silver): 1; 十五岁的大姑娘 (PY: shí wǔ suì de dà gū niáng; IG: fifteen year SUB big girl): 1; 那里 (PY: nà lǐ; IG: there): 1; 一家大小 (PY: yì jiā dà xiǎo; IG: whole family): 1; 宫里当差的 (PY: gōng lǐ dāng chāi de; IG: palace in official): 1; 家里打醋的瓶子 (PY: jiā lǐ dǎ cù de píng zi; IG: home in contain vinegar SUB bottle): 1; 摇头 (PY: yáo tóu; IG: shake head): 1; 点头 (PY: diǎn tóu; IG: nod): 1; 乡下 (PY: xiāng xià; IG: countryside): 1; 小表 (PY: xiǎo biǎo; IG: little watch): 1; 洋东西 (PY: yáng dōng xī; IG: foreign thing): 1; 这话 (PY: zhè huà; IG: these words): 1; 两边 (PY: liǎng biān; IG: both side): 1; 张宅的鸽子 (PY: zhāng zhái de gē zi; IG: Zhang family SUB pidgeon): 1; 李宅 (PY: lǐ zhái; IG: Li family): 1; 你这年轻小伙子 (PY: nǐ zhè nián qīng xiǎo huǒ zi; IG: you this young man): 1; 我爸爸 (PY: wǒ bà ba; IG: my dad): 1; 人缘儿 (PY: rén yuán er; IG: relation): 1; 您的事情 (PY: nín de shì qing; IG: your business): 1; 您的小手指头 (PY: nín de xiǎo shǒu zhǐ tou;</p>	426

¹⁸ Since the choice of topical Theme is described as “mediated” by interpersonal functions — Subject, Complement, Adjunct, Predicator, Wh, they are thus also tabulated in this table.

	<p>IG: your little finger): 1; 天庭 (PY: tiān tíng; IG: forehead): 1; 地阁 (PY: dì gě; IG: jaw): 1; 这儿的房租 (PY: zhè er de fáng zū; IG: here rent): 1; 这点小事 (PY: zhè diǎn xiǎo shì; IG: this little matter): 1; 管事的 (PY: guǎn shì de; IG: steward): 1; 你这小子 (PY: nǐ zhè xiǎo zi; IG: you this fellow): 1; 这个孩子 (PY: zhè ge hái zi; IG: this child): 1; 这路事儿 (PY: zhè lù shì er; IG: these thing): 1; 国家 (PY: guó jiā; IG: state): 1; 你的生意 (PY: nǐ de shēng yì; IG: your business): 1; 天下 (PY: tiān xià; IG: world): 1; 圣旨 (PY: shèng zhǐ; IG: imperial edict): 1; 我那点财产 (PY: wǒ nà diǎn cái chǎn; IG: my little fortune): 1; 好些财主 (PY: hǎo xiē cái zhǔ; IG: many rich people): 1; 我那点威风 (PY: wǒ nà diǎn wēi fēng; IG: my that little prestige): 1; 八仙 (PY: bā xiān; IG: eight deities): 1; 这么个小财主 (PY: zhè me gè xiǎo cái zhǔ; IG: such a little upstart): 1; 年头 (PY: nián tóu; IG: year): 1; 刘麻子 (PY: liú má zi; IG: Pock-Mark Liu): 1; 有些做官的, 念书的 (PY: yǒu xiē zuò guān de niàn shū de; IG: some officials scholars): 1; 我的铁杆庄稼 (PY: wǒ de tiě gǎn zhuāng jia; IG: my subsidy): 1; 旗兵 (PY: qí bīng; IG: Manchurian soldier): 1; 一份钱粮 (PY: yí fèn qián liáng; IG: one MEAS subsidy): 1; 好死 (PY: hǎo sǐ; IG: good death): 1; 一个乡下丫头 (PY: yí gè xiāng xià yā tou; IG: a MEAS village girl): 1; 乡下人 (PY: xiāng xià rén; IG: villager): 1; 街上 (PY: jiē shàng; IG: street on): 1; 天 (PY: tiān; IG: sky): 1; 王掌柜 (PY: wáng zhǎng guì; IG: Wang manager): 1; 二位 (PY: èr wèi; IG: two MEAS): 1; 事情 (PY: shì qing; IG: thing): 1; 一天云雾 (PY: yì tiān yún wù; IG: one sky cloud fog): 1; 老爷 (PY: lǎo ye; IG: master): 1; 你们 (PY: nǐ men; IG: you): 1</p>	
	<p>participant/Complement: 官厅儿管不了的事 (PY: guān tīng er guǎn bù liǎo de shì; IG: court manage NEG ASP SUB matter): 1; 官厅儿能管的事呀 (PY: guān tīng er néng guǎn de shì ya; IG: court can manage SUB matter MOD): 1</p>	2
	<p>process/Predicator: 用不着 (PY: yòng bù zháo; IG: need NEG VPART): 3; 走 (PY: zǒu; IG: go): 3; 给 (PY: gěi; IG: give): 2; 坐下 (PY: zuò xià; IG: sit PV): 2; 有 (PY: yǒu; IG: have): 2; 来 (PY: lái; IG: come): 2; 出去 (PY: chū qù; IG: go out): 2; 带 (PY: dài; IG: bring): 2; 捧捧 (PY: pěng pěng; IG: support): 1; 送给 (PY: sòng gěi; IG: give): 1; 算了 (PY: suàn le; IG: forget about ASP): 1; 坐 (PY: zuò; IG: sit): 1; 甭说 (PY: béng shuō; IG: NEG say): 1; 说说 (PY: shuō shuo; IG: say): 1; 别 (PY: bié; IG: do not): 1; 留 (PY: liú; IG: leave): 1; 预备 (PY: yù bèi; IG: prepare): 1; 讨 (PY: tǎo; IG: beg): 1; 沏 (PY: qī; IG: make): 1; 躲开 (PY: duǒ kāi; IG: go away): 1; 去 (PY: qù; IG: go): 1; 等着 (PY: děng zhe; IG: wait VPART): 1; 轰 (PY: hōng; IG: drive off): 1; 要 (PY: yào; IG: want): 1; 起来 (PY: qǐ lái; IG: stand up): 1; 快着 (PY: kuài zhe; IG: hurry VPART): 1; 不能 (PY: bù néng; IG: NEG can): 1; 凭 (PY: píng; IG: depend on): 1; 叫 (PY: jiào; IG: call): 1; 调教 (PY: tiáo jiào; IG: teach): 1; 等等 (PY: děng děng; IG: wait): 1; 锁上 (PY: suǒ shàng; IG: lock PV): 1; 甭锁 (PY: béng suǒ; IG: NEG lock): 1; 算 (PY: suàn; IG: consider): 1; 看着 (PY: kàn zhe; IG: see VPART): 1; 等 (PY: děng; IG: wait): 1; 见 (PY: jiàn; IG: see): 1</p>	46
	<p>circumstance/Adjunct: 这年月 (PY: zhè nián yuè; IG: this time): 2; 多 (PY: duō; IG: many): 2; 刚才 (PY: gāng cái; IG: just now): 2; 自古以来 (PY: zì gǔ yǐ</p>	20

	lái; IG: from ancient since): 1; 在 乡下(PY: zài xiāng xià; IG: CV countryside): 1; 一 句 话 (PY: yí jù huà; IG: one sentence word): 1; 后 院 里(PY: hòu yuàn lǐ; IG: backyard in): 1; 当 年 (PY: dāng nián; IG: that year): 1; 早 晚 (PY: zǎo wǎn; IG: sooner or later): 1; 门 口 (PY: mén kǒu; IG: at the door): 1; 这 两 天 (PY: zhè liǎng tiān; IG: this two day): 1; 要 不 然 (PY: yào bù rán; IG: or else): 1; 全 北 京 城 (PY: quán běi jīng chéng; IG: whole Beijing city): 1; 改 天 (PY: gǎi tiān; IG: another day): 1; 这 两 三 个 月 (PY: zhè liǎng sān gè yuè; IG: this two three MEAS month): 1; 不 管 (PY: bù guǎn; IG: regardless): 1; 好 好 地 (PY: hǎo hǎo dì; IG: nicely): 1	
	Wh: 怎 么 (PY: zěn me; IG: how): 7; 怎 样 (PY: zěn yàng; IG: how): 1; 哪 位 (PY: nǎ wèi; IG: which one): 2;	10
TT1	participant/Subject: I: 104; you: 88; it: 29; they: 17; we: 16; there: 14; he: 14; that: 9; she: 8; let's: 3; people: 2; a dog: 2; no one: 2; everything: 2; nobody: 2; your age: 1; fortunetelling: 1; nothing good: 1; this: 1; nothing: 1; what I do: 1; the English and French: 1; how careless of me: 1; gentlemen: 1; this gentleman: 1; our snuff: 1; this Great Qing Empire of ours: 1; a fifteen-year-old girl: 1; your daughter: 1; his vinegar bottles: 1; ten taels of silver: 1; those country bumpkins: 1; the way things: 1; how nicely: 1; what I'm trying to figure out: 1; foreign things: 1; our own satin and Sichuan silk: 1; your friends: 1; my eyes: 1; Fatso Huang: 1; the two sides: 1; someone's pigeon: 1; a pigeon: 1; a young fellow like yourself: 1; my father: 1; the regular customers: 1; your family: 1; business: 1; the rent of this place: 1; the pittance: 1; one of your clerks: 1; the child: 1; what I think: 1; our Great Qing Empire: 1; the Great Qing Empire: 1; whether it's done for or not: 1; order: 1; the Imperial Edict: 1; Tan Sitong: 1; anyone: 1; the little property: 1; the whole of Beijing: 1; many of the wealthy: 1; what little prestige I have: 1; an upstart like that: 1; Porkface Liu: 1; Heaven: 1; the name: 1; my Bannerman's stipend: 1; the bulk of our stipends: 1; my life: 1; Proprietor Wang: 1; what he said: 1; a Bannerman: 1; the crime: 1; the police: 1; your father: 1; the landlord: 1	375
	participant/Complement: oddball: 1	1
	process/Predicator: come on: 4; give: 3; sit: 3; look: 3; take: 3; forget: 2; be: 2; make: 2; come: 2; show: 1; let: 1; have: 1; bring: 1; try: 1; think: 1; make up: 1; tell: 1; blame: 1; hurry up: 1; hear: 1; keep: 1; pay: 1; do: 1; get: 1; hurry: 1; stay: 1; leave: 1; go: 1; find: 1; send: 1; scare: 1; throw: 1; wait: 1; hang on: 1; bother: 1; relax: 1; move: 1; chain: 1; come over: 1; put: 1; carry on: 1; help: 1; say: 1; worry: 1; sell: 1; meet: 1; kowtow: 1	62
	circumstance/Adjunct: in this country: 1; whoever: 1; in his house: 1; in the countryside: 1; in these times: 1; the less: 1; these days: 1; that way: 1; with the amount of: 1; sooner or later: 1; not only: 1; over the past few months: 1; in the city: 1	13
	Wh: why: 7; how: 7; how much: 2; where: 1; what: 15; who: 7; whose: 1;	40
TT2	participant/Subject: I: 97; you: 78; it: 32; we: 17; he: 15; that: 15; they: 11; there: 9; let's: 9; she: 9; the Great Qing Empire: 3; this: 2; all: 2; no one: 2; palm-reading: 1; your honourable age: 1; life: 1; where I serve: 1; the British and the French armies: 1; how odd: 1; we men: 1; your gentlemen: 1; our snuff: 1; this Great Qing Empire of ours: 1; ten taels of silver: 1; a fifteen-old girl: 1; a brothel: 1; we peasants: 1; your	356

daughter: 1; the vinegar bottle in his house: 1; these country bumpkins: 1; a dog: 1; foreign things: 1; our own satin and Sichuan silk: 1; people: 1; these: 1; my sight: 1; the two sides: 1; the Lis: 1; a young fellow like you: 1; my customers: 1; your family: 1; what about: 1; what auspicious: 1; the pittance: 1; how right: 1; some kind person: 1; whether it's done for or not: 1; peace: 1; the Imperial Edict: 1; Tan Sitong: 1; anyone: 1; my little bit of property: 1; how modest: 1; quite a number of the rich: 1; what little influence: 1; an upstart: 1; times: 1; Pock-Mark Liu: 1; Heaven: 1; some officials and scholars: 1; one thing: 1; my Bannerman's subsidy: 1; that Tan and Kang Youwei: 1; all subsidies: 1; a dog's life: 1; the streets: 1; the manager: 1; a Bannerman: 1; your father: 1; our landlord: 1	
participant/Complement: ——	0
process/Predicator: take: 7; be: 5; get: 5; come: 4; worry: 3; go: 3; sit: 2; listen: 2; try: 2; leave: 2; tell: 2; have: 2; make: 2; bother: 2; allow: 2; carry: 2; boost: 1; offer: 1; spare: 1; settle: 1; imagine: 1; think: 1; make up: 1; blame: 1; give: 1; keep: 1; prepare: 1; bring: 1; send: 1; fetch: 1; wait: 1; move: 1; let: 1; look: 1; remember: 1; chain: 1; put: 1; help: 1; say: 1; accept: 1; meet: 1; kneel: 1; check: 1	73
circumstance/Adjunct: now: 1; in this harsh world: 1; no wonder: 1; in the countryside: 1; nowadays: 1; for my sake: 1; with me, Tubby Huang here: 1; these days: 1; in a business like this: 1; with so many different interests: 1; one of these days: 1; in the past two or three months: 1; by the time we get our subsidies: 1; once in the city: 1; whether or not: 1	15
Wh: why: 6; how: 4; how much: 3; where: 2; what: 18; who: 12; which: 1	46

As shown in Table 4-5, the topical Themes are categorized in accordance with the elements within the structure of transitivity, i.e. participant, process and circumstance, and their interpersonal functions, i.e. Subject, Complement, Adjunct, Predicator, Wh. The following observations are made:

Firstly, some equivalent choices of topical Themes are found among ST, TT1 and TT2, such as “我” (PY: wǒ; IG: I) and “I”, “坐” (PY: zuò; IG: sit) and “sit”, “在 乡下” (PY: zài xiāng xià; IG: CV countryside) and “in the countryside”. However, the occurrences of these choices are not always the same, which is a result of the additions of Themes in the two translations.

Secondly, more processes functioning as topical Themes are found in the two TTs rather than in ST, which reflect a systemic difference between Chinese and English. In Chinese, there are often Subjects before Predicators in jussive imperatives (the unmarked case of imperatives realizing the speech function of command), whereas in English, the unmarked jussive has no mood element, i.e. no Subject and Finite (cf. Halliday and Matthiessen, 2014: 165-166; Halliday and McDonald, 2004: 337-338).

As shown in Example 12, the Subject in ST — “你” (PY: nǐ; IG: you) is found before the Predicator “卖” (PY: mài; IG: sell); while in TT2, only the Predicator “spare” is used, and no Subject such as “you” is found. Though equivalence is achieved in terms of mood, the choices of Theme are different.

Example 12

ST 你 就 甬 卖 那 套 生意 口 啦！

PY nǐ jiù bég mài nà tào shēng yì kǒu la

IG you VADV NEG sell that MEAS sales talk MOD

BT Don't try the sales talk on me!

TT1 There's no need

to ply me with that old fortuneteller's gab —

TT2 but spare me the sales talk.

Thirdly, participants like “how nicely”, “what auspicious”, “how modest” are found as the topical Themes of the two translations, with no equivalence being found in ST. A systemic difference between exclamatives in Chinese and English can be revealed here. The Chinese exclamatives have Subjects as topical Themes, such as “你” (PY: nǐ; IG: you) in ST of Example 13, while in the English TTs, “你” (PY: nǐ; IG: you) is translated as “you” by the closest English equivalents. In other examples, however, there are also exclamatory wh-elements that serve as the topical Themes, such as “How careless of me” in “How careless of me not to have noticed you!” and “How modest” in “How modest you are!”

Example 13

ST 二德子， 你 威风 啊！

PY èr dé zi nǐ wēi fēng a

IG Erdezi you powerful MOD

BT Erdezi, how powerful you are!

TT1 Erdezi, you're quite something.

TT2 Erdez, you're quite an important person, aren't you?

Fourthly, in terms of markedness, more marked topical Themes are found in ST instead of TT1 and TT2, ranging from different types of circumstance, such as Location,

Manner, Cause, Contingency, Accompaniment and Angle (see Table 4-6). We can also note that there is one example of choosing Complement as marked topical Theme, i.e. “oddball” in TT1 (see Example 14), because according to the analysis, “that guy” is considered as the Subject, while “oddball” is the Complement.

Example 14

ST 这 倒 是 个 怪 人!

PY zhè dào shì gè guài rén

IG this VADV be MEAS strange person

BT This is such a strange person!

TT1 Oddball, that guy [ø: is].

TT2 [ø: He is a] Queer character, isn't he?

The choices of marked topical Theme are not always equivalent. Among the declaratives found in ST, Locations of time and place functioning as marked topical Themes are most likely to be translated equivalently as marked choices. For instance, in Example 15, the marked topical Theme “在 乡下” (PY: zài xiāng xià; IG: CV countryside) has retained its marked position in the two TTs.

Example 15

ST 在 乡 下, 五 斤 白 面 就 换 个 孩 子

PY zài xiāng xià, wǔ jīn bái miàn jiù huàn gè hái zi

IG in countryside five catty flour VADV exchange MEAS child

BT In the countryside, five catties of flour can exchange for a child.

TT1 In the countryside you can buy a child for five catties of wheat flour

TT2 In the countryside a child can be bought for five catties of wheat flour.

For the other marked topical Themes in ST, they are dealt with in the following three ways in TT1 and TT2:

(1) Being translated as Rheme: as shown in Example 16, the marked topical Theme “刚才” (PY: gāng cái; IG: just now) has been translated as part of the Rheme — “just” in TT1 and “just now” in TT2.

Example 16

ST 刚才 您 说 洋人 怎样,

PY gāng cái nín shuō yáng rén zěnyàng

IG just now you (HON) say foreigner how

BT Just now you have talked about the foreigners.

TT1 You were just condemning the foreigners.

TT2 You were saying something about foreigners just now.

(2) Being translated as other kinds of Theme: as seen in Example 17, where the marked topical Theme “多” (PY: duō; IG: more) has been translated as the interpersonal Theme modulating the meaning of usuality, i.e. “always” in TT2.

Example 17

ST 多 说 好 话,

PY duō shuō hǎo huà

IG more speak good words

BT Say more polite words.

TT1 [ø: I’m] trying to please everybody

TT2 Always be polite.

(3) Being omitted: as in Example 18, where the marked topical Theme “不管” (PY: bù guǎn; IG: regardless of) has been omitted. Equivalence has been here achieved at clause rank rather than group rank, which is a wider environment for translation (cf. Matthiessen, 2001), it is therefore translated in a much freer way.

Example 18

ST 不管 怎么 说,

PY bù guǎn zěnyǎ shuō

IG regardless of how say

BT in spite of how you say

TT1 So what!

TT2 One thing’s certain.

In Table 4-6, the marked topical Themes found in the data are listed and categorized as circumstance or participant/Complement, with more delicate choices of circumstance also being differentiated.

Table 4-6 Distribution of marked topical Theme in the analysis of dramatic dialogue

Function			ST	TT1	TT2
circumstance	location	Time	刚才 (PY: gāng cái; IG: just now): 2 自古以来 (PY: zì gǔ yǐ lái; IG: from ancient time since): 1 这年月 (PY: zhè nián yuè; IG: this time): 1 这年月呀 (PY: zhè nián yuè ya; IG: this time MOD): 1 当年 (PY: dāng nián; IG: that year): 1 早晚 (PY: zǎo wǎn; IG: sooner or later): 1 这两天 (PY: zhè liǎng tiān; IG: these two day): 1 改天 (PY: gǎi tiān; IG: another day): 1 这两三个月了 (PY: zhè liǎng sān gè yuè le; IG: this some MEAS month ASP): 1	in these times: 1, these days: 1, sooner or later: 1, over the past few months: 1	now: 1; nowadays: 1; these days: 1; one of these days: 1; in the past two or three months: 1; by the time we get our subsidies: 1
		place	在乡下 (PY: zài xiāng xià; IG: CV:in countryside): 1 后院里 (PY: hòu yuàn lǐ; IG: backyard in): 1 门口 (PY: mén kǒu; IG: entrance): 1 全北京城 (PY: quán běi jīng chéng; IG: whole Beijing city): 1	in this country: 1, in his house: 1, in the countryside: 1, out: 2, in the city: 1	in this harsh world: 1, in the country side: 1; in a business like this: 1

	manner	quality	多 (PY: duō; IG: more): 1 多 (PY: duō; IG: more): 1 好好地 (PY: hǎo hǎo di; IG: good VADV): 1	the less: 1, that way: 1,	——
		means	——	with the amount of: 1	——
	cause	reason	——	——	no wonder: 1
		behalf	——	——	for my sake: 1
	contingency	condition	——	——	once in the city: 1
		concession	不管 (PY: bú guǎn; IG: regardless of): 1	——	whether or not: 1
	accompaniment	comitative			with me, Tubby Huang here: 1; with so many interest: 1
	angle	viewpoint	一 句 话 (PY: yí jù huà; IG: one sentence speech): 1	——	——
participant	Complement		——	Oddball: 1	——
Total Number			19	14	15

4.2 Theme Shift

As previously discussed, Matthiessen (2014b) has examined translation shifts by way of intersecting the metafunctions of the source language with those of the target language. Following this approach, various types of metafunctional translation shifts can be identified (see Figure 2-19). When theme shifts take place, the translators' choices will remain within the textual metafunction, and the textual choices in the TTs will diverge from those in ST.

Table 4-7 has tabulated the different types of theme shift found in the data, which include Theme addition, Theme omission, thematized Rheme, Theme substitution, clause addition and clause omission. Besides, each kind of theme shift may also have various sub-categories.

Table 4-7 Different types of theme shift in the analysis of dramatic dialogue

Types of theme shift		freq.in TT1	freq. in TT2
Theme addition	conjunction	78	68
	continuative	14	18
	modal/comment Adjunct	14	15
	Finite verbal operator	23	23
	Vocative	2	1
	participant	6	12
	circumstance	0	1
Theme omission		40	51
thematized Rheme		67	47
Theme substitution		125	126
clause addition		17	21
clause omission		10	11
Total		396	395

From Table 4-7, we can see that the total occurrences of textual shifts in the two TTs are very similar, despite the fact that many different Theme choices are found between the two TTs and different translation strategies are used by both translators, as proved in other studies (e.g. Ren, 2008). Among the different kinds of theme shift, Theme addition and Theme substitution have relatively larger frequencies. The following sections will offer a full account of these shifts. For clause addition and clause omission, which are also found in mood analysis, they will therefore be explained in Section 4.4.

4.2.1 Theme Addition

The thematic elements being added to the two TTs can serve as either textual Theme, interpersonal Theme or topical Theme. Based on the previous discussions in this thesis, they can be categorized in the following way: For textual Themes, the added elements can be conjunction or continuative. For interpersonal Themes, the added ones can be modal/comment Adjunct, Finite verbal operator or Vocative. For topical Themes, those being added can be participant, process or circumstance.

4.2.1.1 Addition of Conjunction

In Table 4-1 at the beginning of this chapter, I have summarized all the textual Themes found in ST, TT1 and TT2, from which we can see that only a small number

of English equivalents are found. For instance, “可” (PY: kě; IG: but) and “可是” (PY: kě shì; IG: but) are the equivalent translations of “but”. The remaining conjunctions as textual Themes are all added to the TTs by the translators.

In Example 19, Theme addition takes place when a conjunction not found in ST — “and” has been added to both TT1 and TT2.

Example 19

ST 我 就 先 给 您 相 相 面 吧 !

PY wǒ jiù xiān gěi nín xiàng xiàng miàn ba

IG I VADV first CV you (HON) tell fortune face MOD

BT I will then first tell your fortune for you by reading your face.

TT1 **and** I'll tell you your fortune.

TT2 **and** I'll tell your fortune for you.

Table 4-8 has tabulated all added conjunctions that function as textual Themes in the two TTs, and the following observations can be made: firstly, the most commonly added conjunctions in both TTs include “and”, “but” and “if”, whose frequencies are much larger than the other conjunctions; secondly, in terms of the total occurrence, ten more conjunctions are added in TT1, compared to those in TT2; thirdly, a rather limited variety of conjunctions are added in TT2, therefore some conjunctions are only found in TT1, such as “when”, “as long as”, “because”, “whatever”, etc.

Table 4-8 Theme addition of conjunction in the analysis of dramatic dialogue

TT1	freq.	TT2	freq.
and	23	and	20
if	18	if	13
but	11	but	16
that	5	that	1
when	5		
so	3	so	3
whenever	1	whenever	1
then	2	then	3
so then	1		
but if	1	but if	1
as long as	1		
because	1		
since	1	since	1
whatever	2		
but when	1	but when	2
and if	1		
anyway	1	anyway	1
		even	2
		yes	1
		or	2
Total	78		68

Conjunctions as textual Themes are added to the TTs when there is no equivalent textual Theme in ST. As one type of the cohesive relations (Halliday and Hasan, 1976: Chapter 5), these added textual Themes not only mark the logico-semantic relations, but also systematically relate the texts to their previous discourses.

4.2.1.2 Addition of Continuative

By the same token, continuatives are also added to the two TTs as textual Themes, with a purpose of recreating natural conversation that took place in the teahouse.

In Example 20, the textual Theme “Now, now” has been added by the translator of TT2, while no equivalence is found in ST.

Example 20

ST 哥儿们， 我们 天天 在 这儿 喝 茶。

PY gē er men wǒ men tiān tiān zài zhè er hē chá

IG brothers we everyday CV here drink tea

BT Brothers, we drink tea at this play every day.

TT1 Brothers, we drink tea here every day.

TT2 **Now, now, gentlemen, we** have tea here every day.

Despite their similar frequencies, I have also found that the two translators have different preferences over the various choices of continuatives. For instance, “well” is a favored choice for the translator of TT1, whereas the translator of TT2 has been especially fond of “now” (see Table 4-9).

In terms of semantics, all continuatives initiate a new move in the TTs. They are used to either start a new topic or to draw the attention of the listener in the interaction.

Table 4-9 Theme addition of continuative in the analysis of dramatic dialogue

TT1	freq.	TT2	freq.
well	8	well	3
now	2	now	5
ah, yes	1	ah, yes	1
hey	1	hey	1
why	1	why	1
ah	1		
		oh	3
		now, now	3
		oh, yes	1
Total	14		18

4.2.1.3 Addition of Modal/Comment Adjunct

Modal or comment Adjuncts express the judgment, attitude or opinion of the speakers. In Example 21, the modal Adjunct “perhaps” is added as an interpersonal Theme in TT1. We can also note that a modality shift from obligation to probability is involved here (see Section 4.6). Both TT1 and TT2 include modulation: obligation (*should; had better*), but TT1 also includes modalization: probability (*perhaps*). The combination of probability and obligation in TT1 can be here analyzed as a strategy for making a suggestion (suggestions involving a combination of command and offer).

Example 21

ST 咱们 也 该 走 啦 吧！

PY zán men yě gāi zǒu la ba

IG we also should leave MOD MOD

BT We should also leave!

TT1 **Perhaps** we should go.

TT2 **We**’d better start moving too.

As summarized in Table 4-10, the occurrences of the added modal/comment Adjuncts are similar in TT1 and TT2. The most frequently added item in both TTs is “please”, which has further infused a sense of indirectness and implicitness between the characters in the play (cf. House, 1998; Section 4.3).

By adding these modal/comment Adjuncts, the translators have also added extra interpersonal meanings to the TTs, such as probability (e.g. “perhaps”), obviousness (e.g. “of course”, “surely”), entreaty (e.g. “please”), usuality (e.g. “always”), willingness (e.g. “may”), etc.

Table 4-10 Theme addition of modal/comment Adjunct
in the analysis of dramatic dialogue

TT1	freq.	TT2	freq.
please	7	please	8
surely	2	surely	2
you know	1	you see	1
could	1		
of course	1		
may	1	may	1
perhaps	1	perhaps	1
		always	1
		still	1
Total	14		15

4.2.1.4 Addition of Finite Verbal Operator

As there is no system of finiteness in Chinese, Finite verbal operators are thus added to the English TTs as a result of the systemic contrast between the two languages. In the two TTs, the added Finite verbal operators function as the interpersonal Themes in yes/no interrogatives and negative imperatives, and they can reveal either primary tense or modality.

In Example 22, the Theme in ST is “十五岁 的 大 姑娘” (PY: shí wǔ suì de dà gū niang; IG: fifteen-year-old SUB big girl), and the biased interrogative is realized by the particle “吗” (PY: ma; IG: MOD) found at the end of the clause; whereas in TT1, an interpersonal Theme — the Finite “Is” has been found before the Subject. The clause in TT2 is here analyzed as a declarative, with its Finite “is” being omitted.

Example 22

ST 十五岁的大姑娘，就值十两银子吗？

PY shí wǔ suì de dà gū niang jiù zhí shí liǎng yín zi ma

IG fifteen-year-old SUB big girl only worth ten tael silver
MOD

BT Does a fifteen-year-old girl only worth ten taels of silver?

TT1 Is a fifteen-year-old girl only worth ten taels?

TT2 A fifteen-year-old girl [ø: is] only worth ten taels?

Table 4-11 Theme addition of Finite verbal operator in TT1 and TT2

TT1	freq.	TT2	freq.
don't	11	don't	10
is	4	is	4
isn't	3	isn't	1
didn't	2		
do	1	do	2
has	1		
weren't	1		
		won't	2
		must	1
		will	1
		did	1
		ain't	1
Total	23		23

Table 4-11 summarizes all Finite verbal operators added to the TTs. We can see that the frequency of “don’t” is the highest in both TT1 and TT2. In terms of POLARITY, more than half of the added Finite verbal operators are negative. In terms of tense, present and past tense are both found in TT1, present and future tense are found in TT2. In terms of mood type, most finite verbal operators are found in interrogatives, while only a small number of them are found in imperatives in both TTs. Besides, in TT2, two of the Finite verbal operators, i.e. “is” are omitted, and are added back during the analysis.

4.2.1.5 Addition of Vocative

Most Vocatives that function as interpersonal Themes in ST have retained their thematic status in the two TTs. Only two examples of addition of Vocatives as

interpersonal Themes are found in TT1 (“This guy Tan, and that other guy, Kang Youwei” and “Momma”), and one is found in TT2 (“sir”) (see Example 23, 24 and 25).

In Example 23, the Vocative, “This guy Tan, and that other guy, Kang Youwei” is translated from the topical Theme in ST, with an additional topical Theme “they” being added to TT1. In Example 24, the translator of TT1 combines two clauses together, and the added Vocative — “Momma” is translated from “妈!” (PY: mā; IG: mum), a minor clause in ST. However, the translator of TT2 has retained the thematic structure in these two examples, and has translated the Themes in ST in an equivalent way.

Example 23

ST 姓 谭 的, 还有 那个 康有为, 不 是 说

PY xìng tán de hái yǒu nà gè kāng yǒu wéi bú shì shuō

IG name Tan SUB and that Kang Youwei NEG be say

BT That Tan and Kang Youwei, weren’t they saying

TT1 This guy Tan, and that other guy, Kang Youwei — weren’t they advocating

TT2 That Tan and Kang Youwei were saying

Example 24

ST 妈!

PY mā

IG mum

BT Mum!

ST 我 还 饿!

PY wǒ hái è

IG I still hungry

BT I’m still hungry.

TT1 Momma, I’m still hungry.

TT2 I’m still hungry!

In some cases, the translator of TT2 also adds a Vocative that functions as an interpersonal Theme. In Example 25, “sir” is added by the translator to show Erdez’s

respect to Master Ma. In this way, the status and the power relationship between the two characters is pointed out directly (see also Section 4.3.9 and Section 7.2.1.1).

Example 25

ST [Ø:我] 没 看见 您!

PY wǒ méi kàn jiàn nín

IG I NEG see you (HON)

BT I didn't see you.

TT1 I didn't know

you were here.

TT2 sir, I never see'd

you sitting there.

4.2.1.6 Addition of Participant and Circumstance

When participants are added to the TTs as an additional topical Theme, the addition of clauses is often involved. In Example 26, the translator of TT1 adds an additional clause, and an additional topical Theme is also found.

Example 26

ST 我 到 后头 坐坐 去。

PY wǒ dào hòu tou zuò zuò qù

IG I CV back sit PV

BT I will go and sit at the back.

TT1 I'll go

and [Ø: I'll] join them in the inner courtyard.

TT2 I'll go direct to the inner courtyard.

No process is added as topical Theme in the data, and only one example of a circumstance being added as topical Theme is found. In Example 27, the translator of TT2 has added a circumstance — “by the time we get our subsidies”, which is not found in ST and here functions as a marked topical Theme.

Example 27

ST 一 份 钱粮 倒 叫 上头 克扣 去 一 大 半,

PY yī fèn qián liáng dào jiào shàng tou kē kòu qù yí dà bàn

IG one MEAS subsidy VADV CV:PASS senior embezzle PV a large half

BT Our subsidies is pocketed for more than half of it.

TT1 The bulk of our stipends is creamed off by the top officials anyhow.

TT2 Anyway, by the time we get our subsidies, our superiors have creamed off the best part of them.

4.2.2 Theme Omission

When Theme omission takes place, the Theme in ST is no longer translated equivalently into the TTs. Instead, it is left out or due to the translator's preference.

According to the analysis, Theme omission can be categorized into four kinds, i.e. omission of textual Theme, omission of interpersonal Theme, omission of topical Theme, and omission as a result of clause combination.

Firstly, some of the textual Themes in ST have been omitted in the TTs, even though the two translators have added a lot of textual Themes (both conjunctions and continuatives) for the sake of cohesion and as a result of typological variation between the two languages (see Section 4.1.1 and Section 4.2.1). In Example 28, the textual Theme “嗯” (PY: en; IG: hum) has been translated as a minor clause in both TTs, viz. “Mmm!” in TT1 and “Exactly.” in TT2. Hence, no textual Theme is found in the TTs.

Example 28

	Text						textual Theme	
ST		嗯,	[Ø:我]	[Ø:要]	[Ø:开]	顶 大 顶 大 的工厂!	嗯 (PY: en; IG: hum)	
	PY	en	wǒ	yào	kāi	dǐng dà dǐng dà de gōng chǎng		
	IG	hum	I	want	start	really big really big SUB factory		
	BT	Hum, I want to start a really big factory.						
	TT1	Mmm!						——
	[Ø: I want to start] A huge, a really huge, factory.						——	
TT2	Exactly.						——	
	A big... really big factory!						——	

Secondly, modal or comment Adjuncts, Vocatives that function as interpersonal Themes in ST are also sometimes omitted in the TTs. In Example 29, the modal/comment Adjunct “怪不得” (PY: guài bù dé; IG: no wonder), which serves as the interpersonal Theme in ST, is translated as “probably” in TT1, and has lost its thematic position. The change of realization of modality here is also a shift in the system of MODALITY.

Example 29

	Text							interpersonal Theme
ST		怪不得	你	也	得罪	了	他！	怪不得 (PY: guài bù dé; IG: no wonder)
	PY	guài bù dé	nǐ	yě	dé zuì	le	tā	
	IG	no wonder	you	also	offend	ASP	him	
	BT	No wonder you have also offended him!						
TT1	You're probably on his black list now.							——
TT2	No wonder he snubbed you.							No wonder

By the same token, in Example 30, the Vocative that functions as interpersonal Theme in ST, viz. “刘大爷” (PY: liú dà ye; IG: Master Liu) is omitted in TT1, whereas in TT2, the Vocative has been translated equivalently as an interpersonal Theme.

Example 30

	Text							Vocative as interpersonal Theme	
ST		刘大爷,	[Ø:我]	把	女儿	给	太监	刘大爷 (PY: liú dà ye; IG: Master Liu)	
	PY	liú dà ye	wǒ	bǎ	nǚ ér	gěi	tài jiàn		
	IG	Master Liu	I	CV	daughter	give	eunuch		
	BT	Master Liu, I give my daughter to a eunuch							
		做	老婆,						——
	PY	zuò	lǎo po						
	IG	be	wife						
	BT	to be his wife							
		我	怎么	对得起		人	呢?	——	
	PY	wǒ	zěn me	duì dé qǐ		rén	ne		
	IG	I	how	be worthy of		people	MOD		
	BT	how can I be worthy of her?							
TT1	How could I face my daughter							——	
	if I sold her							——	
	to be a eunuch's wife?							——	
TT2	But Master Liu, please, how could I ever face my daughter again							Master Liu	
	if I sold her to be the wife of a eunuch?							——	

Thirdly, topical Themes in ST can also be omitted when mood shift takes place. As we can see in Example 31, the mood type of the clause is changed from polar interrogative to minor in TT2, and the topical Theme in ST, i.e “那” (PY: nà; IG: that) is therefore omitted.

Example 31

	Text						topical Theme	MOOD
ST		<u>那</u>	还	用	说	吗?	那 (PY: nà; IG: that)	interrogative: polar: biased
	PY	nà	hái	yòng	shuō	ma		
	IG	that	yet	need	say	MOD		
	BT	Does it need any discussion?						
TT1	<u>That</u> should go without saying.						That	declarative
TT2	Of course.						——	minor

Fourthly, Theme omission may take place when two clauses in ST are combined into one clause in the TTs. As shown in Example 32, two clauses in ST are combined into one in the TTs, and the topical Theme in the second clause “我” (PY: wǒ; IG: I) is thus omitted in both TTs. In this way, “我” (PY: wǒ; IG: I) has been translated as “mine” in the culminative position, and has lost its thematic position.

Example 32

	Text						topical Theme
ST		那	是	你们	乡下的	事,	那 (PY: nà; IG: that)
	PY	nà	shì	nǐ men	xiāng xià de	shì	
	IG	that	be	your	rural	business	
	BT	That is your business in the countryside,					
		我	管	不	着。	我 (PY: wǒ; IG: I)	
	PY	wǒ	guǎn	bù	zháo		
	IG	I	mind	NEG	VPART		
	BT	I don't mind.					
TT1	That's you peasants' problem, not mine.						That
TT2	That's your problem, not mine!						That

4.2.3 Thematized Rheme

Thematized Rheme refers to the situation where the Rheme in ST is translated as Theme in the TTs. As shown in Figure 4-3, part of the Rheme in ST, “给” (PY: gěi; IG: give) has been thematized in TT1, thus becoming the Theme “Pay” in the imperative clause. In addition, the Theme in ST, “改日” (PY: gǎi rì; IG: another day) has been translated as “later”, which functions as Rhemes in both TTs. Different kinds of thematized Rheme are found in the data.

ST	改日	再	给	钱
PY	gǎi rì	zài	gěi	qián
IG	another day	again	give	money
	Theme	Rheme		
TT1	Pay	me later.		
	Theme	Rheme		
TT2	You	can pay later.		
	Theme	Rheme		

Figure 4-3 Example of thematized Rheme

(Rheme in ST being translated as Theme in TT1)

Thematized Rheme often takes place in the translation of clauses with certain mood types in ST, such as imperatives, polar interrogatives, and elemental interrogatives (see e.g. Figure 4-3, Example 33, 34 and 35). Based on previous descriptions of English and Chinese, we can relate these changes to the systemic variation between the two languages.

Example 33 shows how elemental interrogative in ST is translated in the TTs. The Theme in ST — “盖碗” (PY: gài wǎn; IG: bowl) has become the Rhemes in the TTs, while “how much” functions as both interpersonal Themes and topical Themes. As in the unmarked cases, the interrogative elements or wh- words in English occupy thematic positions; whereas in Chinese, these interrogative elements do not always function as Theme.

Example 33

ST 盖碗 多少 钱?

PY gài wǎn duō shǎo qián

IG bowl how much money

BT How much is the bowl?

TT1 How much for the bowl?

TT2 How much for that teacup?

In Example 34, part of the Rheme in ST — “你 女儿” (PY: nǐ nǚ er; IG: your daughter) has become the Theme in TT1, while the Theme in ST — “那” (PY: nà; IG:

that) functions as part of the Rheme in TT1. An additional textual Theme (“So then”) and an interpersonal Theme (“isn’t”) are also added. In TT2, however, while the mood type is changed from polar interrogative to declarative, the Theme in ST has then been preserved. Again we can see that it is hard to maintain the equivalence in all dimensions, and the translator thus needs to shift in mood to gain equivalence in Theme (cf. Halliday, 2001, 2009, 2012; Matthiessen, 2001, 2014b; Huang, 2016).

Example 34

ST 那不是你的命好吗?

PY nà bú shì nǐ nǚ ér de mìng hǎo ma

IG that NEG be your daughter SUB fate good MOD

BT Isn’t that your daughter has lucky fate?

TT1 So then, isn’t your daughter lucky?

TT2 That’s why your daughter’s a lucky girl!

Example 35 shows how the Rheme in ST is thematized in the translation of an imperative clause. The process in ST, namely “磕头” (PY: kē tóu; IG: kowtow) has become the Theme in both TTs, which is the unmarked case of jussive imperatives in English. Another alternative to the TTs, however, will be “to his excellency, kowtow”, where a marked topical Theme can be used.

Example 35

ST 给总管 磕头!

PY gěi zǒng guǎn kē tóu

IG CV head eunuch kowtow

BT Kowtow to His Excellency.

TT1 Kowtow to His Excellency.

TT2 Kneel down before His Excellency!

4.2.4 Theme Substitution

When Theme substitution takes place, the Theme in ST is substituted by a new element not found in ST, which is neither the Theme nor the Rheme in ST. This kind of shift is very commonly found in the data, and is the second-most frequent theme shift here in the analysis (see Table 4-7).

First of all, when strategies like dynamic equivalence are used (Nida and Taber, 1969), translators will choose a much freer way in translation, instead of adopting a word-for-word method, and equivalence will then be maintained semantically. For instance, in Example 36, “这” (PY: zhè; IG: this) is translated as “your friends” in TT1, while “your friends” has never appeared in ST.

Example 36

ST 这 不 是 他们,

PY zhè bú shì tā men

IG this NEG be them

BT These are not them.

TT1 **Your friends** aren't here;

TT2 These aren't the people [[you've come to see.]]

Secondly, “这” (PY: zhè; IG: this) in ST is often substituted by “that” in TT1. In Example 37, the Theme in ST — “这” (PY: zhè; IG: this) is translated as “that” in TT1. However, Theme substitution also takes place in TT2, when the translator changes the mood type from polar interrogative to elemental interrogative, the Theme is changed as well since the choice of unmarked Theme in English depends on the mood type.

Example 37

ST 这 还 不 好 吗?

PY zhè hái bù hǎo ma

IG this yet NEG good MOD

BT Isn't this good?

TT1 Isn't that enough?

TT2 What more do you want?

Thirdly, as already seen in Example 37, mood type shift is closely related to Theme substitution, when the topical Theme in ST is substituted by another element in the TTs as a result of mood shift. In Example 38, with the change of mood from imperative to interrogative: wh-, the topical Theme in ST, i.e. “您” (PY: nín; IG: you [HON]) is then substituted by “how” in TT1.

Example 38

	Text					MOOD
ST		<u>松二爷,</u>	<u>您</u>	看	这个!	imperative: jussive
	PY	sōng èr yé	nín	kàn	zhè ge	
	IG	Master Song	you (HON)	look at	this	
	BT	Master Song, look at this!				
		Theme		Rheme		
TT1	<u>Second Elder Song,</u> <u>how</u>		do you like this?			interrogative: wh-
	Theme		Rheme			
	TT2	<u>Master Song, have</u>		a look at this!		
Theme		Rheme				

To sum up, in Sections 4.1 and 4.2, I have analyzed the Theme distribution in the data of dramatic dialogue and have identified the different kinds of theme shifts. In a drama just as in other registers, the system of THEME serves an enabling role, it provides readers/audiences with the textual resources to guide them throughout reading the playscript or watching the performance. At the same time, we have also found that the choices of Theme are also related to those of mood type (e.g. see Example 37 and 38). In the next section, I will report on the analysis of mood choices in ST and the TTs.

4.3 Mood Analysis

As dramatic dialogue is composed of dialogic exchange, it is therefore suitable to apply the grammar of interaction to investigate the choices that the two translators have made interpersonally. I will first report on the quantitative findings of mood analysis, and then relate different kinds of mood types with the major characters in the play, such as Wang Lifa, Pock-Mark Liu, Master Chang, Qin Zhongyi, etc. In addition, I will also provide an analysis of moodtags found in the data.

After the lexicogrammatical analysis, an overall distribution of mood in the data of dramatic dialogue can be shown in Table 4-12.

Table 4-12 Distribution of mood in the analysis of dramatic dialogue

mood type			ST	TT1	TT2
indicative	declarative		304	293	286
	interrogative	polar in ST yes/no in TT	44	16	17
		elemental in ST wh- in TT	35	39	42

imperative	95	69	82
bound	38	98	73
minor	55	71	66
Total	572	586	566

By comparing the distribution of mood in ST to the two TTs, I have found that in the TTs, there has been a decrease in most types of free clauses, i.e. declaratives, polar interrogatives and imperatives, and an increase in bound and minor clauses. To interpret the quantitative differences (though the numbers are not significantly varied) and to find some tendencies or any general patterns in translating the dramatic dialogue in *Teahouse*, I will relate the analysis of mood to the different characters in the play, as different mood types are associated with characterization and the analysis of mood and modality can serve a helpful means to understand the creation and recreation of the characters (cf. Yu and Wu, 2016). Section 7.2.1.2 in Chapter 7 will offer a further contextual analysis of the tenor relationship between the characters.

Table 4-13 Main characters and the distribution of mood
in the analysis of dramatic dialogue

Character	Text	mood type						Total
		declarative	interrogative		imperative	bound	minor	
			polar	elemental				
刘麻子 Pock- Mark Liu	ST	66 (60.6%)	10 (9.2%)	4 (3.7%)	16 (15%)	10 (9.2%)	3 (2.8%)	109
	TT1	55 (52.9%)	4 (3.8%)	7 (6.7%)	14 (13.5%)	17 (16.8%)	6 (5.8%)	104
	TT2	55 (56.1%)	3 (3.1%)	7 (7.1%)	15 (15.3%)	17 (18.4%)	3 (3.1%)	98
王利发 Wang Lifa	ST	54 (50.9%)	6 (5.7%)	4 (3.8%)	28 (26.4%)	8 (7.5%)	6 (5.7%)	106
	TT1	48 (45.7%)	3 (2.9%)	8 (7.6%)	17 (16.2%)	23 (21.9%)	6 (5.7%)	105
	TT2	51 (50.5%)	3 (3%)	8 (7.9%)	18 (17.8%)	12 (11.9%)	9 (8.9%)	101
常四爷 Master Chang	ST	30 (55.6%)	2 (3.7%)	6 (11.1%)	8 (14.8%)	4 (7.4%)	4 (7.4%)	54
	TT1	26 (48.1%)	1 (1.9%)	7 (13%)	4 (7.4%)	13 (24.1%)	3 (5.6%)	54
	TT2	23 (41.8%)	1 (3.6%)	9 (16.4%)	10 (18.2%)	9 (16.1%)	3 (5.5%)	55
秦仲义 Qin Zhongyi	ST	33 (62.3%)	2 (3.8%)	1 (1.9%)	9 (17%)	3 (5.7%)	5 (9.4%)	53
	TT1	35 (58.3%)	1 (1.7%)	1 (1.7%)	6 (10%)	10 (16.7%)	7 (11.7%)	60
	TT2	29 (52.7%)	2 (3.6%)	1 (1.8%)	6 (10.9%)	9 (16.4%)	8 (14.5%)	55
康六	ST	15 (41.7%)	3 (8.3%)	7 (19.4%)	1 (2.8%)	1 (2.8%)	9 (25%)	36

Kang Liu	TT1	13 (31.7%)	3 (7.3%)	6 (14.6%)	1 (2.4%)	6 (14.6%)	12 (29.3%)	41
	TT2	15 (41.7%)	1 (2.8%)	7 (19.4%)	2 (5.6%)	3 (8.3%)	8 (22.2%)	36
松二爷 Master Song	ST	12 (34.3%)	3 (8.6%)	4 (11.4%)	11 (31.4%)	0	5 (14.3%)	35
	TT1	15 (42.9%)	0	3 (8.6%)	10 (28.6%)	3 (8.6%)	4 (11.4%)	35
	TT2	15 (40.5%)	3 (8.1%)	4 (10.8%)	9 (24.3%)	1 (2.7%)	5 (13.5%)	37
庞太监 Eunuch Pang	ST	18 (56.3%)	5 (15.6%)	1 (3.1%)	4 (12.5%)	1 (3.1%)	3 (9.4%)	32
	TT1	18 (60%)	1 (3.3%)	1 (3.3%)	1 (3.3%)	5 (16.7%)	4 (13.3%)	30
	TT2	16 (45.7%)	1 (2.9%)	2 (5.7%)	3 (8.6%)	5 (14.3%)	8 (22.9%)	35
唐铁嘴 Tang the Oracle	ST	14 (70%)	0	0	3 (15%)	1 (5%)	2 (10%)	20
	TT1	11 (57.9%)	0	0	4 (21.1%)	2 (10.5%)	2 (10.5%)	19
	TT2	10 (62.5%)	0	1 (6.3%)	2 (12.5%)	1 (6.3%)	2 (12.5%)	16
二德子 Erdezi	ST	9 (52.9%)	2 (11.8%)	2 (11.8%)	2 (11.8%)	1 (5.9%)	1 (5.9%)	17
	TT1	12 (60%)	0	1 (5%)	1 (5%)	2 (10%)	4 (20%)	20
	TT2	10 (58.8%)	0	1 (5.9%)	2 (11.8%)	1 (5.9%)	3 (17.6%)	17
宋恩子 Song Enzi	ST	8 (50%)	2 (12.5%)	0	4 (25%)	2 (12.5%)	0	16
	TT1	11 (68.8%)	1 (6.3%)	0	1 (6.3%)	1 (6.3%)	2 (12.5%)	16
	TT2	10 (58.8%)	0	0	3 (17.6%)	2 (11.8%)	2 (11.8%)	17
李三 Li San	ST	5 (41.7%)	0	1 (8.3%)	5 (41.7%)	0	1 (8.3%)	12
	TT1	10 (71.4%)	0	0	2 (14.3%)	0	2 (14.3%)	14
	TT2	8 (61.5%)	0	0	2 (15.4%)	2 (15.4%)	1 (7.7%)	13
吴祥子 Wu Xiangzi	ST	2 (28.6%)	3 (42.9%)	0	1 (14.3%)	1 (14.3%)	0	7
	TT1	4 (57.1%)	0	0	1 (14.3%)	2 (28.6%)	0	7
	TT2	3 (50%)	1 (16.7%)	0	1 (16.7%)	1 (16.7%)	0	6

Teahouse is famous for its vivid depiction of various characters (cf. Cao, 2007; Ying, 2004, 2007). Moreover, the translator of TT2, Ying Ruocheng also thinks highly of Lao She's distinctive style of characterization. In his view, even "merely one line in the play is capable of depicting one character" (Ying, 2004: 6 my translation; cf. Ying and Conceison, 2009). As shown in Table 4-13, most characters in Act One of *Teahouse* are selected for the analysis. Some characters, who only have quite few lines or whose

contributions are merely minor clauses, like the anonymous customers in the teahouse, the little girl sold by her mother, and Kang Shunz, who is sold to Eunuch Pang to be his wife, are ignored here. The twelve characters listed in Table 4-13 are arranged according to the total number of clauses in the data. From Section 4.3.1 to 4.3.11, I will first relate the mood distribution in ST with the characters, and then compare ST and the TTs to discuss the mood shifts found.

After the comparisons, some patterns for the changes of mood types in the TTs are found, which coincide with the patterns of cross-cultural differences discussed in House (1998). These patterns are based on House's contrastive pragmatic studies by comparing discourses of German and English native speakers, and are summarized along five dimensions, which include from directness to indirectness, from orientation towards self to orientation towards others, from orientation towards content to orientation towards addressees, from explicitness to implicitness, and from ad-hoc formulation to verbal routines (see Table 4-14; cf. Blum-Kulka and House, 1989; House, 1996). Though the language pair in the present thesis is different from that in House (1998), some similarities of shifts from one end of the cline to the other end are observed in the TTs.

Table 4-14 Dimensions of cross-cultural difference (House, 1998: 62)

Directness	↔	Indirectness
Orientation towards self	↔	Orientation towards others
Orientation towards content	↔	Orientation towards addressees
Explicitness	↔	Implicitness
Ad-hoc formulation	↔	Verbal routines

For instance, when interrogatives in ST are translated as declaratives in the TTs, we find changes from indirectness to directness, from orientation towards addressees to orientation towards content, from implicitness to explicitness, and from verbal routines to ad-hoc formulation. Those shifts are related to the characterization and the translators' preferences.

When we relate the mood types in Chinese and English to the social norms of politeness in the two cultures, more similarities rather than differences are observed (see e.g. Chen, 1989; Gu, 1990; He, 1995; Pan, 2000; Haugh and Hinze, 2003; Pan and Kádár, 2011). Firstly, he holds that imperatives in both languages realize commands, and are generally used by seniors to juniors, superiors to inferiors, or among peers when they are angry or anxious. Secondly, additions of politeness markers, honorifics, in imperatives will be politer. Thirdly, interrogatives, such as polar interrogatives in Chinese and yes/no interrogatives in English are much politer than imperatives. Fourthly, the use of modalities, like modulations and modalizations will be much politer. Fifthly, the unbiased type of polar interrogative in Chinese will soften the tone and present choices to the addressees while making requests, thus showing respects to the addressees. In the examples in the following sections, we will find how some shifts of mood type are associated with the various dimensions put forward in House (1998).

4.3.1 Mood Analysis of Pock-Mark Liu's Lines

Pock-Mark Liu, first played by Ying Ruocheng on stage, is a professional human trafficker. He is cruel and venomous, and is considered as an antagonist of the play (Ying, 2007; see also Section 7.2.1.2; cf. Ying and Conceison, 2009). By analyzing the mood type of ST, it is found that he has contributed the largest number of interrogatives (with an occurrence of 14, including both polar and elemental subtypes). In addition, he also uses a lot of imperatives. Most of these interrogatives and imperatives are addressed to Kang Liu, the peasant who sells his daughter to Pock-Mark Liu. Some imperatives are also addressed to Master Song to invite him to purchase a tiny watch. Semantically, these clauses have realized the speech functions of question and command. However, while speaking to a powerful figure, i.e. Eunuch Pang, who is the buyer of Kang Liu's daughter, only declaratives are found among all of Pock-Mark Liu's free clauses.

In the two TTs, for the lines being addressed to Kang Liu, some changes of mood type are made by the translators: interrogatives tend to be translated as declaratives to add more certainty and forcefulness to Pock-Mark Liu's assertions. In Example 39 and 40, interrogatives have been translated as declaratives in TT2, while equivalence of

mood type has been maintained in TT1. In Example 41, an interrogative is translated as declaratives in both TTs, thus leading to shifts of mood type. These shifts from interrogatives to declaratives in Example 39, 40 and 41 have made Pock-Mark Liu's remarks more persuasive, and have illustrated simultaneous changes from indirectness to directness, from orientation towards addressees to orientation towards content, and from implicitness to explicitness (see Table 4-14). The point here being emphasized in the TTs is that Kang Liu is lucky to sell his daughter to a wealthy and influential man.

Example 39

	Text										MOOD
ST		那	不	是	你	女儿	的	命	好	吗?	interrogative: biased
	PY	nà	bú	shì	nǐ	nǚ ér	de	mìng	hǎo	ma	
	IG	that	NEG	be	your	daughter	SUB	fate	good	MOD	
	BT	Isn't your daughter lucky?									
TT1	So then, isn't your daughter lucky?										interrogative: yes/no
TT2	That's why your daughter's a lucky girl!										declarative

Example 40

	Text						MOOD
ST		这	不	是	造化	吗?	interrogative: biased
	PY	zhè	bú	shì	zào huà	ma	
	IG	this	NEG	be	good luck	MOD	
	BT	Isn't that good luck?					
TT1	Isn't that good fortune?						interrogative: yes/no
TT2	I call that a lucky fate!						declarative

Example 41

	Text							MOOD
ST		你	也	听说	过	庞总管	吧？	interrogative: biased
	PY	nǐ	yě	tīng shuō	guò	páng zǒng guǎn	ba	
	IG	you	also	hear of	CV	Head Eunuch Pang	MOD	
	BT	Have you also heard of Head Eunuch Pang?						
TT1	Surely you've heard of him.							declarative
TT2	Even you must have heard of him.							declarative

As for the declaratives being addressed to Kang Liu, there is a tendency that they can be translated as wh- interrogatives or imperatives. Being a cruel and remorseless man, Pock-Mark Liu threatens Kang Liu and urges him to quickly make up his mind to

sell his daughter. We can thus note that in the TTs, especially in TT2, the increased use of interrogatives and imperatives being addressed to Kang Liu have further reinforced the wickedness of the human trafficker.

In Example 42, a shift from declarative to interrogative: wh- is found in TT2, while the declarative is translated equivalently in TT1, with a mood tag being added. Besides, in Example 43, 44 and 45, shifts from declarative to imperative are found. In all the four cases, Pock-Mark Liu's language is translated in a forceful way, with a purpose of threatening Kang Liu to accept his fate and make the deal.

Example 42

	Text					MOOD
ST		[Ø:你]	也	对不起	女儿!	declarative
	PY	nǐ	yě	duì bù qǐ	nǚ ér	
	IG	you	also	sorry for	daughter	
	BT	You are also sorry for your daughter!				
TT1	you won't be able to face her again, will you?					declarative: tagged: reversed polarity
TT2	How can you face her any way?					interrogative: wh-

Example 43

	Text			MOOD
ST		你	糊涂！	declarative
	PY	nǐ	hú tu	
	IG	you	foolish	
	BT	You are so foolish!		
TT1	You are a fool.			declarative
TT2	Don't be a fool!			imperative: jussive

Example 44

	Text						MOOD
ST		你	不	是	不	知道!	declarative
	PY	nǐ	bú	shì	bù	zhī dào	
	IG	you	NEG	be	NEG	know	
	BT	You do know that!					
TT1	Don't tell me						imperative: jussive
	you don't know that.						bound
TT2	You know very well						declarative

Example 45

	Text					MOOD
ST		摇	头	不	算，	declarative
	PY	yáo	tóu	bú	suàn	
	IG	shake	head	NEG	count	
	BT	Shaking head will not do.				

		点头	算。	declarative
	PY	diǎn tóu	suàn	
	IG	nodding	count	
	BT	nodding will do.		
TT1	Well, make up your mind —			imperative: jussive
TT2	Well, make up your mind, yes or no.			imperative: jussive

However, when Pock-Mark Liu addresses to Master Song and Master Chang, two of the regular Manchurian customers in the teahouse, the mood choices in the TTs are changed in an opposite way. From Example 46, 47 and 48, we can see that some imperatives are translated as declaratives, with modulated uses of modality being added, such as “must”, “ought to” and “can”. For Pock-Mark Liu, it is natural to speak indirectly and implicitly to Master Song and Master Chang, as they are both Manchurians and have a much higher status than Kang Liu, who is merely a poor peasant (see Table 4-14).

Example 46

	Text				MOOD
ST		您	试试	这个!	imperative: jussive
	PY	nín	shì shì	zhè ge	
	IG	you (HON)	try	this	
	BT	Try this!			
TT1	Try this!				imperative: jussive
TT2	You must try this.				declarative

Example 47

	Text							MOOD
ST		松二爷,	留	下	这个	表	吧,	imperative: jussive
	PY	song èr yé	liú	xià	zhè ge	biǎo	ba	
	IG	Master Song	keep	CV	this	watch	MOD	
	BT	Master Song, keep this watch!						
TT1	Second Elder Song, you'd better hang onto that watch.							declarative
TT2	Master Song, you really ought to keep this watch.							declarative

Example 48

	Text						MOOD
ST		[Ø:您]	改日	再	给	钱!	imperative: jussive
	PY	nín	gǎi rì	zài	gěi	qián	
	IG	you (HON)	another day	then	pay	money	
	BT	Pay me in another day.					
TT1	Pay me later.						imperative: jussive
TT2	You can pay later.						declarative

As previously mentioned, in ST, all of Pock-Mark Liu's free clauses addressed to Eunuch Pang are declaratives. Those clauses merely indicate his willingness to work for Eunuch Pang and emphasize how hard-working he has been. In Example 49, we can see that equivalence of mood type has been maintained in the two TTs, i.e. declaratives have been translated as declaratives as well.

Example 49

	Text					MOOD
ST		一丝一毫	不	能	马虎!	declarative
	PY	yì sī yì háo	bù	néng	mǎ hu	
	IG	a tiny bit	NEG	can	careless	
	BT	I cannot be careless to even a tiny bit.				
TT1	I haven't left a single thing to chance.					declarative
TT2	I left no stone unturned.					declarative

4.3.2 Mood Analysis of Wang Lifa's Lines

Wang Lifa, the manager of Yutai Teahouse, is the protagonist of this play. He inherits the teahouse from his father, who has passed away at an early age. To manage a teahouse in the late Qing Dynasty, he closely follows his own principle of communication, i.e. "always be polite, always make obeisance, try to please everybody" (Lao, 1994: 31), which is written by Lao She in the lines of Wang Lifa. He is clever and tactful while serving different kinds of customers. In the first act of this play, he is still young in his age, and is thus energetic, diligent and much talkative (cf. Prüss, 1983; Liang, 2007; Yu, 2007; also see Section 7.2.1.2).

The mood analysis of ST shows that Wang Lifa adopts different strategies to deal with different people in the teahouse. To people with a lower social status, such as Tang the Oracle, and the little girl being sold by her mother, he uses a large number of imperatives. These clauses have realized the speech function of command, and by using these imperatives, Wang Lifa asks these people to go out of the teahouse. While speaking to Li San, who is the attendant in the teahouse, most of the clauses he used are also imperatives, with a purpose of commanding him to provide goods and services to other customers.

To people with a higher social status, such as Qin Zhongyi, Eunuch Pang, Master Song and Master Chang, imperatives are also used by Wang Lifa. The speech function

of many imperatives is offer, i.e. to provide goods and services, such as to give Qin Zhongyi — the landlord or other customers a cup of tea. Many of these imperatives also function as commands, i.e. to ask these people to take a seat. This explains why the largest amount of imperatives are used by Wang Lifa, compared with the other characters (see Table 4-13).

In the TTs, however, shifts involving the imperatives in ST are frequently found. These imperatives, no matter to whom they are addressed, are sometimes translated as other mood types. They can be translated as wh- interrogatives, which to some extent reveal Wang Lifa's attempt of speaking indirectly and implicitly, rather than forcefully, actively, directly and explicitly, as in the case of the imperative that bids Tang the Oracle to leave the teahouse (Example 50) and the imperative that invites Erdez to come to the inner courtyard (Example 51) (see also Table 4-14).

Example 50

	Text						MOOD
ST		唐先生,	你	外边	遛遛	吧!	imperative: jussive
	PY	táng xiān sheng	nǐ	wài biān	liù liù	ba	
	IG	Mr Tang	you	outside	walk	MOD	
	BT	Mr Tang, take a walk outside!					
TT1	Older Tang, why don't you take a walk, eh?						interrogative: wh-
TT2	Mr Tang, why not take a walk somewhere else?						interrogative: wh-

Example 51

	Text					MOOD
ST		德爷，	您	后边	坐！	imperative: jussive
	PY	dé ye	nín	hòu biān	zuò	
	IG	Master Erdez	you (HON)	back	sit	
	BT	Master Erdez, take a seat at the back.				
TT1	Sir, why don't you join them in the inner courtyard?					interrogative: wh-
TT2	Master Erdez, why not take a seat in the inner courtyard now?					interrogative: wh-

Another imperative addressed to Tang the Oracle (Example 52) is translated as a declarative in TT1 and a wh- interrogative in TT2. The speech function has also been changed from command to statement and question respectively. In this way, Wang Lifa's strategy of refusing Tang the Oracle has been marked out explicitly in the two

TTs by way of either stating the futility of fortunetelling in TT1, or directly questioning the significance of fortunetelling in TT2 (also see Table 4-14).

Example 52

	Text						MOOD
ST		[Ø:你]	用	不	着	相面，	imperative: jussive
	PY	nǐ	yòng	bù	zháo	xiàng miàn	
	IG	you	use	NEG	VPART	fortunetelling	
	BT	You don't try fortunetelling.					
TT1	Fortunetelling's useless.						declarative
TT2	What's the point of fortune-telling?						interrogative: wh-

In the last line for Wang Lifa in Act One, he addresses to the little girl, and asks her to go out of the teahouse by using an imperative (see Example 53). In TT1, it is translated equivalently as an imperative: jussive, whereas in TT2, it has been changed to a declarative. As a matter of fact, Wang Lifa is not angry with the girl for staying in his teahouse. He merely wants her to leave, because there is no way to help her in such a situation, as it is said by him in a previously line, “there are many cases like this... You can't help them all” (Lao, 1995: 37). After seeing his regular customers — Master Chang and Master Song being arrested by the undercover agents, he is now feeling disillusioned and impotent (cf. Yu, 2007). Thus, this shift from imperative to declarative in TT2, as well as the added modulation “had better” have softened the tone of the character¹⁹.

Example 53

	Text			MOOD
ST		出去	吧！	imperative: jussive
	PY	chū qù	ba	
	IG	go out	MOD	
	BT	Go out.		
TT1	Out you go.			imperative: jussive
TT2	You'd better go now.			declarative

For the imperatives (including all the three subtypes of jussive, oblique, and suggestive/inclusive subtypes) being addressed to his regular customers, such as Master Song as well as his landlord, Qin Zhongyi, they have the potential to be translated as

¹⁹ In the actual performances by Beijing People's Art Theatre, the actor who plays Wang Lifa, Yu Shizhi speaks this line in a much softened voice, which does not sound harsh at all. We can note that the choice of tone, intonation as well as the phonological realization of this imperative can provide further insight to the mood analysis (cf. Halliday, 1967a, 1970b; Halliday and Greaves, 2008).

declaratives or other mood types. Both Example 54 and 55 are examples of this kind, with uses of modality, such as “can” being added in both two cases.

Example 54

	Text						MOOD
ST		[Ø:咱们]	待会儿	再	算	吧！	imperative: suggestive
	PY	zán men	dāi huì er	zài	suàn	ba	
	IG	we	later	then	settle	MOD	
	BT	Let's settle this later.					
TT1	we'll square up later.						declarative
TT2	We can settle that later.						declarative

Example 55

	Text							MOOD
ST		您	别	那么	办	呐,	二爷!	imperative: jussive
	PY	nín	bié	nà me	bàn	na	èr yé	
	IG	you (HON)	do not	that	do	MOD	Second Elder	
	BT	Don't do it like that, sir!						
TT1	But you can't do that, Second Elder!							declarative
TT2	But you can't do that, sir!							declarative

4.3.3 Mood Analysis of Master Chang's Lines

Master Chang is an unyielding character. He is brave enough to challenge Erdez, a hired thug, who lords it over the others in the teahouse. He is patriotic in that he worries about the future of the Great Qing Empire and the money being spent on foreign goods. He is also kind-hearted in that he is willing to buy two bowls of noodle for the poor girl and her mother (cf. Zheng, 1983, 2007; Pu, 2007; see also Section 7.2.1.2).

His personality is also reflected in the mood distribution in the data of ST. A large number of declaratives are addressed to Master Song while discussing state affairs, showing his concern about the empire. He addresses most imperatives to Erdez, Li San and the two secret agents. In this way, he challenges Erdez over Erdez's impotence in fighting with the foreigners, he orders the bowls of noodles for the poor girl by addressing to Li San, and he declines the two secret agents to chain him when being arrested. As for the interrogatives, in terms of both polar and elemental subtypes, they are mostly either used to question Erdez before starting their fight, or to ask the two secret agents over the law case he is involved in.

In the TTs, an imperative addressed to Master Song has been translated as a declarative and interrogative: yes/no in TT1 and TT2 respectively, for the sake of addressing to the addressee in an indirect way, and showing mutual respect between the two friends (see Example 56). Realizations of modality are also found, including “should” in TT1 and “won’t” in TT2 (cf. Section 4.5 and 4.6; also see Table 4-14) .

Example 56

	Text				MOOD
ST		您	喝	这个!	imperative: jussive
	PY	nín	hē	zhè ge	
	IG	you (HON)	drink	this	
	BT	You drink this.			
TT1	You should really try this.				declarative
TT2	Won't you have some of this?				interrogative: yes/no

While addressing to Erdez, different choices are made to translate the interrogatives and imperative. For example, an interrogative: polar is translated as an interrogative: wh- to question Erdez over the reason of starting a fight (Example 57). In another example (Example 58), an interrogative: wh- is translated as a declarative in TT1 so as to follow the original word order in ST, with a question mark being added to indicate the speech function of question. In addition, an imperative can also be translated as an interrogative: wh- in TT1, to infuriate Erdez and to reveal Erdez’s impotence in fighting with real enemies of the empire (Example 59).

Example 57

	Text					MOOD
ST		你	问	我	哪？	interrogative: polar: biased
	PY	nǐ	wèn	wǒ	na	
	IG	you	ask	me	MOD	
	BT	Are you asking me?				
TT1	What's it to you?					interrogative: wh-
TT2	Who, me?					interrogative: wh-

Example 58

	Text					MOOD
ST		你	要	怎么	着?	interrogative: wh-
	PY	nǐ	yào	zěnn me	zhāo	
	IG	you	want	how	VPART	
	BT	What do you want to do?				
TT1	You want to start something?					declarative
TT2	What do you think you're doing?					interrogative: wh-

Example 59

	Text					MOOD
ST		跟	洋人	干	去，	imperative: jussive
	PY	gēn	yáng rén	gàn	qù	
	IG	with	foreigners	fight	CV	
	BT	Fight with the foreigners.				
TT1	why don't you take on the foreigners?					interrogative: wh-
TT2	try the foreigners!					imperative: jussive

One shift of mood type is also found among the few lines addressed to Master Ma, who is a villain relying on foreigners' patronage (see Example 60). Being totally unaware of whom Master Ma is, Master Chang uses an imperative in ST, to implore Master Ma to make some judgments for what Erdez has done. In TT1, instead of translating the imperative equivalently, the translator has rendered it as an interrogative: wh- to convert the speech function of command into question.

Example 60

	Text				MOOD
ST		您	给	评评理！	imperative: jussive
	PY	nín	gěi	píng píng lǐ	
	IG	you (HON)	CV	judge	
	BT	Please judge this!			
TT1	Who do you think's in the right?				interrogative: wh-
TT2	Please tell us				imperative: jussive
	who you think was right.				bound

4.3.4 Mood Analysis of Qin Zhongyi's Lines

As an enterprising entrepreneur in the late Qing Dynasty in China, Qin Zhongyi is a rich man and owns a great deal of real estates, including the house that has been used as Wang Lifa's teahouse. He is ambitious and believes that only industrial developments can save the empire and its people. Therefore, it is one of his plans to take back the teahouse, sell off his farmland, and build a factory. In addition, he is also tactful in socializing with Eunuch Pang, whom he dislikes and is often in conflict with. This contradiction, however, is not only due to their personalities, but is also a result of the clashes between the two classes they each come from (Lan, 2007; Yang, 2007; see also Section 7.2.1.2).

Throughout Act One of ST, there are two characters with whom Qin Zhongyi mostly interacts with, i.e. Wang Lifa and Eunuch Pang. Many declaratives are

addressed to Wang Lifa, in order to inquire about the house, to express his wish of raising the house rent, to state his opinions of taking back the teahouse, and to explain his plans of building up a factory. While addressing to Eunuch Pang, declaratives are only used for greeting purposes by Qin Zhongyi. Despite the fact that he and Eunuch Pang are totally at odds with each other, he still shows his respect and flatters Eunuch Pang.

Imperatives in ST, on the other hand, are addressed to Wang Lifa to decline his flattering and to warn him not to refuse to pay the raised rent. However, while being addressed to Tang the Oracle, imperatives are also used to drive Tang, the fortuneteller away. In quite a different way, the only imperative being addressed to Eunuch Pang is to depreciate himself and to praise Eunuch Pang.

In the two TTs, most translation shifts of mood type are found in the clauses addressed to Wang Lifa, while those addressed to other characters are translated equivalently in terms of mood type. However, with only several random examples found in the data, no certain tendency of such translation shifts is found.

As seen in Example 61, an imperative is translated as a declarative in TT1, informing Wang Lifa not to flatter Qin Zhongyi. In Example 62, both translators have rendered an imperative to declarative. In this way, the threat to Wang Lifa of taking back the teahouse is then stated differently. In Example 63, a minor clause is translated as an imperative: jussive in TT1. In Example 64, the translator of TT2 has changed an imperative to an interrogative: yes/no, but semantically, the speech function remains unchanged. In other words, it is still a command to Wang Lifa, warning him not to play any tricks about not raising the rent.

Example 61

	Text							MOOD
ST		可是，	用	不	着	奉承	我！	imperative: jussive
	PY	kě shì	yòng	bù	zháo	fèng chéng	wǒ	
	IG	but	need	NEG	VPART	flatter	me	
	BT	But do not need to flatter me!						
TT1	But you'll get nothing by playing up to me.							declarative
TT2	But don't make such a fuss.							imperative: jussive

Example 62

	Text					MOOD
ST		哼，	等	着	吧，	imperative: jussive
	PY	heng	děng	zhe	ba	
	IG	hum	wait	VPART	MOD	
	BT	Hum, just wait.				
TT1	You'll see.					declarative
TT2	You just wait,					declarative

Example 63

	Text			MOOD
ST		好	啦,	minor
	PY	hǎo	la	
	IG	good	MOD	
	BT	All right,		
TT1	Oh, forget it.			imperative: jussive
TT2	All right,			minor

Example 64

	Text						MOOD
ST		你	甬	再	耍	无赖,	imperative: jussive
	PY	nǐ	béng	zài	shuǎ	wú lài	
	IG	you	do not	again	play	rogue	
	BT	Don't play your tricks again					
TT1	Don't give me any more of your tripe about not raising the rent.						imperative: jussive
TT2	Don't you dare						interrogative: yes/no
	play your tricks						bound

4.3.5 Mood Analysis of Kang Liu's Lines

Kang Liu is a bankrupted peasant in the outskirts of Beijing, who has to sell his daughter to a monster like Eunuch Pang, so as to feed his own stomach and to pay the land rent to the landlord. He is a tragic character who helps depict the tragic atmosphere of the era and create a sense of desolation in the play (Huo, 1983; see also Section 7.2.1.2).

In terms of the mood distribution in ST, Kang Liu addresses all his declaratives to Pock-Mark Liu and his daughter Kang Shunz. When being addressed to Pock-Mark Liu, declaratives are used to negotiate the issues over selling his daughter, and later, to explain why Shunz has fainted on seeing the monstrous face of Eunuch Pang. For the declaratives addressed to Kang Shunz, they are either used to apologize for selling her, or to explain the reason for sending her away. Moreover, the interrogatives in ST are

all addressed to Pock-Mark Liu, to discuss the price of his girl and to inquire to whom his girl is sold.

In ST, Kang Liu contributes the smallest amount of imperatives in the data (see Table 4-13). Only 1 imperative is found (see Example 65), which is addressed to Kang Shunz and asked her to accept her miserable fate. This imperative is translated equivalently in TT2, but is changed to declarative in TT1, so as to persuade his daughter Kang Shunz by way of making a statement over the situation they face (also see Example 67 for discussions on the translation of the two imperatives).

Example 65

Text							MOOD
	你	呀，	顺子，	认	命	吧，	imperative: jussive
PY	nǐ	ya	shùn zi	rèn	mìng	ba	
IG	you	MOD	Shunz	accept	fate	MOD	
BT	You, Shunz, accept your fate,						
TT1	There's no other way.						declarative
TT2	Shunz, accept your fate.						imperative: jussive

Besides, it is also interesting to note that Kang Liu has contributed the largest number of minor clauses in the data (9 minor clauses in total, which constitutes 25% of Kang Liu's contribution, see Table 4-13), compared to other characters in Act One. These minor clauses are mostly Vocatives used to draw the attention of the addressee, such as “顺子” (PY: shùn zi; IG: Shunz), “姑娘” (PY: gū niang; IG: daughter), and “刘爷” (PY: liú ye; IG: Master Liu), or interjections that express his vexation, such as “唉！” (PY: ai; IG: alas).

In the TTs, especially in TT1, there are some examples of interrogatives and imperatives being translated as declaratives (see Example 66 and 67). In Example 66, the biased type of polar interrogative is a rhetorical question, whereas both translators have chosen to translate it as declaratives, thus stating Kang Liu's difficult situation in a more direct way (also see Table 4-14).

Example 67 includes two imperatives. In TT1, the first imperative is translated as a declarative, which has also changed the speech function of command in ST to statement. Thus, the command to let Shunz accept her fate has become a statement of stating Kang Liu's predicament. For the second imperative in ST, though the mood type

remains unchanged in TT1, the semantic meaning seems different from that of ST, and it is debatable that the translator may have made an error in translation²⁰.

Example 66

	Text									MOOD	
ST		那	不	是		因为				interrogative: polar: biased	
	PY	nà	bú	shì		yīn wéi					
	IG	that	NEG	be		because					
	BT	Isn't that because									
		乡下		种地的	都	没	法子	混	了	吗?	bound
	PY	xiāng xià		zhòng dì de	dōu	méi	fǎ zi	hùn	le	ma	
	IG	countryside		peasant s	all	NEG	way	get by	ASP	MOD	
	BT	peasants in the countryside all have no way to get by?									
TT1	It's because									declarative	
	it's impossible for us peasants									bound	
	to get by these days.									bound	
TT2	We peasants can't live any more.									declarative	

Example 67

	Text							MOOD
ST		你	呀，	顺子，	认	命	吧，	imperative: jussive
	PY	nǐ	ya	shùn zi	rèn	mìng	ba	
	IG	you	MOD	Shunz	accept	fate	MOD	
	BT	You, Shunz, accept your fate,						
		积		德	吧！			imperative: jussive
	PY	jī		dé	ba			
	IG	accumulate		virtue	MOD			
	BT	accumulate your virtue!						
TT1	There's no other way.							declarative
	Please don't make things difficult.							imperative: jussive
TT2	Shunz, accept your fate							imperative: jussive
	and have pity on us!							imperative: jussive

However, in some examples, especially those in TT1, declaratives and wh-interrogatives are translated as yes/no interrogatives (see Example 68 and 69). In Example 68, the translator changes a declarative to a yes/no interrogative, but meanwhile retains Kang Liu's accusation and condemnation. In Example 69, the mood

²⁰ In his study on translation, Halliday (2012) relates linguistic analysis to error analysis, which is once a popular method in the 1970s (cf. Corder, 1967). He holds that error analysis, despite of its unpopular status quo, is helpful for students of linguistics, as it helps them become conscious of the different dimensions of language.

type is changed from interrogative: wh- to interrogative: yes/no in TT1, as the incomplete ST is understood differently by the two translators. However, the speech function is still translated equivalently. In other words, these three clauses in ST and both TTs are all questions that express Kang Liu's surprise and sadness on hearing that his daughter is going to marry a eunuch.

Example 68

	Text						MOOD
ST		我	就	不	是	人!	declarative
	PY	wǒ	jiù	bú	shì	rén	
	IG	I	VADV	NEG	be	man	
	BT	I am then not a man!					
TT1	then, could I call myself a man?						interrogative: yes/no
TT2	then I'd be a beast!						declarative

Example 69

	Text						MOOD
ST		自	古	以 来,	哪	有.....	interrogative: wh-
	PY	zì	gǔ	yǐ lái	nǎ	yǒu	
	IG	since	ancient	since	where	have	
	BT	Since ancient times, where could...					
TT1	Has there ever been, from earliest times?						interrogative: yes/no
TT2	But who's ever heard of such a thing...?						interrogative: wh-

4.3.6 Mood Analysis of Master Song's Lines

According to the dramatis personae provided by Lao She, Master Song is a “timid and talkative” man (Lao, 1995: 13). He is a Manchurian who lives on the subsidy provided by the government and neither knows how to work, nor has to work to earn a living. As a regular customer of Wang Lifa's teahouse, he hangs around, carries his birdcage and chats with other customers. He is timid in that he dares not to speak a single word during the fight between Master Chang and Erdez. However, he is also generous in that he volunteers to pay for the teacup, which has been broken during the fight between Master Chang and Erdez.

In ST, most of his imperatives are addressed to Tubby Huang, an underworld boss, inviting him to say a few kind words to the two secret agents, so as to save him out of

trouble. Another imperative is addressed to Wang Lifa, requesting him to look after his bird while he is away. Besides, his interrogatives have reflected his talkative personality. In this way, he inquires about the turbulence at the backyard, the job of Erdez, the income that Pock-Mark Liu can get by selling a girl as well as the reason for the fight in the inner courtyard (Feng, 2007; Huang, 2007; see also Section 7.2.1.2).

In TT1, the polar interrogatives in ST tend to be translated as declaratives (see Example 70, 71, and 72). These interrogatives are all used by Master Song in casual conversations, rather than being used to challenge the addressee. However, in TT2, the mood type has been translated equivalently, as in Example 70 and 71. There are also exceptions, such as Example 72, according to which the polar interrogative is translated as a minor clause and a tagged declarative in TT2.

Sometimes, a moodtag or an interjection “eh”, which functions similar to a moodtag is added, as in Example 72. The use of “eh” in TT1 can be understood as a preferred choice of the translator — John Howard-Gibbon. In total, seven similar examples are found in TT1, and are all used by the translator to translate polar interrogatives in ST.

In Example 73, a declarative in ST is translated as a bound clause and an imperative clause in TT1. Master Song is here making a suggestion to Song Enz and Wu Xiangz, i.e. the two secret agents, to calm things down. The shift of mood type is to gain equivalence semantically. However, in TT2, equivalence is achieved in terms of mood.

Example 70

	Text					MOOD
ST		好象	又	有	事儿?	interrogative: polar: biased
	PY	hǎo xiàng	yòu	yǒu	shì er	
	IG	seem	again	have	matter	
	BT	Is there trouble again?				
TT1	[Ø: It] Looks like trouble again.					declarative
TT2	[Ø: Is there] Trouble again?					interrogative: yes/no

Example 71

	Text								MOOD
ST		这	号	生意	又	不	小	吧?	interrogative: polar: biased
	PY	zhè	hào	shēng yì	yòu	bù	xiǎo	ba	
	IG	this	kind	business	again	NEG	small	MOD	
	BT	Is this business not small?							
TT1	I expect								declarative
	you're making a bit on this deal?								bound
TT2	[Ø: Is it] Another big deal?								interrogative: yes/no

Example 72

	Text											MOOD
ST		我	说	这位	爷,	您	是	营	里	当差的	吧?	interrogative: polar: biased
	PY	wǒ	shuō	zhè wèi	yé	nín	shì	yíng	lǐ	dāng chāi de	ba	
	IG	I	say	this	sir	you (HON)	be	Wrestling Academy	in	officer	MOD	
	BT	Sir, are you an official from the Wrestling Academy?										
TT1	Well, sir, I'd guess											declarative
	that you're from the Wrestling Academy, eh?											bound
TT2	Excuse me, sir,											minor
	you serve in the Imperial Wrestlers, don't you?											declarative: tagged: reversed polarity

Example 73

	Text							MOOD
ST		那,	[Ø: 我们]	有	话	好	说,	declarative
	PY	nà	wǒ men	yǒu	huà	hǎo	shuō	
	IG	then	we	have	talk	good	say	
	BT	Then, we can talk about it,						
TT1	Well, if there's some problem,							bound
	let's talk it over.							imperative: suggestive
TT2	We can easily settle this.							declarative

4.3.7 Mood Analysis of Eunuch Pang's Lines

Throughout the whole play, Eunuch Pang comes onto the stage once only, which is towards the end of Act One. In addition, among all the characters, he has the highest status, which only Qin Zhongyi can be compared with. Further, Pang and Qin represent the traditional ideas and the reforming ideas respectively. That is also the reason that leads to their conflict (Tong, 2007; see also Section 7.2.1.2).

During the play, he comes to the teahouse to buy a wife, and to meet the girl to be sold — Kang Shunz, despite the fact that a eunuch never needs to get married. It is in this way that the tragic story of the Kang's family is presented.

By analyzing ST, it is found that he uses declaratives to comment on state affairs as well as on Qin's business. He uses interrogatives to ask where Pock-Mark Liu is, and to negotiate over the price of Kang Shunz. Besides, three rhetorical questions are found, which all realize statements, and are all polar interrogatives of the biased type, such as “[Ø: 您] 太 客气 了 吧?” (PY: nín tài kè qi le ba; IG: you [HON] too modest ASP MOD).

Despite his high status, only three imperatives are found in his lines in ST. Two are of the jussive type, and are used to assure Tang the Oracle and invite Tubby Huang to the wedding respectively; while one is of the suggestive type, and is addressed to Qin Zhongyi to argue with him covertly.

In the TTs, though different kinds of mood type shift are found, there is a tendency that both translators prefer to render imperatives and polar interrogatives as declaratives (see Example 74, 75, and 76). Example 74 is Eunuch Pang's suggestion to Qin Zhongyi, which is realized as an imperative: suggestive. Example 75 is a polar interrogative, which serves as Eunuch Pang's reassurance to Tang the Oracle. Example 76 is an imperative: jussive, which functions as an invitation to Tubby Huang. Such clauses all have the potential to be translated as declaratives, especially in TT1. After translating them as declaratives, translators will face another choice, i.e. whether to add a moodtag or not. In Example 75 and 76, moodtags are added by reversing the order of Subject and Finite as well as reversing the polarity; in this way, the speaker, Eunuch Pang invites the addressees to give their responses.

Example 74

	Text							MOOD
ST		咱们	就	八	仙	过	海,	imperative: suggestive
	PY	zán men	jiù	bā	xiān	guò	hǎi	
	IG	we	VADV	eight	deity	cross	sea	
	BT	Let's then be like eight deities that cross the sea,						
TT1	[Ø: It is] Like the Eight Immortals crossing the sea,							declarative

TT2	Let's both try our best,	imperative: suggestive
-----	--------------------------	------------------------

Example 75

	Text									MOOD
ST		还	能	不	搜查 搜查	谭 嗣 同	的	余党	吗？	interrogative: polar: biased
	PY	hái	néng	bù	sōu chá sōu chá	tán sì tóng	de	yú dǎng	ma	
	IG	yet	can	NEG	look for	Tan Sitong	SUB	remnant follower	MOD	
	BT	Can't they search for Tan Sitong's remnant followers?								
TT1	They're doubtless looking for Tan Sitong's remnant followers, aren't they?									declarative: tagged: reversed polarity
TT2	They have to nose out Tan Sitong's supporters, don't they?									declarative: tagged: reversed polarity

Example 76

	Text					MOOD
ST		等	吃	喜酒	吧！	imperative: jussive
	PY	děng	chī	xǐ jiǔ	ba	
	IG	wait for	eat	wedding wine	MOD	
	BT	Wait for the wine at the wedding party!				
TT1	You'll come to the banquet, won't you?					declarative: tagged: reversed polarity
TT2	You'll be invited to the banquet!					declarative

4.3.8 Mood Analysis of Tang the Oracle's Lines

Tang the Oracle is a professional fortuneteller looking for customers in the teahouse. Because he never pays for the tea and is a drug addict, Wang Lifa is always trying to drive him out of the teahouse (see also Section 7.2.1.2).

In terms of his free clauses in ST, only declaratives and imperatives are found. In other words, no interrogative clause is found in the data. His declaratives are addressed to Wang Lifa, Qin Zhongyi and Eunuch Pang, either to ask for a cup of tea, try to find a customer for himself, or to give an excuse for staying in the teahouse. Three of his imperatives are all addressed to Wang Lifa, with a purpose of asking the manager of the teahouse to give him some tea for free.

Despite the fact that few imperatives are used by Tang the Oracle in ST, in the TTs, an even smaller number of this mood type is found. In Example 77, both translators have translated imperative of the oblique type to declaratives, but the speech function of the two clauses is still offer, which remains unchanged.

Example 77

	Text								MOOD
ST		我	就	先	给	您	相相面	吧！	imperative: oblique
	PY	wǒ	jiù	xiān	gěi	nín	xiàng xiàng miàn	ba	
	IG	I	VADV	first	CV	you (HON)	tell fortune	MOD	
	BT	Let me first tell you your fortune.							
TT1	and I'll tell you your fortune.								declarative
TT2	and I'll tell your fortune for you.								declarative

While translating the two declaratives in Example 78, the translator of TT1 has added two imperatives (one jussive and one oblique). Besides, by adding “let me see your palm”, an additional offer of providing services to Wang Lifa is also added. However, different from TT1, the translator of TT2 has translated the mood type in the example equivalently, and has meanwhile merged two declarative clauses into one clause.

Example 78

	Text					MOOD
ST		手相		奉送，		declarative
	PY	shǒu xiàng		fèng sòng		
	IG	palm-reading		for free		
	BT	Palm-reading is for free				
		[Ø: 我]	不	取	分文！	declarative
	PY	wǒ	bù	qǔ	fēn wén	
	IG	I	NEG	charge	any money	
	BT	I won't charge any money!				
TT1	Come on,					imperative: jussive
	let me see your palm —					imperative: oblique
	[Ø: It] won't cost you a cent.					declarative
TT2	With palm-reading thrown in, it won't cost you a copper!					declarative

Though no interrogative is found in ST, one occurrence of wh- interrogative is added in TT2, which is translated from a bound clause (see Example 79). In addition,

the declarative clause in ST is omitted. Here in TT2, Tang the Oracle addresses the question directly to Wang Lifa, enquiring about the turbulence out in the street (also see Table 4-14).

Example 79

	Text					MOOD
ST		[Ø: 我]	不	知道		declarative
	PY	wǒ	bù	zhī dào		
	IG	I	NEG	know		
	BT	I don't know				
		[Ø: 街上]	是	怎么	回事!	bound
	PY	jiē shàng	shì	zěn me	huí shì	
	IG	in the street	be	how	going-on	
	BT	what is happening in the street.				
TT1	I don't know					declarative
	what's going on.					bound
TT2	What's happening?					interrogative: wh-

4.3.9 Mood Analysis of Erdez's Lines

Erdez is an imperial wrestler, whose responsibility is to safeguard Beijing city. He comes to the teahouse to settle a dispute, and he regards himself as a powerful and prestigious person. Therefore, Master Chang's comment on the dispute, i.e. "they won't come into blows", has irritated him and nearly started a fight between him and Master Chang. However, on hearing Master Ma's shout to him²¹, he calms down immediately and pretends to be friendly, as Master Ma has a higher social status than him (Li Yuan, 2007; see also Section 7.2.1.2).

In ST, Erdez is depicted as a thug or a hatchet man. On the one hand, he challenges and threatens Master Chang by using a large proportion of his interrogatives. On the other hand, he tries his best to be humble by using declaratives and one interrogative to greet Master Ma. He even promises to pay for Master Ma's tea.

Some shifts are also found in the TTs. In Example 80, the imperative and the bound clause in ST are translated as a minor clause in TT1, with extra meaning of cursing or condemning the foreigners not found in ST being added to depict the

²¹ According to Li Yuan (2007), the actor of Erdez Senior and Erdez Junior, Master Ma's shout is different in that he calls Erdez's name directly, while other people will honor him as "Master Erdez".

brutality of Erdez. However, in TT2, the translator has chosen to retain the imperative mood in ST equivalently.

Example 80

	Text						MOOD
ST		甬		说			imperative: jussive
	PY	béng		shuō			
	IG	NEG		say			
	BT	Don't say					
		[Ø: 我]	打	洋人	不	打,	bound
	PY	wǒ	dǎ	yáng rén	bù	dǎ	
	IG	I	beat	foreigners	NEG	beat	
	BT	I beat the foreigners or not					
TT1	To hell with the foreigners,						minor
TT2	Leave the foreigners out of this!						imperative: jussive

In Example 81, the elemental interrogative used by Erdez to threaten Master Chang is translated as a declarative, which serves as a response to Master Chang's question — “You want to start something?”. In TT2, on the other hand, the translator has left this clause untranslated. Therefore, Mr Chang's question, i.e. “What do you think you're doing?” remains unanswered in TT2, as before they start a fight, the question does not actually need an answer.

Example 81

	Text					MOOD
ST		[Ø: 我]	[Ø: 想]	怎么	着?	interrogative: elemental
	PY	wǒ	xiǎng	zěn me	zhāo	
	IG	I	want to	how	VPART	
	BT	What do I want?				
TT1	[Ø: I want to] start something?					declarative
TT2	——					——

In addition, polar interrogatives by Erdez also tend to be translated as declaratives (see Example 82 and 83). In Example 82, the two declaratives in TT1 and TT2 have clearly stated Erdez's purpose of starting a fight. The translator of TT1 has here chosen to use an interjection “eh?” to raise a question. In Example 83, for the sake of addressing to the addressee indirectly, the question addressed to Master Ma is changed to declaratives in both TTs, while the Subject of the two indicative clauses has also been changed from “您” (PY: nín; IG: you [HON]) in ST to “I” in the TTs, which is a shift made in the system of SUBJECT PERSON (also see Table 4-14).

Example 82

	Text							MOOD	
ST		我	碰	不	了	洋人，		declarative	
	PY	wǒ	pèng	bù	liǎo	yáng rén			
	IG	I	touch	NEG	ASP	foreigners			
	BT	I cannot touch the foreigners,							
		[Ø: 我]	还	碰	不	了	你	吗？	interrogative: polar: biased
	PY	wǒ	hái	pèng	bù	liǎo	nǐ	ma	
	IG	I	then	touch	NEG	ASP	you	MOD	
	BT	can't I touch you?							
TT1	So, I can't handle the foreigners, eh?							declarative	
	Well, I can sure handle you.							declarative	
TT2	Perhaps I don't touch the foreigners,							declarative	
	but give you one of me touches.							declarative	
	I will!							declarative	

Example 83

	Text							MOOD
ST		喝，	马五爷，	您	在	这儿	哪？	interrogative: polar: biased
	PY	he	mǎ wǔ ye	nín	zài	zhè er	na	
	IG	oh	Master Ma	you (HON)	CV	here	MOD	
	BT	Oh, Master Ma, are you here?						
TT1	Fifth Elder Ma, I didn't know							declarative
	you were here.							bound
TT2	sir, I never see							declarative
	you sitting there.							bound

4.3.10 Mood Analysis of Song Enz and Wu Xiangz's Lines

Song Enz and Wu Xiangz are two of the old-fashioned secret agents, commonly referred as “the two grey gowns” because of the clothes they wear (Ren, 2007; see Section 7.2.1.2). They hide themselves in a corner of the teahouse, and are ready to arrest those who have reforming ideas or dare to openly discuss state affairs. In the playscript, they have only interacted with Master Chang and Master Song at the end of Act One while they are trying to arrest these two regular customers²².

In ST, considering the small number of clauses they have contributed, the amount of interrogatives and imperatives are quite large in proportion (see Table 4-13). These clauses have congruently realized the speech function of question and command, which

²² In the performances by Beijing People's Art Theatre, some changes were made in this part. When acting onstage, before Song Enz and Wu Xiangz arrest Master Chang and Master Song, they also interact with Eunuch Pang to greet him and inform him about the arrest secretly. This plot is added by the director and is not reflected in the published playscript.

help Lao She to create a terrifying atmosphere in the teahouse as well as in the era where the events take place.

In the TTs, similar to the lines of the other characters, there is also a tendency of translating polar interrogatives to declaratives, with moodtags sometimes being added. The motivation of these shifts is not to speak indirectly to the addressee, but the opposite, i.e. to be direct, forceful, active and aggressive (also see Table 4-14). In Example 84, a polar interrogative is translated as declaratives, while no moodtag is added; whereas in Example 85, the translator of TT1 has added a moodtag to give a further warning to Master Chang (see Section 4.3.12 for a further analysis of moodtag).

Example 84

	Text							MOOD
ST		你	还	想	拒	捕	吗?	interrogative: polar: biased
	PY	nǐ	hái	xiǎng	jù	bǔ	ma	
	IG	you	even	want to	resist	arrest	MOD	
	BT	Do you even want to resist arrest?						
TT1	So you're going to resist arrest as well?							declarative
TT2	So you're resisting arrest?							declarative

Example 85

	Text					MOOD
ST		你	听	见	了?	interrogative: polar: biased
	PY	nǐ	tīng	jiàn	le	
	IG	you	hear	PV	ASP	
	BT	Did you hear him?				
TT1	You heard him, didn't you?					declarative: tagged: reversed polarity
TT2	You heard him?					declarative

4.3.11 Mood Analysis of Li San's Lines

Li San is an experienced waiter at Yutai Teahouse. As Lao She (1995: 13) puts in the *dramatis personae*, he is “hard-working and kind-hearted”, and is very helpful to Wang Lifa, who has become the manager at a young age. Because of his job in the teahouse, he has to talk less and work more onstage, compared to other characters. According to Li Xiang (2007), the actor that played Li San in the performances by Beijing People's Art Theatre, this character is indispensable to the performance. To carry on the performance and create the environment of a teahouse, he has to provide a

lot of services to the customers, such as adding water to tea cups, looking after the customers' birds or crickets, greeting the customers that just come in, etc. He talks little, not because that he has no opinion or attitude. It is due to his status as a waiter that he has no right or is unwilling to state his views in public (see also Section 7.2.1.2).

In ST, the only three characters Li San has interacted with include the old man selling small wares, Master Song, and the little girl being sold by her mother. His declaratives are mostly used to discuss the fighting in the inner courtyard. His imperatives are used to drive the old man and the little girl outside, to offer noodles to the little girl and to advise Master Song not to discuss about the fighting. Only one interrogative clause is found in the data, which is used to inquire about the old man's age.

Similar to Wang Lifa's lines, Li San's imperatives and wh- interrogatives also tend to be translated as declaratives in both TTs. As a result of these shifts of mood type, Li San tends to speak more indirectly and implicitly in the TTs. In Example 86, both translators have translated the imperative of the jussive subtype as a declarative. We can also note that Li San uses the honorific “您” (PY: nín; IG: you [HON]) to address the old man, and different choices are made here in the system of SUBJECT PERSON (also see Table 4-14). By the same token, in Example 87 and 88, an imperative of the suggestive subtype and a wh- interrogative in ST are also translated as declaratives for the same reason of being indirect and implicit. In both cases, changes are also made in terms of speech function, so that Li San does not directly question or command the addressees in the TTs (also see Table 4-14).

Example 86

	Text							MOOD
ST		老	大爷,	您	外边	溜溜	吧!	imperative: jussive
	PY	lǎo	dà ye	nín	wài biān	liù liù	ba	
	IG	old	uncle	you (HON)	outside	take a walk	MOD	
	BT	Old uncle, please take a walk outside!						
TT1	Hey, grandpa, you'd better try somewhere else.							declarative
TT2	Now, old uncle, [Ø: you'd] better try somewhere else.							declarative

Example 87

	Text								MOOD
ST		唉，	咱们	还	是	少	说话	好，	imperative: suggestive
	PY	ai	zán men	hái	shì	shǎo	shuō huà	hǎo	
	IG	alas	we	rather	be	less	talk	good	
	BT	Alas, let's talk less.							
TT1	The less we say the better.								declarative
TT2	Well, [Ø: we'd] better not go into it.								declarative

Example 88

	Text					MOOD
ST		老大爷	您	高寿	啦？	interrogative: wh-
	PY	lǎo dà ye	nín	gāo shòu	la	
	IG	old uncle	you (HON)	old age	MOD	
	BT	Old uncle, what is your age?				
TT1	Grandpa, you must be well on in years.					declarative
TT2	Old uncle, you must be well on in years.					declarative

4.3.12 Mood Analysis of Moodtags

According to the mood analysis, no moodtag is found in ST, while a small number of moodtags are added to the TTs. In terms of the total occurrence, 6 moodtags are found in TT1, and 9 are found in TT2. This is because the translator of TT1 prefers to use “eh?” at the end of declarative clauses, which functions similarly to moodtags.

In the TTs written in English, the moodtags are all added to declarative and imperative clauses, as revealed by the the system network of MOOD of English (see Matthiessen, 1995a; Halliday and Matthiessen, 2014: 161-162). However, it is also found that the moodtags are translated from clauses of different mood types in ST. From Figure 4-4, we can see that polar interrogatives are the primary source for moodtags in both TTs, whereas in TT2, some moodtags are also translated from declarative clauses in ST.

Despite a similar occurrence in Figure 4-4, I have found that while translating moodtags in the TTs, both translators have made different choices when dealing with the same clauses in ST. The translators may add a moodtag whenever they think it necessary for the speaker to invite a verbal response from the addressee.

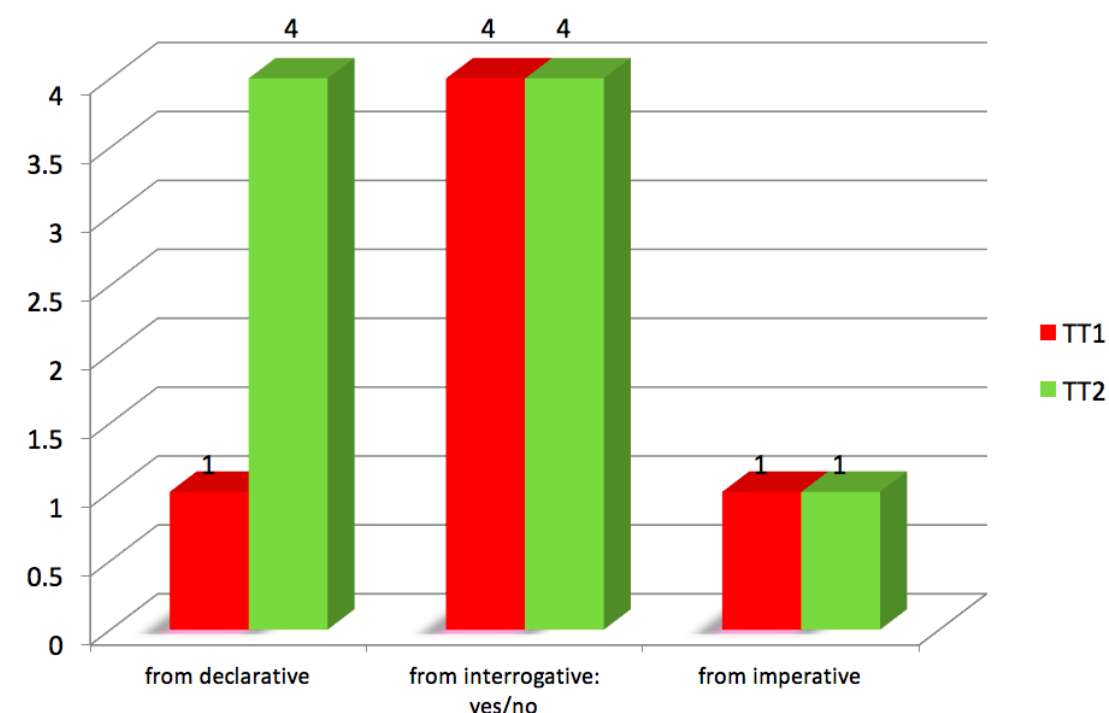


Figure 4-4 Moodtags being translated from different mood types in ST

In the TTs, most moodtags are added to declaratives, while only one example of imperative clause is found (see Example 89). In this example, the imperative is translated as three clauses (one declarative clause and two bound clauses) in TT1; while in TT2, the mood type is translated equivalently, and a moodtag is added to request the response of the addresses and also to stop the customers' discussion of state affairs.

Example 89

	Text									MOOD
ST		诸 位 主 顾，	咱们	还	是	莫	谈	国事	吧！	imperative: suggestive
	PY	zhū wèi zhǔ gù	zán men	hái	shì	mò	tán	guó shì	ba	
	IG	customers	we	rather	be	NEG	discuss	state affairs	MOD	
	BT	Gentlemen, we'd rather not discuss state affairs.								
TT1	Gentlemen, I don't think									declarative
	it's a good idea to									bound
	discuss state affairs.									bound
TT2	Gentlemen, let's leave off discussing affairs of state, shall we?									imperative: suggestive: tagged: constant polarity

The tagged clauses can also be further differentiated in terms of polarity, viz. the reversed polarity (the unmarked choice) and the constant polarity (the marked choice). In most cases, both translators choose the reversed polarity for the moodtags. Quantitatively, one choice of constant polarity is found in TT1, and two of such choices are found in TT2 (see Example 90).

In Example 90, both translators have translated the polar interrogative as several clauses. However, they have made the same choices of choosing the tagged declarative and constant polarity. In other words, the moodtag for the declaratives are both “are you” instead of “aren’t you”, as the character — Tubby Huang here only wants to greet the two secret agents, and no answer to the moodtag is required.

Example 90

	Text								MOOD
ST		哟,	宋爷,	吴爷,	二位	办	案	哪?	interrogative: polar: biased
	PY	you	sòng ye	wú ye	èr wèi	bàn	àn	na	
	IG	yo	Master Song	Master Wu	you two	handle	case	MOD	
	BT	Yo, Master Song, Master Wu, are you handling a case?							
TT1	Yo!								minor
	Elder Song.								minor
	Elder Wu.								minor
	Making an arrest, are you, gentlemen?								declarative: tagged: constant polarity
TT2	So!								minor
	It's you two gentlemen!								declarative
	On official business, are you?								declarative: tagged: constant polarity

4.4 Mood Shift

Similar to Section 4.2, where various kinds of theme shift are discussed, in this part, I will identify different types of mood shift, and relate them to the analysis of speech function.

When mood shift takes place, the translators' choices will still remain within the interpersonal metafunction, whereas the mood choices in the TTs made by the translators are diverged from those made by the original writer in ST. In Table 4-15, I

have tabulated different types of mood shift found in the data, which involve the change of mood type from one to another. Theoretically, all combinations of two different mood types may occur, and the categories listed in Table 4-15 are the only kinds I have found in my data.

In addition, the mood shifts are further differentiated in accordance with their speech functions, i.e. whether the speech functions in ST and TTs are constant or converted. Besides, as noted in Section 4.2, clauses are sometimes added or omitted in the TTs. Therefore, I have also categorized clause addition and clause omission as two types of mood shift (cf. Table 4-7).

Table 4-15 Different types of mood shift in TT1 and TT2
in the analysis of dramatic dialogue

	Types of mood shift		freq. in TT1	freq. in TT2
change of mood type	constant speech function	declarative → interrogative: elemental	3	1
		declarative → interrogative: polar	2	0
		declarative → bound	6	2
		imperative → declarative	9	13
		imperative → interrogative: elemental	2	2
		imperative → interrogative: polar	0	2
		interrogative: elemental → declarative	4	3
		interrogative: elemental → interrogative: polar	2	1
		interrogative: elemental → bound	1	0
		interrogative: polar → declarative	16	16
		interrogative: polar → interrogative: elemental	4	4
		interrogative: polar → bound	1	0
	converted speech function	declarative → imperative (statement → offer)	1	0
		declarative → imperative (statement → command)	6	7
		declarative → interrogative: elemental (statement → question)	0	2
		declarative → minor	1	1
		imperative → declarative (command → statement)	11	8
		imperative → interrogative: elemental (command → question)	4	1
		imperative → interrogative: polar (command → question)	1	0
		imperative → minor	3	1

		interrogative: polar → declarative (question → statement)	10	7
		interrogative: polar → imperative (question → statement)	1	1
		interrogative: polar → minor	1	2
		interrogative: elemental → declarative (question → statement)	1	0
		interrogative: elemental → declarative (question → command)	0	2
		interrogative: elemental → imperative (question → command)	0	1
		bound → declarative	1	1
		bound → imperative	0	1
		bound → interrogative: elemental	0	1
		minor → imperative	1	2
		minor → declarative	2	5
clause addition			17	21
clause omission			10	11
Total			121	119

The following two examples (Example 91 and 92) have illustrated mood shifts in relation with the change of speech function. Both examples are from imperative to declarative. In Example 91, the speech function remains unchanged, and only change of mood type is found in the TTs. The clauses in ST and the TTs all reveal Pock-Mark Liu's insistence of asking Master Song to keep the tiny watch. While in Example 92, the mood type and the speech function in TT1 are both changed, and the speech function is translated from command to statement. However, despite the change of speech function in TT1, this clause still serves as Qin Zhongyi's response to Wang Lifa, which is a decline to Wang's compliments.

Example 91

	Text							MOOD	SPEECH FUNCTION
ST		松二爷，	留	下	这个	表	吧，	imperative: jussive	command
	PY	song èr yé	liú	xià	zhè ge	biǎo	ba		
	IG	Master Song	keep	CV	this	watch	MOD		
	BT	Master Song, keep this watch!							
TT1	Second Elder Song, you'd better hang onto that watch.							declarative	command
TT2	Master Song, you really ought to keep this watch.							declarative	command

Example 92

	Text							MOOD	SPEECH FUNCTION
ST		可是,	用	不	着	奉承	我。	imperative: jussive	command
	PY	kě shì	yòng	bù	zháo	fèng chéng	wǒ		
	IG	but	need	NEG	VPART	flatter	me		
	BT	But don't flatter me!							
TT1	But you'll get nothing by playing up to me.							declarative	statement
TT2	But don't make such a fuss.							imperative	command

According to Table 4-15, a similar number of the total mood shifts is found in TT1 and TT2. However, despite of the changes in speech function, three kinds of shifts have contributed to the largest proportion, namely shifts from imperative to declarative, shifts from interrogative: polar to declarative as well as the increase of clauses. In the following section, I will focus on these three types of mood shifts and relate them with the characters in the play, similar to what I have done from Section 4.3.1 to Section 4.3.11.

For mood shifts from imperative to declarative, in both TT1 and TT2, they are largely found in the lines of Wang Lifa, Pock-Mark Liu, and Li San, and these clauses are used to address to those that are superior, such as Wang Lifa to Qin Zhongyi, Pock-Mark Liu to Master Song and Eunuch Pang, Li San to Master Song, etc. I have previously regarded this translation strategy as a tendency for these characters to be indirect (see Table 4-14). Whenever these characters are speaking to their customers or potential clients, these mood shifts are then likely to be found, which may even lead to changes in the speech function (see Example 93). Besides, this will also explain why there are fewer imperatives in the two TTs, especially in TT1 (see Table 4-13).

Example 93

	Text						MOOD	SPEECH FUNCTION
ST		[Ø:咱们]	待会儿	再	算	吧！	imperative: suggestive	command
	PY	zán men	dāi huì er	zài	suàn	ba		
	IG	we	later	then	settle accounts	MOD		
	BT	Let's settle this later.						
TT1	we'll square up later.						declarative	statement
TT2	We can settle that later.						declarative	statement

By the same token, the mood shifts from interrogative: polar to declarative are often related to some of the characters in the play, especially Pock-Mark Liu, Erdez, Eunuch Pang, Song Enz and Wu Xiangz. Most of these lines are addressed to someone inferior than them, or has a weaker power in terms of tenor relations (cf. Fairclough, 1989; Matthiessen, 2012, 2014a; see also Section 7.2.1.2), such as Pock-Mark Liu to Kang Liu, Eunuch Pang to Pock-Mark Liu, Song Enz and Wu Xiangz to Master Chang and Master Song. In Example 94, Pock-Mark Liu's polar interrogative, which is addressed to Kang Liu, is translated as a declarative in TT2. As discussed in the previous section, Pock-Mark Liu's threat to Kang Liu for selling her daughter is in this way stated directly (also see Table 4-14). In addition, the increased frequency of mood shifts from interrogative to declarative can also explain why there has been an increase in the amount of polar interrogatives in the TTs (see Table 4-13).

Example 94

	Text						MOOD	SPEECH FUNCTION
ST		这	不	是	造化	吗？	interrogative: polar: biased	statement
	PY	zhè	bú	shì	zào huà	ma		
	IG	this	NEG	be	good luck	MOD		
	BT	Isn't that good luck?						
TT1	Isn't that good fortune?						interrogative: yes/no	statement
TT2	I call that a lucky fate!						declarative	statement

Another significant mood shift is the addition of clauses in the TTs. I have found that most of the added clauses are minor clauses, which are either realized by interjections or Vocatives. Most of the interjections are not found in ST, but are added by the two translators for various purposes. For example, in TT1, “You!”, which is addressed by Erdez to Master Chang, is added to draw Master Chang's attention. In TT2, “Bah!”, which is addressed by Eunuch Pang to several people beside him is added to reveal how angry Eunuch Pang is after talking to Qin Zhongyi.

Moreover, interjections functioning as textual Themes in ST are often translated as minor clauses (see Example 95). The translator of TT1 has rendered the interjection

“yo” as one minor clause, while the translator of TT2 has made further shifts, and has translated the interjection and the Vocative only, thus omitting the whole clause.

Example 95

	Text						MOOD
ST		哟,	老爷	在	这儿	哪?	interrogative: biased
	PY	you	lǎo ye	zài	zhè er	na	
	IG	oh	master	CV	here	MOD	
	BT	Oh, my master is here?					
TT1	Yo!						minor
	You here too, Elder Pang?						declarative
TT2	Ah, Your Excellency!						minor

To sum up, in terms of the quantity of mood shifts, similarities rather than differences are found in the TTs. Similar mood choices are often made by the two translators. However, there are also some frequently occurred mood shifts found in the two TTs, which include shifts from imperative to declarative, shifts from interrogative: polar to declarative as well as the increase of clauses. I have then related these mood choices to the characterization of the play, and the tenor relations between the characters.

4.5 Modality Analysis

In Section 4.5 and 4.6, I will pinpoint the choices of modality made by the playwright and the two translators in ST and both TTs. Differences among the choices will be discussed and illustrated with examples.

The system of MODALITY provides resources related to the negotiation of proposals or propositions between the positive extreme and the negative extreme. As discussed in Section 2.1.5 in Chapter Two, speakers can assess the exchanges by using the four kinds of modalities, i.e. probability, usuality, obligation, and readiness (which includes inclination and ability).

As shown in Figure 4-5, different kinds of modality are found in ST and the TTs, but the general trend is that more choices of modality are found in the TTs, especially those of probability, usuality, and readiness: ability. In general, more choices of modality are added to the TTs.

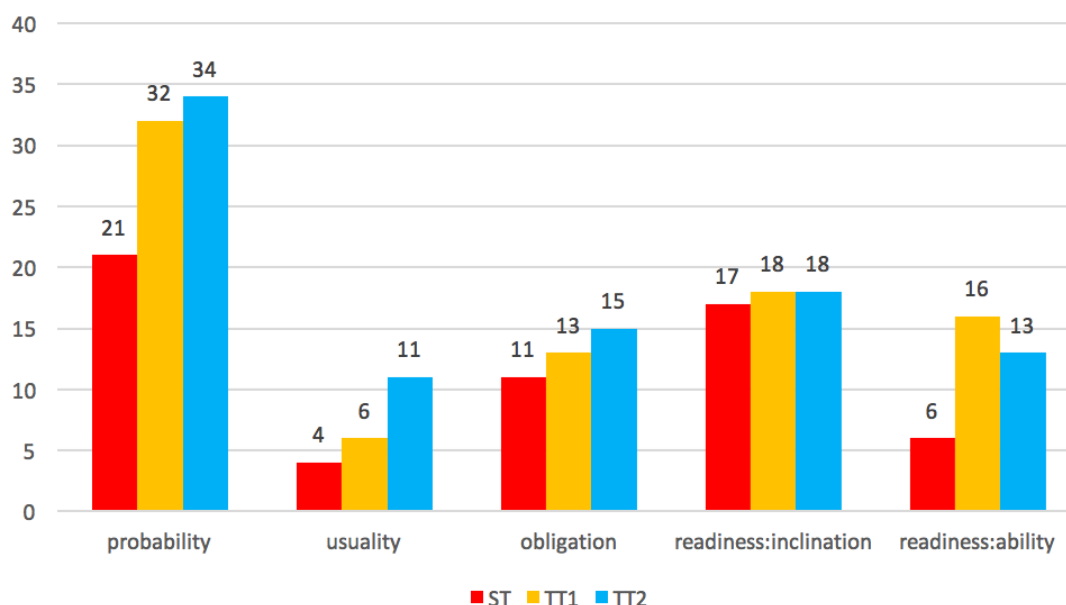


Figure 4-5 Distribution of modality in the analysis of dramatic dialogue

In terms of the types of modality, it can be either modalization or modulation. Modalization is the assessment of proposition, which includes the assessment of probability and usuality. Modulation is the assessment of proposal, which includes the assessment of obligation and readiness. Table 4-16 has tabulated the distribution of modality in accordance with these four categories. From the table, we can identify the favored choices in ST and the two TTs. For example, in terms of probability, some preferred choices include “要” (PY: yào; IG: will) in ST, “would” and “could” in TT1, as well as “must” in TT2. However, the frequencies of these occurrences vary greatly, with several unequivocal choices being found. For example, no equivalence for some choices is found in ST, such as “I guess” and “I expect” in TT1, “should” and “might” in TT2.

Table 4-16 Distribution of modality in the analysis of dramatic dialogue

		ST	TT1	TT2
probability		要 (PY: yào; IG: will): 4 好像 (PY: hǎo xiàng; IG: it seems): 2 能 (PY: néng; IG: can): 2 得 (PY: děi; IG: have to): 2 怪不得 (PY: guài bù dé; IG: no wonder): 1 也许 (PY: yě xǔ; IG: perhaps): 1 必定 (PY: bì dìng; IG: must): 1 许 (PY: xǔ; IG: perhaps): 1 一定 (PY: yí dìng; IG: certainly): 1 我知道 (PY: wǒ zhī dào; IG: I know): 1 我看 (PY: wǒ kàn; IG: I think): 1 我听说 (PY: wǒ tīng shuō; IG: I hear): 1 准保 (PY: zhǔn bǎo; IG: must): 1	would: 4 could: 4 perhaps: 3 must: 3 will: 2 surely: 2 I guess: 2 I expect: 2 I think: 2 sure: 1 probably: 1 maybe: 1 may: 1 might: 1 truly: 1 possibly: 1 can: 1 I guarantee: 1	must: 8 would: 4 will: 3 should: 2 surely: 2 might: 2 may: 2 perhaps: 1 I will: 1 could: 1 can: 1 truly: 1 I know: 1 it seems to me: 1 I've heard: 1 I seem: 1 I hope: 1
usuality		永远 (PY: yǒng yuǎn; IG: always): 3 总 (PY: zǒng; IG: always): 1	never: 4 always: 2	never: 7 always: 4
obligation		该 (PY: gāi; IG: should): 4 得 (PY: děi; IG: have to): 3 能 (PY: néng; IG: can): 3 要 (PY: yào; IG: will): 1	should: 6 could: 2 you'd better: 2 I've got to: 1 can: 1 must: 1	you'd better: 5 can: 3 must: 2 have to: 2 should: 2 ought to: 1
readiness	inclination	要 (PY: yào; IG: will): 11 会 (PY: huì; IG: will): 2 想 (PY: xiǎng; IG: want): 2 能够 (PY: néng gòu; IG: can): 1 愿意 (PY: yuàn yì; IG: will): 1	would: 8 want: 7 can: 2 will: 1	would: 7 want: 4 will: 3 can: 3 could: 1
	ability	能 (PY: néng gòu; IG: can): 4 可以 (PY: kě yǐ; IG: can): 1 会 (PY: huì; IG: will): 1	can: 16 would: 2	can: 11 would: 1

However, Table 4-16 can only inform us what modality choices are made in ST and the TTs, with a general frequency of each lexical choices being listed. If we want to know in what ways these choices of modality are added, omitted or altered, we need to compare ST and the TTs carefully and to identify the shifts in translation, as we did in Section 4.2 and 4.4.

4.6 Modality Shift

In translation, like the equivalence of Theme and mood, the equivalence of modality can also be achieved. There are many such examples found in the data of dramatic dialogue. However, I have only taken the type of modality into consideration, because if further choices in the systems are considered, like those made in the systems of VALUE, ORIENTATION and MANIFESTATION (cf. Matthiessen, 1995a; Halliday and Matthiessen, 2014: 183-193; Halliday and McDonald, 2004: 341-343; Li, 2007: 134-144; Zhu, 1996), exact equivalence will be even harder to be achieved in translation.

For instance, in Example 96, equivalence is achieved in terms of type of modality²³, i.e. equivalent lexical realizations of probability are all found in ST and the TTs, such as “我看” (PY: wǒ kàn; IG: I see) in ST, “I think” in TT1, and “it seems to me” in TT2. If we further take systems of ORIENTATION and MANIFESTATION into consideration, variations will then be found. In this example, different choices are made in terms of orientation in that ST and TT1 are subjective, while TT2 is objective.

Example 96

	Text					modality	value	orientation	manifestation
ST		二爷,	我	看	哪,	probability	median	subjective	explicit
	PY	èr yé	wǒ	kàn	na				
	IG	Master Song	I	see	MOD				
	BT	Master Song, I think							
TT1	Second Elder, <i>what I think</i> is,					probability	median	subjective	explicit
TT2	<i>It seems to me,</i>					probability	median	objective	explicit

The two translators may make different choices of modality. In Example 97, equivalence is found in translating expression of usuality in TT2; meanwhile, another modality, viz. “must” is added in TT2. Modality omission occurs in TT1 in that no modality is found.

Example 97

	Text							modality
ST		[Ø: 你]	干吗	动不动地	就	讲	打?	usuality
	PY	nǐ	gàn má	dòng dòng de bú	jiù	jiǎng	dǎ	
	IG	you	why	very often, always	VADV	rely on	fight	

²³ As modality is rather lexicalized, the lexical items realizing modality are here marked out in italics.

	BT	Why do you always resort to fighting?	
TT1		What's the point of going around threatening people?	——
TT2		<i>Must</i> you <i>always</i> resort to fisticuffs?	obligation usuality

In Section 4.2 and 4.4, I have analyzed the Theme and mood shift in translation. By the same token, different kinds of modality shift can also be examined in the similar way. When modality shifts take place, the choices made by the translators in the TTs will remain within the interpersonal metafunction; however, those choices in the TTs will diverge from those in ST (cf. Figure 2-19; Matthiessen, 2014b).

Figure 4-6 shows the different types of modality shift and their occurrence. We can see that modality shift in the present study is categorized as modality addition, modality omission, and modality alteration. Among the three kinds of modality shift, modality addition has contributed the largest proportion. In addition, besides modality alteration, TT1 has produced more modality shifts in terms of modality addition and modality omission. In total, 11 more modality shifts are found in TT1.

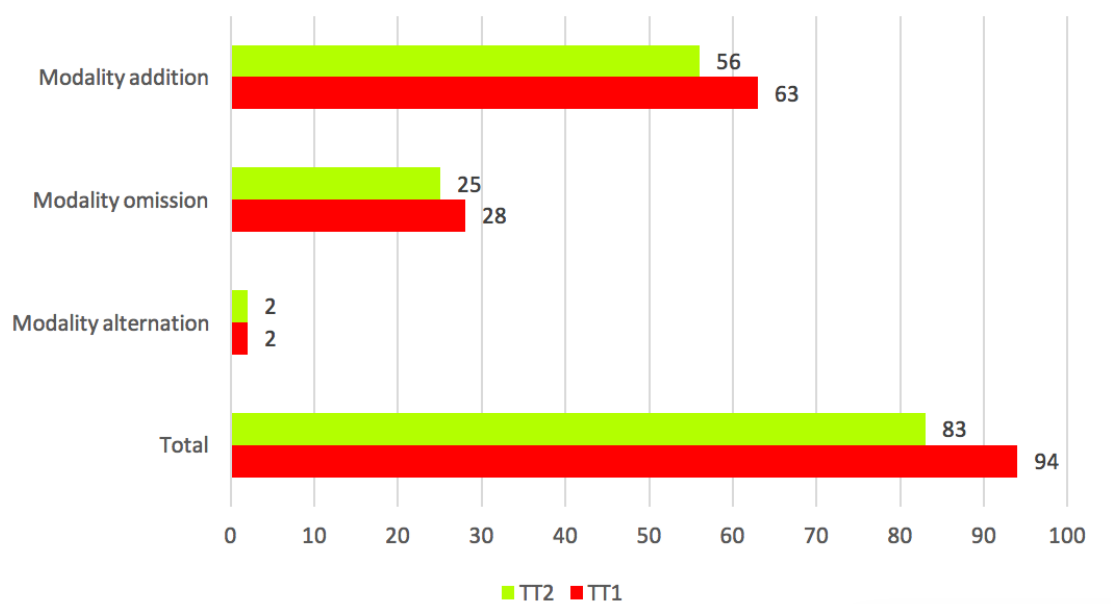


Figure 4-6 Distribution of modality shift in the analysis of dramatic dialogue

Table 4-17 has tabulated the various types and sub-categories of modality shift in detail. According to the table, the four kinds of modality all have the potential to be added, omitted or alternated. Theoretically, all combinations of modality alteration may occur, but in actual translation, this kind of shift is the least favored type found in the

data. Therefore, only two kinds of modality alteration are found, namely shift from usuality to probability, and shift from obligation to inclination. Compared to the other two types of modality shift, the frequency of modality alteration is rather small.

Table 4-17 Different types of modality shift in TT1 and TT2
in the analysis of dramatic dialogue

Types of modality shift		freq. in TT1	freq. in TT2
modality addition	probability	24	19
	usuality	4	10
	obligation	11	11
	readiness: inclination	9	7
	readiness: ability	15	9
modality omission	probability	8	6
	usuality	0	2
	obligation	7	7
	readiness: inclination	8	7
	readiness: ability	5	3
modality alteration	usuality → probability	1	0
	obligation → inclination	2	2
Total		94	83

4.6.1 Modality Addition

The four types of modality, i.e. probability, usuality, obligation and readiness may all be added in the TTs, with probability being the most commonly added type, obligation being the second commonly added type.

4.6.1.1 Addition of Probability

In most cases, when additional modality of probability is added to the TTs, certain Adjuncts or assessment particles will be found in ST. These Adjuncts include “反正” (PY: fǎn zhèng; IG: anyway), “难道” (PY: nán dào; IG: isn’t), “要不” (PY: yào bù; IG: if not), “真” (PY: zhēn; IG: really), “非” (PY: fēi; IG: certain), “都” (PY: dōu; IG: all), “就” (PY: jiù; IG: VADV:then). These assessment particles include “吧” (PY: ba; IG: MOD), “吗” (PY: ma; IG: MOD), “啦” (PY: la; IG: MOD), “呢” (PY: ne; IG: MOD), “呀” (PY: ya; IG: MOD), “了” (PY: le; IG: ASP).

In Example 98, no modality is found in ST and TT1, while a modality of probability is added to TT2. The value of the added modality is high, which indicates the certainty expressed by “真” (PY: zhēn; IG: really) in ST.

Example 98

	Text						modality
ST		年头	真	是	改	了。	——
	PY	nián tóu	zhēn	shì	gǎi	le	
	IG	times	really	be	change	ASP	
	BT	Times have really been changed.					
TT1	times are really changing.						——
TT2	times <i>must</i> really have changed!						probability

In Example 99, the assessment particle “吧” (PY: ba; IG: MOD) is used in the interrogative mood type in ST, which reveals a lower degree in the forcefulness (cf. Li, 2007: 148-149; Zhu, 1996). Unlike “吗” (PY: ma; IG: MOD), which is often used in polar interrogatives, “吧” (PY: ba; IG: MOD) weakens the effect of the question. It is therefore indicated that the speaker — Qin Zhongyi already knows that the addressee — Eunuch Pang is feeling relaxed in these days. Besides the mood shift from polar interrogative in ST to declaratives in the TTs, modality of probability, i.e. “I expect” in TT1 and “must” in TT2 are added as well. Even though the same type of modality has been added, some differences can still be observed. For instance, we can also note that the value of the modality is low and high respectively, and the manifestation is explicit and implicit respectively in both TTs.

Example 99

	Text								modality
ST		这两天	您	心	里	安顿	了	吧？	——
	PY	zhè liǎng tiān	nín	xīn	lǐ	ān dùn	le	ba	
	IG	these days	you (HON)	heart	in	relax	ASP	MOD	
	BT	In these days, are you feeling relaxed?							
TT1	<i>I expect</i>								probability
	you've been feeling a bit easier the last few days, eh?								——
TT2	You <i>must</i> be feeling a lot more relaxed these past few days.								probability

The reason behind these shifts is that Chinese and English have different ways of assessing information. Different from English, in Chinese, some clausal particles can express the speaker’s attitude and can be used to assess propositions or proposals of the

clause. In this way, the forcefulness of the clause can be signalled in accordance with various degrees (cf. Li, 2003, 2007).

4.6.1.2 Addition of Usuality

By the same token, when modality of usuality is added to the TTs, certain Adjuncts are likely to be found in ST. Some of these Adjuncts are also found in the addition of other kinds of modality. In the data of dramatic dialogue, such Adjuncts include “都” (PY: dōu; IG: all), “就” (PY: jiù; IG: VADV: then), “决” (PY: jué; IG: certain), “没” (PY: méi; IG: no), “多” (PY: duō; IG: more), “早” (PY: zǎo; IG: early), “怎” (PY: zěn; IG: how), and “算” (PY: suàn; IG: after all), which means “总算” (PY: zǒng suàn; IG: after all). No assessment particle is found here.

As shown in Example 100, modality of usuality is added in TT2 because of the Adjunct “早” (PY: zǎo; IG: early) in ST, while no extra modality is added in TT1.

Example 100

	Text					modality
ST		我	早	就	知道!	——
	PY	wǒ	zǎo	jiù	zhī dào	
	IG	I	early	VADV	know	
	BT	I know that early on.				
TT1	I'm quite aware of that.					——
TT2	I <i>always</i> knew that.					usuality

4.6.1.3 Addition of Obligation and Readiness

In contrast to modalization (assessment of the exchange of information, viz. probability and usuality), when modulation (assessment of the exchange of goods and services, i.e. obligation and readiness) is added to the TTs, a much smaller number of the Adjuncts or assessment particles are found in ST. In most cases, no such words can be found in ST.

When modality of obligation is added in the TTs, the Adjuncts or assessment particles found in ST include “就” (PY: jiù; IG: VADV: then), “呢” (PY: ne; IG: MOD), “吧” (PY: ba; IG: MOD), “哪” (PY: na; IG: MOD), and “吗” (PY: ma; IG: MOD). When modality of readiness is added to the TTs, these words found in ST include “真” (PY: zhēn; IG: really), “吧” (PY: ba; IG: MOD), “呢” (PY: ne; IG: MOD), “吗” (PY: ma; IG: MOD), and “呀” (PY: ya; IG: MOD). Most of these words are particles rather

than adverbs functioning as Adjuncts, except for “就” (PY: jiù; IG: VADV) and “真” (PY: zhēn; IG: really).

According to Example 101, an extra modality is added to TT2, as an assessment particle “吧” (PY: ba; IG: MOD) is found in ST. This clause is addressed by Wang Lifa to the little girl being sold by her mother. The particle softens the tone of the manager, as he sympathizes the poor people but feels impotent to help them (cf. Prüss, 1983; Liang, 2007; Yu, 2007; see also Section 7.2.1.2). Here a modality shift is found together with a mood shift from imperative in ST to declarative in TT2. Both the mood and modality shifts are related to the characterization of the play.

Example 101

	Text				modality
ST		出	去	吧！	——
	PY	chū	qù	ba	
	IG	go	CV: out	MOD	
	BT	Go out.			
TT1	Out you go.				——
TT2	<i>You'd better go now.</i>				obligation

In some examples, when no such Adjuncts or assessment particles are found, the translators have still added expressions of modality (see Example 102).

Example 102

	Text									modality
ST		我	弄	不	到	手	几	两	银子,	——
	PY	wǒ	nòng	bù	dào	shǒu	jī	liǎng	yín zi	
	IG	I	get	NEG	PV	hand	some	tael	silver	
	BT	I get no taels of silver in hand								
TT1	And if I <i>can't</i> get hold of a few taels of silver,									inclination: ability
TT2	I <i>must</i> get a few taels of silver									obligation

In Example 102, the two translators have added different lexical realizations of modality based on their understanding of ST, i.e. “can’t” in TT1, which expresses inclination: ability, and “must” in TT2, which expresses obligation. This is related to the contrasts between ST and the TTs. As noted by Matthiessen (2014b: 310), the system of MODALITY is “quite variable across languages”, because “around the languages of the world there is a complementarity in the assessment of information between MODALITY and EVIDENTIALITY” (cf. Halliday and McDonald, 2004: 339-343;

Li, 2007: 134-144). We can also note that the different shifts of modality made here by the two translators lexicographically aim to guarantee the equivalence in semantics.

4.6.2 Modality Omission

Instances of modulation (obligation and readiness) in ST are more frequently omitted in the TTs, compared to omissions of modalization (probability and usuality), (see Table 4-17). However, similar to other translation shifts discussed previously, despite the type of modality being omitted lexicographically, the semantic equivalence is maintained in most cases in the TTs.

For instance, in Example 103, though modality of obligation “该” (PY: *gāi*; IG: should) in ST is omitted in TT2, the speech function of command is still translated equivalently. In TT1, the modality in ST is equivalently translated as “should”.

Example 103

	Text					modality
ST		该	外边	活动活动	去！	obligation
	PY	<i>gāi</i>	wài bian	huó dòng huó dòng	qù	
	IG	<i>should</i>	outside	do some exercises	CV	
	BT	You should do some exercises outside!				
TT1	You <i>should</i> take a walk					obligation
TT2	go somewhere else.					——

Translation strategies like dynamic equivalence, communicative translation or covert translation (cf. Nida, 1964; Nida and Taber, 1969; Newmark, 1988; House, 2001, 2015) can also be applied to explain the case in Example 104. Instead of maintaining the formal equivalence in ST, a free way of translation is used in TT1, and modality of probability — “好象” (PY: *hǎo xiàng*; IG: seem) is omitted. But it is translated equivalently as “seem to” in TT2.

Example 104

	Text					modality
ST		[Ø:我]	好象	听说	过!	probability
	PY	wǒ	<i>hǎo xiàng</i>	tīng shuō	guò	
	IG	I	<i>seem</i>	hear about	PV	
	BT	I seem to have heard about it!				
TT1	The name rings a bell.					——
TT2	<i>I seem to</i> have heard of him somewhere before.					probability

Besides, the omission of clause in the TTs (see Section 4.4) can also lead to modality omission. As shown in Example 105, the translator of TT1 has combined two

clauses into one clause, and has thus omitted a modality of readiness, i.e. “要” (PY: yào; IG: want) in ST.

Example 105

	Text						modality
ST		我	要	活的,			readiness: inclination
	PY	wǒ	yào	huó de			
	IG	I	want	alive			
	BT	I want something alive					
		[Ø:我]	可	不	要	死的	readiness: inclination
	PY	wǒ	kě	bú	yào	sǐ de	
	IG	I	but	NEG	want	dead	
	BT	I don't want something dead.					
TT1	I want something living — not a corpse.						readiness: inclination
TT2	I ordered something alive.						——
	I won't take it dead!						readiness: inclination

4.6.3 Modality Alteration

Modality alteration is concerned with the alteration or substitution of one modality in ST to another in the TTs. Only few examples of modality alteration are found in the data, including one shift from usuality to probability in TT1, and two shifts from obligation to readiness: inclination in TT1 and TT2 respectively. At the same time, changes of Subject in the clauses are often involved when these shifts take place.

In Example 106, modality alteration takes place when usuality is translated as that of probability in TT1, while equivalence of modality of usuality is maintained in TT2. In addition, with the alteration of modality, the Subject is also changed from “你” (PY: nǐ; IG: you) in ST to “nothing good” in TT1. Besides, the choice of modality in TT2, which is changed from “always” to “never”, is also not totally equivalent to ST, but the type of modality is maintained here.

Example 106

	Text									modality
ST		[Ø:你]	就	永远	交	不	了	好	运!	usuality
	PY	nǐ	jiù	yǒng yuǎn	jiāo	bù	liǎo	hǎo	yùn	
	IG	you	VADV	always	have	NEG	ASP	good	luck	
	BT	You will <i>always</i> have no good luck.								
TT1	nothing good <i>will</i> ever come your way.									probability
TT2	you'll <i>never</i> have any luck.									usuality

Modality shifts from obligation to readiness: inclination are illustrated in Example 107, 108 and 109. In Example 107, shift takes place when “得” (PY: *děi*; IG: would) is translated as “want” in TT1, with an additional change of Subject from “这” (PY: *zhè*; IG: this) to “you” also involved. However, equivalence is preserved in terms of mood type and speech function.

Example 107

	Text					modality
ST		这	得	多少	钱?	obligation
	PY	zhè	děi	duō shǎo	qián	
	IG	this	would	how much	money	
	BT	How much <i>would</i> this cost?				
TT1	How much do you <i>want</i> for it?					readiness: inclination
TT2	How much does it cost?					——

Similar to Example 107, in Example 108, the Subject is changed from “你” (PY: *nǐ*; IG: you), which is the omitted Subject in imperatives, to “I” in the declarative in TT2. Besides the modality shift, mood shift from imperative in ST to declarative in TT2 is also involved.

Example 108

	Text					modality
ST		不	能	这么	说,	obligation
	PY	bù	néng	zhè me	shuō	
	IG	NEG	can	this	say	
	BT	Can't say this.				
TT1	Not so, not so.					——
TT2	Well, I <i>wouldn't</i> say that.					readiness: inclination

In Example 109, the implied meaning of “a dog will live a good life if it is born in Beijing” in ST has been shifted to “a dog wants to be born in Beijing” in TT1, with modality shifts from obligation to readiness: inclination also being involved. However, the Subject “一条狗” (PY: *yì tiáo gǒu*; IG: one MEAS dog) is here translated equivalently as “a dog” in the TTs.

Example 109

	Text											modality
ST		[Ø:一	条	狗]	也	得	托生	在	北京城	里	嘛!	obligation
	PY	yì	tiáo	gǒu	yě	děi	tuō shēng	zài	běi jīng chéng	lǐ	ma	
	IG	one	MEAS	dog	also	need to	born	CV	Beijing city	in	MOD	
	BT	A dog also needs to be born in Beijing city.										
TT1	even a dog <i>would</i> prefer											readiness: inclination
	to be born in Beijing.											——
TT2	even a dog <i>wants</i> to be born in Beijing.											readiness: inclination

4.7 Summary

To sum up, in this chapter, I have examined the choices of THEME, MOOD and MODALITY made by the playwright and the two translators in the data of dramatic dialogue.

In terms of textual Theme, those in ST are sometimes equivalently translated, while a much larger amount of them are added in both TTs. The increase of conjunctions in the TTs reveals the typological contrast between Chinese and English, as clauses and clause complexes in Chinese are more often implicitly related with each other. While in English, the structural Themes realized by conjunctions will link up the clauses and explicitly mark out the logico-semantic relations. For continuatives that function as textual Themes, equivalence in translation is seldom found, and more of them are added to the TTs. This is related to the two translators' choices of recreating natural conversation in the dramatic context. Conjunctive Adjuncts functioning as textual Themes are also added in the TTs, despite their disappearance in ST. Their functions are similar to conjunctions, and they have played a cohesive role in the discourse.

In terms of interpersonal Theme, more of them are found in the TTs, compared to their frequency in ST. All sorts of interpersonal Themes in the TTs, except for Vocative, have outnumbered those in ST. The smaller frequency of Vocatives in the TTs reflects that both translators tend to translate such Vocatives functioning as interpersonal Themes in ST as part of Rhemes or minor clauses. Modal/comment

Adjuncts are added as interpersonal Themes in the TTs to assess the exchanges, and most of these interpersonal Themes are translated from Rhemes in ST. Finite verbal operators, though never being found in ST as a result of the typological contrast, are frequently seen in clauses of yes/no interrogative and imperative mood types in the TTs. More interrogative elements functioning as interpersonal Themes are found in the TTs, which reflects another typological difference between English and Chinese, as the *wh* elements in English also function to point out the mood type of *wh*-interrogative; while in Chinese, the interrogative elements are not given special textual status.

In terms of topical Theme, the following observations are made: (i) Equivalence of topical Themes are frequently found, while some topical Themes are used with a higher frequency and a large number of them are added to the TTs. (ii) More processes functioning as topical Themes are found in the TTs, especially in imperative moods, because imperatives in Chinese often have Subjects before Predicators, while no such Subjects are found in the unmarked jussive imperatives in English. (iii) Some topical Themes realized by participants such as “how nicely” and “what auspicious” are only found in declarative: exclamatives in the TTs, and no such equivalence is found in the Chinese ST. (iv) More marked topical Themes are found in ST rather than the two TTs. Different sorts of marked topical Themes are categorized, such as Location, Manner, Cause, Complement, etc. It is found that Locations of time and place in ST are most likely to be translated equivalently in the TTs. For other sorts of marked topical Themes in ST, they are translated as part of the Rheme, as other kinds of Theme, or omitted in the TTs.

The analysis of mood is related to the characterization of the leading characters in *Teahouse*, including Pock-Mark Liu, Wang Lifa, Master Chang, Qin Zhongyi, Kang Liu, Master Song, Eunuch Pang, Tang the Oracle, Erdez, Song Enz, Wu Xiangz, and Li San. Some frequently-occured choices of the translators are found. For instance, while translating Pock-Mark Liu’s lines being addressed to Kang Liu, the two translators tend to change interrogatives to declaratives to add more certainty, forcefulness, directness and explicitness to Pock-Mark Liu’s assertions. When translating Wang Lifa’s lines, the two translators tend to change imperatives to

declaratives or wh-interrogatives. These shifts of mood type are further related to the portrayal of characters and the tenor relationships between the characters.

Choices of moodtags are also discussed. No moodtag is found in ST, but a small number of them are found in the TTs, especially in TT2. This is because the translator of TT1 tends to use “eh?” at the end of declarative clauses, which function similarly to moodtags. It is also found that the moodtags in both TTs are translated from polar interrogatives in ST; whereas in TT2, some moodtags are also translated from declaratives in ST. Despite the similar frequency of moodtags in the TTs, both translators have made different choices of adding moodtags whenever they think it necessary for the addresser in the play to invite a verbal response from the addressee.

The analysis of modality has found that more occurrences of modality are added to the TTs, especially those of probability, usuality and readiness: ability. The preferred choices in ST and the TTs are also pointed out. For instance, in terms of probability, such choices include “要” (PY: yào; IG: will) in ST, “would” and “could” in TT1, and “must” in TT2. A large amount of modalities are used unequivocally in the TTs, with no original being found in the ST.

Following Matthiessen (2014b), different kinds of metafunctional translation shifts, i.e. theme shift, mood shift and modality shift are identified, categorized and quantified. The frequently-occurred categories of shifts are also pointed out and discussed.

For theme shift, the categories include Theme addition, Theme omission, thematized Rheme, Theme substitution, clause addition and clause omission. The overall frequencies of theme shift are similar in the two TTs, despite that various different Theme choices are found between the two TTs and the different strategies used by the two translators. Among the various types of theme shift, Theme addition and Theme substitution have the largest frequencies.

Mood shifts are also quantified and discussed in accordance with speech function. A similar frequency of mood shifts is found in the two TTs. Three kinds of shifts have contributed the largest proportion, i.e. shift from imperative to declarative, shift from polar interrogative to declarative, and the addition of clauses.

Modality shifts are categorized as modality addition, modality mission, and modality alteration. Among these three types of modality shift, modality addition has contributed the largest proportion. Only a very small amount of modality alteration is found in the two TTs, and very limited kinds of combinations of modality alteration are identified. It is also found that certain Adjuncts or assessment particles such as “反正” (PY: fǎn zhèng; IG: anyway) or “吧” (PY: ba; IG: MOD) in ST are related to the additions of modality in the TTs.

Moreover, instead of finding more differences between the two translations of *Teahouse*, such as Ren’s (2008) analyses of discourse marker and rhythm in the language of drama, which reveal the different strategies adopted by the two translators, the present study has found more common grounds for the two translations in terms of the total occurrences of theme shift and mood shift. The translation strategies adopted by the two translators are different, and the purpose of their translations are different, but the occurrences of shift in the two TTs are very similar to each other. The shift here, however, is different from errors made in translation. Equivalence cannot be maintained in all levels and dimensions, so translators have to make shifts in one dimension or two. Instead, they shift here to gain equivalence there, especially to maintain the semantic equivalence (cf. Halliday, 2009, 2012; Huang, 2016).

Chapter 5 Analysis of Dramatic Monologue²⁴

As previously discussed, in *Teahouse*, all dramatic monologues are addressed to the audience by a character called Shǎ Yáng (translated as Oddball Young and Silly Young in the two translations), who is a beggar that earns a living by chanting rhythmic storytelling²⁵.

Lao She creates Silly Young based on suggestions from the directors and actors, with the purposes of introducing the background of the times and the other characters to the audience, as well as giving more time for actors to change their make-up between the two acts (Jiao, 2007; Zhang, 2008). Acting as the very first actor that approaches the audience in this play, Silly Young chants by beating his clapper made of ox bone before the curtain rises. Then, after the curtain rises, he steps into the teahouse, interacts with the other characters, and asks for money from the manager of the teahouse. In this way, he also helps connect the plot in the three acts of the play.

The complete dramatic monologue in *Teahouse* is selected for the analysis in this chapter. All the lines by Silly Young are divided into clause complexes and ranking clauses. The numbers of ranking clauses in ST, TT1, and TT2, i.e. the volume of text to be analyzed, are 155, 138 and 140 respectively. The systems of THEME, TAXIS and LOGICO-SEMANTIC TYPE are to be examined.

5.1 Thematic Analysis

Figure 5-1 sketches the frequency of different types of Theme in the data. Compared to the two translations, ST has the smallest number of occurrence of textual Theme, interpersonal Theme and marked topical Theme (see Figure 5-1). For unmarked topical Theme, the frequency of ST is then much larger than those of the two TTs. The following sections will relate and illustrate these quantitative differences in detail.

²⁴ Part of this chapter will be published in *Perspectives from Systemic Functional Linguistics*, which is co-edited by Akila Sellami Baklouti and Lise Fontaine.

²⁵ Since the Ming Dynasty and before the year of 1949, these professional beggars do not beg for food, instead, they ask for money. The rhythmic storytelling they chant is called “数来宝” (shǔ lái bǎo) or “快板” (kuài bǎn) in Chinese. They use simple and humorous words, sometimes vulgar and obscene, which are composed in a rhymed and rhythmic pattern. The instrument they use can be either bamboo sticks or two pieces of ox bones decorated with little bells. They may not have a fixed place for performance, so they make their rounds from shop to shop (cf. Lian, 2012; Shih, 2012).

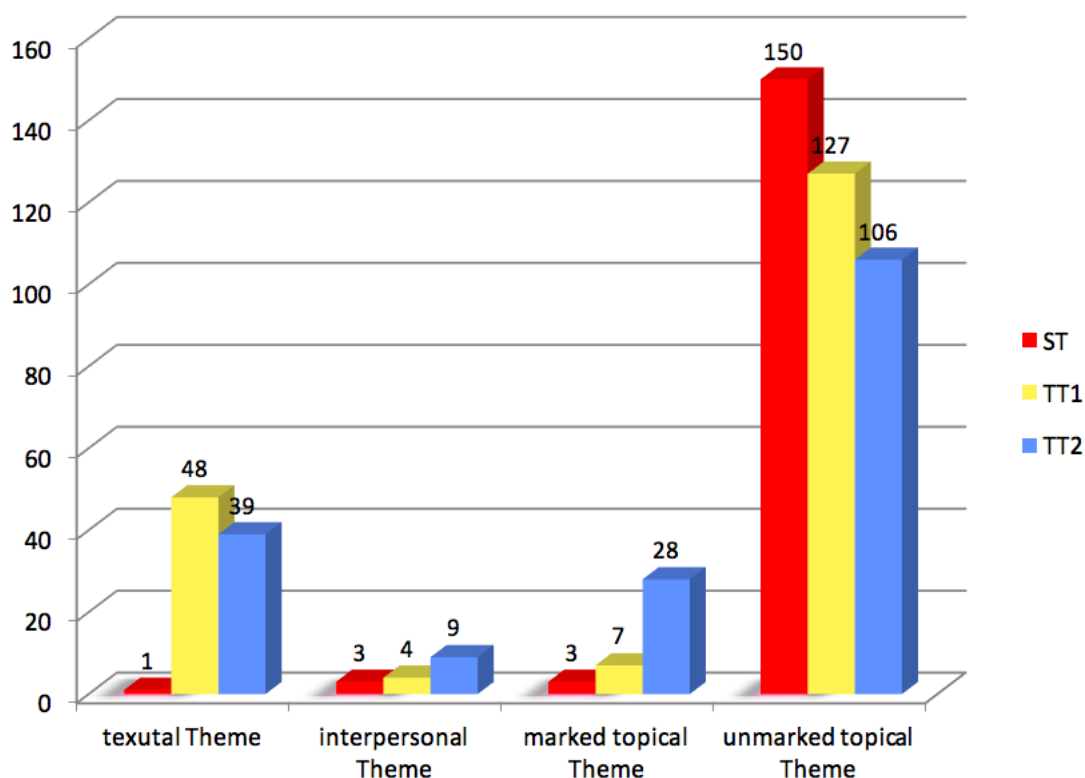


Figure 5-1 Frequency of different types of Theme
in the analysis of dramatic monologue

5.1.1 Analysis of Textual Theme

Similar to the analysis of dramatic dialogue, a large amount of different thematic choices are also found between ST, TT1, and TT2. In Table 5-1, I have listed all the textual Themes found in the data, from which we can see that there is hardly any equivalent choice of Theme between ST and the two TTs. The general pattern is that a much larger number of textual Themes are added in the TTs, which is similar to the findings in the analysis of dramatic dialogue (see Chapter 4) or various previous studies on translation between Chinese and English (e.g. Wang, 2015). The frequency of textual Themes is also different between the two TTs, while a larger number of them are found in TT1.

Table 5-1 Distribution of textual Theme in the analysis of dramatic monologue

ST	Freq.	TT1	Freq.	TT2	Freq.
自从 (PY: zì cóng; IG: since)	1			since	1
		and	21	and	7

		but	9	but	9
		so	4	so	3
		if	3	if	1
		as	2		
		but if	1		
		well	1		
		when	1	when	4
		while	1	while	2
		that	1		
		then	1	then	1
		still	1		
		or	1		
		though	1		
				till	3
				for	2
				nor	1
				after all	1
				ah	1
				even	1
				now	2

Table 5-2 Frequency of textual Theme in the analysis of dramatic monologue

	ST	TT1	TT2
conjunction	1	47	34
continuative	0	1	3
conjunctive Adjunct	0	0	2
Total	1	48	39

As previously discussed, conjunction, continuative and conjunctive Adjunct can all function as textual Themes. From Table 5-2, we can see that most textual Themes in the TTs are conjunctions, such as “and”, “but”, “if”, “when”, etc., which are added by the two translators, despite the fact that there is only one conjunction in ST, namely “自从” (PY: zì cóng; IG: since). The addition of conjunctions in the TTs has revealed the typological differences between Chinese and English, as it is a general feature for Chinese to use fewer conjunctions (cf. Chao, 1968: 790-795; Li and Thompson, 1981: 631-656; Li, 2007: 172-173). In Example 1, conjunctions, namely “But if” in TT1 and “But” in TT2 (in bold for emphasis), are found in the TTs instead of ST. In addition, an additional continuative — “Well” is also added in TT1.

Example 1

ST 没 有 钱 的 只 好 白 瞧 着。

PY méi yǒu qián de zhǐ hǎo bái qiáo zhe

IG NEG have money SUB have to NEG look VPART

BT People without money have to look.

TT1 **But** if you're broke. ...

Well, watching's free.

TT2 **But** [Ø: there is] not a crumb for those who cannot pay.

Besides, the low frequency of conjunctions as textual Theme in ST is also due to the constraint of the register. Because the limerick style of story telling in ST is written to be chanted in accordance with a certain rhythm, and it needs to rhyme in every two lines, conjunctions will be redundant, and are thus omitted. Comparatively speaking, more conjunctions are found in TT1 rather than TT2, as a result of the translator's preference of using more conjunctions.

Continuatives and conjunctive Adjuncts are not found in ST, and their occurrence in the TTs is quite small. These choices are rather the translators' preferences (also see Example 1 for the addition of “well” in TT1). In Example 2, a continuative — “Ah” is added only in TT2, and is used here to initiate a statement for Silly Young to start chanting and asking for money.

Example 2

ST 明天 好，

PY míng tiān hǎo

IG tomorrow good

BT Tomorrow is good.

TT1 Tomorrow's fine,

TT2 **Ah**, tomorrow'll be beautiful,

The translator of TT2 has a preference of using more continuatives, compared to the translator of TT1. As shown in Example 3, a continuative is added in TT2 for Silly Young to initiate his statement and to draw the little girl — his addressee's attention, even though no equivalent continuative is used in ST.

Example 3

ST 小 姑娘， 别 这样，

PY xiǎo gū niang bié zhè yàng

IG little girl NEG this

BT Little girl, don't be like this.

TT1 Sweet young lady, dry your eyes;

TT2 **Now**, little girl, don't be so forlorn,

Conjunctive Adjuncts are only found in TT2, and are used by the translator to cohesively relate to the preceding text. Semantically, their function is similar to that of conjunction (cf. Halliday and Matthiessen, 2014: 107-110). In Example 4, the translator of TT2 adds “after all” to the second half of the sentence, to logico-semantically link the clause to the previous one, and to build a parallel structure with the previous half of the line — “With the crowd of well-wishers, I'll now mingle”. In addition, the two paralleled parts also rhyme with each other with the help of “mingle” and “jingle”. It is in this way that the rhymed couplet of ST is recreated.

Example 4

ST [Ø:我] 编 点 新 词

PY wǒ biān diǎn xīn cí

IG I make up some new words

BT I make up some new words.

ST 我 也 了不起。

PY wǒ yě liǎo bù qǐ

IG I also great

BT I am also great.

TT1 I'm good at rhymes.

TT2 **After all**, I'm great at making up some jingle!

5.1.2 Analysis of Interpersonal Theme

The interpersonal Themes are listed in Table 5-3. Based on the categorization of the different types of interpersonal Themes in Table 5-4, we can see that only one

interrogative element — “哪位” (PY: nǎ wèi; IG: which) and two Vocatives — “小姑娘” (PY: xiǎo gū niang; IG: little girl) are found in ST (see Table 5-3). However, more types of interpersonal Themes are added in the TTs, especially in TT2, for example, Finite verbal operators like “would” and “don’t”, modal/comment Adjuncts like “never” and “no wonder”, Vocatives like “old timer there” and “Manager Wang”.

Table 5-3 Distribution of interpersonal Theme in the analysis of dramatic monologue

ST	Freq.	TT1	Freq.	TT2	Freq.
哪位 (PY: nǎ wèi; IG: which)	1				
小姑娘 (PY: xiǎo gū niang; IG: little girl)	2	sweet young lady	2	little girl	2
		old timer there	1		
		would	1		
		don’t	1	don’t	3
				never	1
				no wonder	1
				Manager Wang	1

Table 5-4 Frequency of interpersonal Theme in the analysis of dramatic monologue

	ST	TT1	TT2
Vocative	2	3	3
Finite verbal operator	0	1	4
interrogative element	1	0	0
modal/comment Adjunct	0	0	2
Total	3	4	9

These Finite verbal operators are added as a result of typological variations. As there is no Finite in Chinese, translators have to add Finites as interpersonal Themes in the TTs when they are translating imperatives with negative polarity or interrogatives from Chinese to English. In Example 5, while translating “哪位” (PY: nǎ wèi; IG: which) from an interrogative clause in ST, both translators have added “would” that functions as interpersonal Themes. A mood shift from interrogative: wh- to interrogative: yes/no is also involved here in this example. Moreover, an additional Vocative “old timer there” is also added in TT1.

Example 5

ST 哪位 爷，愿意 听，

PY nǎ wèi yé yuàn yì tīng

IG which gentleman want to hear

IG: Which gentleman want to hear?

TT1 Old timer there, **would** you like to hear the scene / About Yang Yanzhao and Mu Guiying?

TT2 **Would** you like a story to cheer you up / Of heroes and heroines,

For the modal/comment Adjuncts that are added as interpersonal Themes in TT2, they are largely due to the translator's personal choices. As we can see in Example 6, the translator of TT2 adds “no wonder” to express his assessment to the proposition that the empress dowager is angry. Besides, we can also relate these different choices in systems like EVIDENTIALITY (cf. Halliday & Matthiessen 2014; Martin & White 2005).

Example 6

ST [Ø:这件 事] 气 得 太后

PY zhè jiàn shì qì de tài hòu

IG this MEAS event enrage VPART empress dowager

BT This event has enraged the empress dowager.

ST [Ø:太后] 咬 牙

PY tài hòu yǎo yá

IG empress dowager bite teeth

BT The empress dowager bites her teeth.

ST [Ø:太后] 切 齿

PY tài hòu qiè chǐ

IG empress dowager grind teeth

BT The empress dowager grinds her teeth.

TT1 She raged,

she ground her teeth

and cursed.

TT2 **No wonder** the Empress Dowager was enraged.

As illustrated previously in Example 5, Vocatives can also be added in the two TTs. These Vocatives can be borrowed from the Subject in ST, like in Example 7, the translator of TT2 has translated “王掌柜” (PY: wáng zhǎng guì; IG: Manager Wang), which functions as the unmarked topical Theme in ST as the interpersonal Theme, i.e. “Manager Wang” in TT2, as the next several clauses are all addressed to the manager of the teahouse, the interpersonal Theme can in this way mark out the hearer onstage explicitly. The translator of TT1, on the other hand, has put the Vocative — “Proprietor Wang” in Rheme position.

Example 7

ST 王掌柜，大发财，

PY wáng zhǎng guì dà fā cái

IG Manager Wang big make fortune

BT Manager Wang will make a great fortune.

TT1 You’ve made your pile, <<if I’m not wrong,>> / Of silver and gold,
Proprietor Wang.

TT2 **Manager Wang**, for you these seem profitable times,

5.1.3 Analysis of Topical Theme

The topical Themes in the data of dramatic monologue are summarized in Table 5-5, from which we can see that the two translators have various choices while translating topical Themes in ST. For instance, the topical Theme in ST can be rendered equivalently in the TTs, such as “我” (PY: wǒ; IG: I) and “I”. Some minor changes can be made while translating a topical Theme, such as “王掌柜” (PY: wáng zhǎng guì; IG: Manager Wang) in ST, “our old proprietor” and “old Proprietor Wang” in TT1, “poor old Wang” in TT2. However, even equivalence can be achieved while translating these topical Themes, their frequency between ST and the two TTs can somehow still be different.

In addition, topical Themes in ST can also be left untranslated, and there is no equivalence for many of them in Table 5-5, such as “洋人” (PY: yáng rén; IG: foreigner), and “朝 中” (PY: chāo zhōng; IG: imperial court in).

It is also found that in both TTs, especially in TT2, the translators have added many additional topical Themes. Some of these topical Themes can be traced back to the Rhemes in ST, some are the combination of several topical Themes in ST, while some are never found in ST. Example 8 shows how the topical Themes in ST, i.e. “天” (PY: tiān; IG: heaven) and “地” (PY: dì; IG: earth) are combined into the topical Theme in TT2 — “What in the heavens above or the earth below”. While in TT1, the topical Theme — “the country” is translated neither from the Themes nor the Rhemes in ST.

Example 8

ST 天 可怜，

PY tiān kě lián

IG heaven pitiful

BT The heaven is pitiful.

ST 地 可怜，

PY dì kě lián

IG earth pitiful

BT The earth is pitiful.

ST 就是 官 老爷 有 洋 钱。

PY jiù shì guān lǎo ye yǒu yáng qián

IG only official master have foreign money

BT Only the officials have foreign money.

TT1 **The country** too's in a terrible mess,

Though **the Big Shots** roll in foreign cash.

TT2 **What in the heavens above or the earth below**, Can stop the officials from having all the dough?

Different kinds of translation shift can also be found in the data of dramatic monologue, and are with different proportions. In Section 5.2, I will illustrate and quantify these shifts.

Table 5-5 Distribution of topical Theme in the analysis of dramatic monologue

ST	Freq.	TT1	Freq.	TT2	Freq.
我 (PY: wǒ; IG: I)	19	I	14	I	12
大 茶馆 (PY: dà chá guǎn; IG: big teahouse)	9	old Yutai	1	this great teahouse	1
茶馆 (PY: chá guǎn; IG: teahouse)	3	old Yutai Teahouse	1	the old Yutai	2
老 茶馆 (PY: lǎo chá guǎn; IG: old teahouse)	1	the old teahouse	1	his teahouse	2
老 裕泰 (PY: lǎo yù tài; IG: old Yutai)	2	his place	1		
王掌柜 (PY: wáng zhǎng guì; IG: Manager Wang)	12	our old proprietor	2	Manager Wang	4
		old Proprietor Wang	1	poor old Wang	1
您 (PY: nín; IG: you [HON])	9	you	10	you	3
你 (PY: nǐ; IG: you)	1				
有的 (PY: yǒu de; IG: some)	7	some of them	2	some	2
		some folks	1	others	2
		some	1	another	1
人人 (PY: rén rén; IG: everyone)	5	the people	1	everyone	1
大家 (PY: dà jiā; IG: everyone)	1	a lot of people	1	men	1
人 (PY: rén; IG: people)	2				
他 (PY: tā; IG: he)	5	he	4	he	1
文 武 官 (PY: wén wǔ guān; IG: civil military minister)	3	our Ministers, military and civil		mandarins and generals	1
乡 村 里 (PY: xiāng cūn lǐ; IG: village in)	3				
她 (PY: tā; IG: she)	3	she	6	she	2
金 银 财 宝 (PY: jīn yín cái bǎo; IG: gold silver treasure)	2			gold and silver	1
金 银 元 宝 (PY: jīn yín yuán bǎo; IG: gold silver ingot)	1				
军 阀 (PY: jūn fá; IG: warlord)	3	the bloody warlords	2	warlords	2
				one warlord	1
洋 人 (PY: yáng rén; IG: foreigner)	3				

明天 (PY: míng tiān; IG: tomorrow)	3	tomorrow	2	tomorrow	2
外国 货 (PY: wài guó huò; IG: foreign goods)	2	foreign goods	1	foreign goods	1
朝 中 (PY: cháo zhōng; IG: imperial court in)	2				
谭嗣同 (PY: tán sì tóng; IG: Tan Sitong)	2	Tan Sitong	1	Tan Sitong	1
这 件 事 (PY: zhè jiàn shì; IG: this MEAS matter)	2	this	3		
太后 (PY: tài hòu; IG: empress dowager)	2	the Empress Dowager	1	the Empress Dowager	1
哪位 (PY: nǎ wèi; IG: which)	2				
数来宝 的 (PY: shǔ lái bǎo de; IG: rhythmic storytelling SUB)	2			a beggar	1
民国 (PY: mín guó; IG: republic)	2	the country	1	the country the Republic China	1 1 1
大兵 (PY: dà bīng; IG: soldier) 兵 (PY: bīng; IG: soldier)	1 1	the soldiers	1		
国民党 (PY: guó mín dǎng; IG: Kuomintang)	2	the Kuomintang	1	the KMT	1
天 (PY: tiān; IG: heaven)	2				
别 (PY: bié; IG: NEG)	2				
茶座 (PY: chá zuò; IG: seats)	1				
穿章打扮 (PY: chuān zhāng dǎ bàn; IG: dress)	1				
蚰蚰 蝈蝈 (PY: yōu yōu guō guō; IG: crickets katydids)	1	crickets and katydids	1		
没有 钱 的 (PY: méi yǒu qián de; IG: NEG have money SUB)	1	the poor	1	the poor	1
干 炸 丸子 (PY: gān zhá wán zi; IG: dry fried meatball)	1			tasty meat balls	1
莫 谈 (PY: mò tán; IG: NEG talk)	1				

国家 事 (PY: guó jiā shì; IG: state affair)	1	state affairs	1	matters there	1
黄 龙 旗 子 (PY: huáng lóng qí zi; IG: yellow dragon flag)	1	the Emperor's prestige	1		
最 苦 (PY: zuì kǔ; IG: the most painful)	1				
官 儿 (PY: guān er; IG: official) 就是 官 老 爷 (PY: jiù shì guān lǎo ye; IG: only officials)	1 1	the Big Shots	1		
百 姓 (PY: bǎi xìng; IG: common people)	1	the common folk	1		
这 些 事 (PY: zhè xiē shì; IG: these events)	1	these			
辕 门 斩 子 (PY: yuán mén zhǎn zǐ; IG: name of an opera)	1				
现 而 今 (PY: xiàn ér jīn; IG: now)	1	now	1	now	1
胳膊 (PY: gē bo; IG: arm)	1				
白 脸 的 (PY: bái liǎn de; IG: white face SUB)	1				
黑 脸 的 (PY: hēi liǎn de; IG: black face SUB)	1				
赵 (PY: zhào; IG: Zhao)	1	Zhao	1	Zhao	1
孙 (PY: sūn; IG: Sun)	1	Sun	1	Sun	1
赵 钱 孙 李 (PY: zhào qián sūn lǐ; IG: Zhao Qian Sun Li)	1				
谁 (PY: shuí; IG: who)	1			who	1
粮 食 牲 口 (PY: liáng shí shēng kǒu; IG: grain cattle)	1			their grain and beasts	1
后 边 (PY: hòu biān; IG: back)	1				
大 学 生 (PY: dà xué shēng; IG: college student)	1	college students	2		
树 木 (PY: shù mù; IG: tree)	1			trees	1
叶 儿 (PY: yè er; IG: leaf)	1				

甬 说 (PY: bēng shuō; IG: NEG say)	1				
那 日本 兵 (PY: nà rì běn bīng; IG: that Japanese soldier)	1			the Japs	1
好 八路 (PY: hǎo bā lù; IG: beloved Eighth Route Army)	1	the Eighth Route Army	1		
地 (PY: dì; IG: land)	1				
黑 (PY: hēi; IG: dark)	1				
苦 水 (PY: kǔ shuǐ; IG: bitter water)	1				
甜水 (PY: tián shuǐ; IG: sweet water)	1				
谁 (PY: shuí; IG: who)	1				
		it	7	it	2
		there	7	there	2
		they	6		
		watching	1		
		come in	1		
		play	1		
		losers	1		
		the local peacocks	3		
		listen	1		
		opium	1		
		poor peasants	1	the peasants poor peasants	1 1
		the rich	1	the rich	1
		Liang Qichao and Kang Youwei	1	Kang Youwei Liang Qichao	1 1
		reform	2	the movement	2
		the less	1		
		the longer	1		
		clack	1		
		all I own	1		
		my clapper	1		
		tongue	1		
		the Great Qing Dynasty	1	the Great Qing Empire	1
		all his effort	1	all his efforts	1
		the next one	1		
		in order to fight	1	in order to fight	1

		wily old foreigners' business	1		
		a bunch of those soldiers out for blood	1		
		here	1	here	3
		may	1		
		an old tree's limbs	1	their sap	1
		an old man's back	1	their backs	1
		a threadbare jacket	1	his shabby winter jacket	1
		eight years	1		
		their only choice	1		
		victory	1	the Eighth Route Army's victories	1
		troubles	1		
		neither he nor I	1		
		nothing	1		
		dry	1		
		the sun	1		
		from the Western Hills	1		
				from shop to shop	1
				trade	1
				lots of tea	1
				with tea and snacks	1
				pomp	1
				manners	1
				everything all	1 1
				even clearing the throat	1
				above all else	1
				discuss	1
				we	1
				faced by foreign armies	1
				with opium thrown in	1
				the peasants' plight	1

			such changes	1
			talking too freely	1
			into the teahouse	1
			for you	2
			be	2
			life	1
			our pigtails	1
			with heads	1
			with tails	1
			civil wars	1
			wars	1
			the war	1
			to foreign countries	1
			armies	1
			with well-spoken students	1
			pray	1
			no brutish soldiers	1
			wrecking the teahouse	1
			with the crowd of well-wishers	1
			all your dreams	1
			cannons	1
			for your grand opening	1
			those	1
			for those who survived	1
			his money	1
			hoping against hope	1
			the day	1
			to Old Beijing	1
			keeping alive	1
			no matter what	1
			what in the heaven above or the earth below	1
			let	1
			water from the Western Hills	1

				that water	1
				all who drink it	1

Table 5-6 Frequency of topical Theme in the analysis of dramatic monologue

	ST	TT1	TT2
participant	147	122	107
process	4	5	5
circumstance	4	7	22
Total	155	134	134

Table 5-7 Frequency of marked and unmarked topical Theme in the analysis of dramatic monologue

	ST	TT1	TT2
marked topical Theme	3	7	28
unmarked topical Theme	152	127	106
Total	155	134	134

We can also categorize topical Themes in accordance with participant, process or circumstance (see Table 5-6), and then differentiate them as marked or unmarked (see Table 5-7). From the two tables, we can see that more marked topical Themes are found in TT1 and TT2. For TT2, it is because the translator has deliberately selected various circumstances or Complements as marked topical Themes. Therefore, a much larger number of marked choices are found here in TT2. For instance, in Example 9, the translator of TT2 chooses “Tasty meat balls” as the marked topical Theme, so as to put “claim” in the culminative position, and to rhyme “claim” with “game” from the previous line.

Example 9

ST [Ø:您] 赌 一 卖 (碟) 干 炸 丸子

PY nín dǔ yí mài dié gān zhá wán zi

IG you (HON) bet one plate dry fried meatball

BT You bet for a plate of meatballs.

TT1 and [Ø: you] play / For a plate of meatballs —

losers pay.

TT2 Tasty meat balls, the winners claim.

By the same token, a smaller number of participants are also found in TT1, compared to ST. It is because TT1 tends to be epitomized while translating some

clauses that are similar in structure. Example 10 shows how four clauses in ST are rendered as one clause in TT1, with the paralleled clauses in ST being summarized and condensed.

Example 10

ST 茶座 多,

PY chá zuò duō

IG seat many

BT There are many seats.

[Ø:大 茶馆] 真 热闹,

PY dà chá guǎn zhēn rè nao

IG big teahouse really bustling

BT The big teahouse is really bustling.

[Ø:大 茶馆] 也 有 老 来

PY dà chá guǎn yě yǒu lǎo lái

IG big teahouse also have old MOD

BT The big teahouse also has old people.

[Ø:大 茶馆] 也 有 少;

PY dà chá guǎn yě yǒu shào

IG big teahouse also have young

BT The big teahouse also has young people.

TT1 There's lots of seats and lots of fun, And lots of folk both old and young;

TT2 Trade is brisk,

lots of tea [Ø: are] sold,

Everyone [Ø: is] welcome, young and old.

In ST and TT1, a much fewer amount of marked topical Themes (three and eight respectively) are found, compared to TT2. The purposes for choosing the marked choices, however, are still to rhyme the two couplets, or to make the storytelling rhythmic and chantable. In Example 11, the writer of ST puts “这些 事” (PY: zhè xiē shì; IG: these matter) at the beginning of the clause, and puts this Complement in

marked position, instead of choosing the unmarked way of “别 多 说 这些 事” (PY: bié duō shuō zhè xiē shì; IG: NEG much talk these matter). Together with the next line “说 着 说 着 就 许 掉 脑 壳” (PY: shuō zhe shuō zhe jiù xǔ diào nǎo ké; IG: say VPART say VPART VADV perhaps lose head), the couplets sound smoothly in this way. Similarly, in TT1, “the less” becomes the marked topical Theme, while “reform” is in culminative position, so as to form a consonance with “harm” in the next line.

Example 11

ST 这些 事, 别 多 说,

PY zhè xiē shì bié duō shuō

IG these matters NEG much say

BT Don't say too much about these matters.

TT1 So **the less** you say about reform.

TT2 But I'd better stop.

More marked topical Themes are found in TT2, which indicates that the translator's concern of performability as well as the expression plane of language while translating the rhymed couplets in the dramatic monologue. In most cases, the translator of TT2 chooses to adopt this translation strategy in consideration of the rhyming pattern. As shown in Example 12, “For you” is put in thematic position in TT2, while “times” is in culminative position, so that “times” can rhyme with “rhymes” in the next line. We can see that the translator of TT2 chooses choices such as “These seem profitable times for you.” and “You are rich.” on purpose, whereas other potential choices may not be suitable for the rhyming pattern. The translator of TT1, on the other hand, chooses “You” as the unmarked topical Theme of the clause, which is equivalent to the choice in ST, i.e. “您” (PY: nín; IG: you [HON]). Because “You've got money” is in the first half of the line of the limerick, i.e. “You've got money, but all I own Is a hungry ballad-monger's tongue.”, the translator thus does not have to rhyme “money” with other lexical choices.

Example 12

ST 您 有 钱,

PY nín yǒu qián

IG you (HON) have money

BT You have money,

TT1 You've got money,

TT2 Manager Wang, **for you** these seem profitable times,

5.2 Theme Shift

Similar to Section 4.2 in the last chapter, the different kinds of theme shift are identified and quantified in Table 5-8, with more delicate categories of theme shifts also being provided.

Table 5-8 Different types of theme shift in the analysis of dramatic monologue

Types of theme shift		freq.in TT1	freq. in TT2
Theme addition	conjunction	44	37
	continuative	1	2
	modal/comment Adjunct	0	2
	Finite verbal operator	2	4
	Vocative	1	1
	participant	1	0
	circumstance	1	3
Theme omission		9	25
thematized Rheme		19	26
Theme substitution		48	38
clause addition		9	13
clause omission		15	5
Total		150	156

From the table, we can see that a similar number of theme shifts are found in both TT1 and TT2 (150 and 156 respectively). For both TTs, Theme addition has the largest frequency (50 and 49), while the second-frequent type is Theme substitution (48 and 38).

5.2.1 Theme Addition

Among the different types of Theme addition, the addition of conjunctions is the most frequently found, which further reveals the typological differences between Chinese and English, and is also shown in other studies.

Among the different conjunctions being added, “and” and “but” have the largest proportion. Such conjunctions can play their parts in cohesion, and link the clause with the previous discourse. In Example 13, both translators add “but” to show the adversative relation.

Example 13

ST [Ø:他] 动 脑筋,

PY tā dòng nǎo jīn

IG he use brain

BT He uses his brain.

ST [Ø:他] 白 费 力,

PY tā bái fèi lì

IG he NEG waste strength

BT He wastes his strength.

TT1 But all his effort is in vain;

TT2 But all his efforts, alas, are looking pretty thin,

Some additions, such as those of continuative, modal/comment Adjunct, Vocative, participant, circumstance are largely the translators’ personal preference. In Example 14, no Vocative is found in ST, in which “王掌柜” (PY: wáng zhǎng guì; IG: Manager Wang) functions as the topical Theme of the clause. In the two TTs, “Manager Wang” is translated as Vocatives, because Silly Young here addresses these clauses to Manager Wang on stage, so as to ask some money from him. The translator of TT1 puts “Proprietor Wang” at the end of the clause, in order to rhyme “Wang” with “tongue” from the next line. However, in TT2, “Manager Wang” occupies the thematic position, and “times” is used at the end, so as to rhyme with “rhymes” in the next line. Like many of the shifts found in the data of dramatic monologue, they are largely motivated, in that they reflect the translators’ concern of the register and the expression plane of language, i.e. to recreate the rhythmic and rhymed way of storytelling in the translations. Therefore, to make the TTs chantable for performance, they choose words that rhyme with each other and put them at the end of the line, despite the various changes made to the Theme and Rheme positions, take “sold” and “old” in TT2 that rhyme with each

other for example. In other words, the shifts here at lexicogrammatical strata is to maintain the equivalence elsewhere (cf. Halliday, 2009, 2012).

Example 14

ST 王掌柜， 大 发 财

PY wáng zhǎng guì dà fā cái

IG Manager Wang big make fortune

BT Manager Wang make a big fortune.

ST 金 银 元宝 一齐 来。

PY jīn yín yuán bǎo yì qí lái

IG gold silver ingot together come

BT Gold, silver and ingot will come together.

TT1 You've made your pile, <<if I'm not wrong,>> // Of silver and gold, Proprietor Wang.

TT2 Manager Wang, for you these seem profitable times,

5.2.2 Theme Omission

In ST, similar ideas are frequently repeated in several contiguous clauses. Such information may not necessarily be repeated in the translation. Therefore, many Themes are omitted when two or more clauses in ST are combined into one clause in the TTs.

Example 15

ST 人 老

PY rén lǎo

IG man old

BT Man is old.

ST [Ø:人] 毛 腰

PY rén máo yāo

IG man bend back

BT Man bends his back.

ST [Ø:人] 把 头 低

PY rén bǎ tóu dī

IG man CV head lower

BT Man lowers his head.

TT1 An old man's back is bent with care.

TT2 When men are old,
their backs are bent.

Example 15 shows how Themes, especially topical Themes, are omitted when clauses with similar meaning in ST are combined in the TTs. In TT1, the three clauses in ST are reduced to one clause. Two topical Themes, i.e. “人” (PY: rén; IG: man) are omitted, while one is replaced by “an old man's back”, which is translated from part of the Rheme in the second clause of ST. In TT2, one topical Theme in ST is omitted, while one is replaced by “their backs”.

Most of the omitted topical Themes in the data are participants, while there is only one example of process being omitted in TT1. In Example 16, the process that functions as the topical Theme, i.e. “莫谈” (PY: mò tán; BT: don't discuss) is omitted in TT1, when shift of mood type from imperative to declarative is involved. In TT2, the process “discuss” is still in the thematic position, and is partly translated in an equivalent way, whereas “莫” (PY: mò; IG: NEG) is translated as “never” — a modal Adjunct, resulting in a modality shift.

Example 16

ST 莫 谈 国 事

PY mò tán guó shì

IG NEG discuss state affair

BT Don't discuss state affairs.

ST 您 得 老 记 着。

PY nín děi lǎo jì zhe

IG you (HON) have to always remember VPART

BT You have to always remember.

TT1 You'd better not talk about affairs of state.

TT2 Never, <<if you please,>> discuss affairs of state.

5.2.3 Thematized Rheme

Some examples of thematized Rheme, especially those in TT1, are rather unmotivated. In Example 17, the translator of TT1 chooses “my clapper” to be the topical Theme, which is translated from part of the Rheme “竹板” (PY: zhú bǎn; IG: bamboo clapper) in ST.

Example 17

ST [Ø:我] 打 竹 板

PY wǒ dǎ zhú bǎn

IG I beat bamboo clapper

BT I beat the bamboo clapper.

TT1 My clapper clacking,

TT2 Beating my clappers,

However, in TT2, most choices of thematized Rheme are related to the translators' increased use of marked topical Themes. According to Example 18, in ST, the character “京” (PY: jīng; IG: Beijing) in “北京” (PY: běi jīng; IG: Beijing) rhymes with “兵” (PY: bīng; IG: soldier) in the next line of the limerick. Both translators try to recreate the rhyme scheme when translate ST into English. In TT1, “Beijing” rhymes with “everything”; while in TT2, the circumstance — “to Old Beijing” is translated as the Theme in the clause, with “the KMT” being put at the end in culminative position, so as to rhyme “KMT” with “be”.

Example 18

ST 国民党， 进 北京，

PY guó mín dǎng jìn běi jīng

IG Kuomintang enter Beijing

BT Kuomintang enters Beijing.

TT1 Now the Kuomintang are in Beijing,

TT2 Then to Old Beijing came the KMT!

5.2.4 Theme Substitution

As previously discussed in Chapter 4, Theme substitution is similar to thematized Rheme. Their difference lies in that the part substitutes the Theme does not from the Rheme, but from somewhere else not found in ST.

The translators may use a synonym or a related word/phrase to replace the Theme in ST. As shown in Example 19, “茶馆” (PY: chá guǎn; IG: teahouse) is changed to “Manager Wang” in TT1 and “his place” in TT2. Both of the two choices are related to the original one, as “Manager Wang” is the proprietor of the teahouse, while “his place” also means the same teahouse.

Example 19

ST 茶馆 好像 大学堂,

PY chá guǎn hǎo xiàng dà xué táng

IG teahouse be like college

BT Teahouse is like a college.

TT1 [Ø: Manager Wang] Has turned his shop into a seat of learning.

TT2 His place has the air of a boarding school.

When translating existential clauses in Chinese (or relational: existential according to Halliday and McDonald, 2004: 364-366), translators may replace the circumstance, which functions as the unmarked topical Theme in ST with “there” in the TTs. Typological difference between Chinese and English is found here. This typological difference can be illustrated in Example 20, where the translator of TT1 substitutes the original Theme “大 茶馆” (PY: dà chá guǎn; IG: big teahouse) with “there”. The translator of TT2, on the other hand, makes another choice, which is to change the existential clause to another process type, such as relational: identifying as shown in the example.

Example 20

ST [Ø:大 茶馆] 有 提 笼

PY dà chá guǎn yǒu tí lóng

IG big teahouse have carry cage

BT Big teahouse has people carrying bird cages.

ST [Ø:大 茶馆] 有 架 鸟

PY dà chá guǎn yǒu jià niǎo

IG big teahouse have carry bird

BT Big teahouse has people carrying birds.

TT1 There's birds,

TT2 This is where bird fanciers meet,

5.2.5 Clause Addition

For the clauses being added to the TTs, their equivalents cannot be found in ST. They are added by the translators in consideration of the register, and will play their parts in the rhyming scheme. In Example 21, the translator of TT2 adds a clause — “cash in his hat” to rhyme with “chat” in the previous line.

Example 21

ST 穿章打扮 一 人 一 个 样

PY chuān zhāng dǎ ban yì rén yí ge yàng

IG dress one person one MEAS look

BT One person has one way of wearing clothes.

TT1 There isn't two that look the same.

TT2 Each in his gown,

cash in his hat.

The translators can also repeat some clauses that are with similar meanings. For instance, in Example 22, two additional clauses — “or hum” and “others sit” are added in TT2. They help to make this line rhythmic and of the same length with the other lines. The translator of TT1, on the other hand, chooses to translate in a more equivalent way, and no extra clause is thus added here in this example.

Example 22

ST 有的 说,

PY yǒu de shuō

IG some talk

BT Some talk.

ST 有的 唱，
 PY yǒu de chàng
 IG some sing
 BT Some sing.
 TT1 Some of them talk,
 and some of them sing —
 TT2 Some sing,
 or hum,
 other sit
 and chat,

We can also note that minor clauses, such as “Hey!” and “Humph!” are only added in TT1 to draw readers’ attention when Silly Young is changing his topic during his chanting.

5.2.6 Clause Omission

Clauses in ST that are explanatory or repetitive tend to be omitted in the TTs. In Example 23, two clauses in ST have elaborated the miserable life in the countryside, viz. “没 吃” (PY: méi chī; IG: NEG food) and “没 喝” (PY: méi hē; IG: NEG drink). Both translators have omitted these two clauses, and combined their meanings with “the sorriest ones” and “the peasants’ plight” respectively in the previous clauses.

Example 23

ST 最 苦 是， 乡 村 里
 PY zuì kǔ shì xiāng cūn lǐ
 IG most bitter be village in
 BT The bitterest place is the village.
 ST [Ø:农民] 没 吃
 PY nóng mín méi chī
 IG peasants NEG food
 BT The peasants have no food.
 ST [Ø:农民] 没 喝
 PY nóng mín méi hē

IG peasants NEG drink

BT The peasants have no drink.

ST [Ø:农民] 逼 得 卖 儿 女。

PY nóng mǐn bī de mài ér nǚ

IG peasants force VPART sell son daughter

BT The peasants are forced to sell their sons and daughters.

TT1 Poor peasants — they're the sorriest ones —

They're forced to sell their daughters and sons.

TT2 The peasants' plight, words cannot say,

Forced to sell their children,

there's no other way.

Ten more similar omissions of the repetitive clauses are found in TT1, which is related to the smaller number of participants functioning as topical Themes and is a further proof of how paralleled clauses in ST are condensed in TT1 (see also Example 10 in Section 5.1.3).

Besides, the only minor clause in ST — “哼！” (PY: heng; IG: humph) is omitted in TT2, but is translated equivalently in TT1. We can interpret this as the personal preferences of the translators, as the translator of TT1 also adds more minor clauses to his translation, which are not found in TT2 (see also Section 5.2.5).

5.3 Taxis and Logico-semantic Type Analysis

The amount of clauses that are included in one clause complex is also calculated (see Table 5-9). We can see that the original writer and the two translators have also made different choices from this perspective. Generally speaking, in ST, TT1 and TT2, 1 clause complex is quite likely to consist of 1 to 4 clauses. In ST and TT2, the largest proportion of clause complexes are composed of 3 clauses, whereas in TT1, a different choice is made in that 21 clause complexes are composed of 2 clauses. The most favored choices in ST and TT2 are 3 clauses, while that of TT1 is 2 clauses. It is also interesting to note that the maximum number of clauses in a clause complex is 13 clauses in ST, while those for the two TTs are 6 and 9 clauses respectively.

Table 5-9 Number of clauses in one clause complex
in the analysis of dramatic monologue

	1 clause	2 clauses	3 clauses	4 clauses	5 clauses	6 clauses	8 clauses	9 clauses	13 clauses
ST	2	11	19	10	1	1	1	0	1
TT1	16	21	10	10	1	1	0	0	0
TT2	5	17	21	6	1	0	0	1	0

After the analysis of taxis and logico-semantic type, some quantitative differences are observed (see Table 5-10). In the system of TAXIS, among the two choices of parataxis and hypotaxis, parataxis is the preferred choice in ST, TT1 and TT2. For TT2, parataxis is much frequently chosen by the translator, even with a higher frequency than that of ST.

Table 5-10 Frequency of taxis and logico-semantic type
in the analysis of dramatic monologue

			ST	TT1	TT2
taxis	parataxis		53	59	47
	hypotaxis		23	15	26
logico-semantic type	expansion	elaboration (=)	25	17	19
		extension (+)	51	36	26
		enhancement (×)	28	27	36
	projection	locution (“)	2	1	2
		idea (‘)	2	1	2

Example 24 shows how choices of taxis vary among ST, TT1 and TT2. We can see that the tactic structures between ST, TT1 and TT2 are all unequivalent. Instead of choosing parataxis, hypotaxis is here selected by the translator of TT2, marked explicitly by “till”.

Example 24

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	(我) 大傻杨, PY wǒ dà shǎ yáng IG I Silly Young BT I am Silly Young.		I’m Oddball Yang, a balladeer.	1	I’m Silly Yang,
+2	[Ø:我] 打 竹 板儿,	1	This is Yutai Teahouse;	+2α	and from shop to

	PY wǒ dǎ zhú bǎn er IG I beat bamboo clapper BT I beat the bamboo clapper.				shop, I make my rounds
+3	[Ø:我] 一来 PY wǒ yì lái IG I come BT I come.	+2	I'm always here.	+2×β	till here I stop.
=4	[Ø:我] 来 到 大 茶馆儿。 PY wǒ lái dào dà chá guǎn er IG I come PV big teahouse BT I come to the big teahouse.				

For logico-semantic type, as we can see in Table 5-10, the overall frequency for projection is similar among ST, TT1 and TT2. As for expansion, the choices are different to some extent. In terms of elaboration and enhancement, compared to the choices made in ST, a smaller frequency of them is found in TT1, while a larger frequency is found in TT2. For extension, which is the preferred choice in ST and TT1, it turns out to be the least favorite choice in TT2, with the smallest occurrence being found compared to those of elaboration and enhancement.

As revealed in Example 25, different choices are made in ST, TT1 and TT2, and shifts of logico-semantic type are found. We can see that projection of locution is added in the TTs, and the relationship of enhancement is omitted in TT1. Additional logico-semantic types are also added in TT2, such as enhancement and extension. The motivation for these shifts is still to recreate the form of rhythmic storytelling. As ST rhymes with “砍” (PY: kǎn; IG: decapitate) and “反” (PY: fǎn; IG: rebel) at the end of two lines, a similar rhyming pattern is used in TT2, i.e. “blood” and “bud”, whereas “heads” and “said” in TT1 is a less complete rhyming pattern, though the translator has also intended to rhyme in these two lines. Therefore, in order to recreate the form of

rhyming couplet in ST, other modes of meaning, such as the logical relations have to be sacrificed.

Example 25

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	她要杀, PY tā yào shā IG she want to kill BT She wants to kill.	1 1	She screamed for blood,	1“2	“Treason!”
+2	她要砍, PY tā yào kǎn IG She wants to decapitate BT She wants to decapitate.	1 +2	She screamed for heads;	1 1 α	she screamed,
×3	讲维新的都是要造反。 PY jiǎng wéi xīn de dōu shì yào zào fǎn IG suggest reform SUB all want to rebel BT Those who suggest reform all want to rebel.	=2 “1	“Reform’s rebellion”	1 1×β	wanting blood,
		=2 2	— so she said.	×2 α	So the movement was crushed,
				×2 +β	nipped in the bud.

5.4 Shift of Taxis and Logico-semantic Type

In translation, choices of taxis and logico-semantic type can be equivalent to ST. As shown in Example 26, the tactic structure and logico-semantic relation are reconstrued equivalently in both TTs. However, equivalence within the logical metafunction cannot always be maintained. There has to be shifts sometimes so as to guarantee the equivalence elsewhere. In Section 5.4.1 and 5.4.2, I will elaborate these two kinds of shifts in detail.

Example 26

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	国家事（可）不好了， PY guó jiā shì kě bù hǎo liǎo IG state affair EMPH NEG good ASP BT State affairs are not good.	1	State affairs are a sorry mess:	1	Matters there, alas, aren't good at all,
=2	黄龙旗子一天倒比一天威风小 PY huáng lóng qí zi yì tiān dào bǐ yì tiān wēi fēng xiǎo IG yellow dragon flag one day then compare one day prestige small BT The prestige of the yellow-dragon flag is daily less.	=2	The Emperor's prestige is daily less,	=2	The Great Qing Empire seems heading for a fall.

5.4.1 Shift of Taxis

Similar to the previous descriptions of theme shift, mood shift and modality shift, shift of taxis can also be categorized as addition, omission and alteration. Table 5-11 has summarized the different kinds of shift of taxis, which is a shift within the logical metafunction. From the frequency of the total number of shifts, we can see that more tactic shifts are found in TT2, with a similar frequency compared to that of TT1.

Table 5-11 Different types of shift of taxis in the analysis of dramatic monologue

Types of shift			freq.in TT1	freq. in TT2
Shift of taxis (tactic shift)	addition	hypotaxis	4	8
		parataxis	6	7
	omission	hypotaxis	9	10
		parataxis	6	6
	alteration	from parataxis to hypotaxis	5	9
		from hypotaxis to parataxis	4	2
Total			34	42

Most addition and omission of taxis are closely associated with the addition and omission of clauses (see Section 5.25 and 5.26). As shown in Example 27, two clauses in ST, namely “讲 维新” (PY: jiǎng wéi xīn; IG: suggest reform) and “主意 高”

(PY: zhú yì gāo; IG: idea wise) are omitted in the TTs, the tactic structures “+3 + β ” and “+3 + γ ” are thus omitted accordingly.

Moreover, clauses are also added to the TTs, such as “They believed” and “reform could save the day” in TT1, “And Liang Qichao [Ø: supported him, too],” and “All wanting the reforms, here and now.” in TT2. The new tactic relations, including hypotaxis in TT1 and parataxis in TT2 are thus added accordingly.

Example 27

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	官儿 阔, PY guān er kuò IG official rich BT The officials are rich.	1 α	As the rich got richer	1	The rich got richer,
+2	百姓 穷, PY bǎi xìng qióng IG civilian poor BT The civilians are poor.	1 + β	and the poor got poorer,	+2 α	The poor got worse,
+3 α	朝 中 出 了 一 个 谭 嗣同, PY cháo zhōng chū le yí gè tán sì tóng IG court in rise ASP one MEAS Tan Sitong BT Tan Sitong rises up in court.	+2	Tan Sitong rose up, a martyr;	+2 $\times\beta$	Till Tan Sitong demanded a reverse.
+3 + β	讲 维新, PY jiǎng wéi xīn , IG suggest reform BT He suggests reform.	+3	And Liang Qichao and Kang Youwei [Ø: supported, too] ...	1 1	Kang Youwei supported him,
+3 + γ	主意 高, PY zhú yì gāo IG idea wise BT His ideas are wise.	α	They believed	1 +2	And Liang Qichao [Ø: supported him, too],
+4	还有 那 康有为 和 梁启超。 PY hái yǒu nà kāng yǒu wéi hé liáng qǐ chāo IG and that Kang Youwei and Liang Qichao	+ β	reform could save the day.	=2	All wanting the reforms, here and now.

	BT There are also Kang Youwei and Liang Qichao.				
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Tactic structures can be omitted when translators reorganize the number of clauses in a clause complex. In Example 28, the translator of TT2 translates one clause complex as two clause complexes, and has omitted the tactic structure of “1 +2” in ST.

We can also note the alteration of taxis in Example 28, when parataxis in ST is changed to hypotaxis in TT1. In ST, the two clauses are of equal status and are in a paratactic relation. In TT1, the two clauses are linked by way of a hypotactic relation, as the first clause is playing a dominant role, and the second clause, realized by a relative clause, is dependent upon the first one.

Example 28

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	国民党， 进 北京， PY guó mín dǎng jìn běi jīng IG Kuomintang enter Beijing BT Kuomintang enters Beijing.	α	Now the Kuomintang are in Beijing,		Then to old Beijing came the KMT!
+2	横行霸道 一点 不让 日本 兵。 PY héng xíng bà dào yì diǎn bú ràng rì běn bīng IG tyrannical little NEG lose out Japanese soldier BT They are as tyrannical as the Japanese soldiers.	$=\beta$	[Ø: who are] Outdoing the Japs in everything.		[Ø: They are] As cruel a tyrant as the Japs [[could ever be]].

There are also other examples where parataxis in ST is changed to hypotaxis in the TTs. Firstly, when non-finite clauses are found in the TTs, the paratactic relation in ST is likely to be changed to hypotactic. For instance, in Example 29, the relationship between the two clauses in TT2 is hypotactic, while “here I am again” is the principal or dominant clause, and “Beating my clappers” is the dependant clause. For both ST and TT1, the two clauses are of equal status, and are thus linked in paratactic relations.

Example 29

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	[Ø:我] 打 竹 板 PY wǒ dǎ zhú bǎn IG I beat bamboo clapper BT I beat bamboo clapper.	1	Clack goes my clapper	$\times\beta$	Beating my clappers,
+2	[Ø: 我] 迈 大 步, PY wǒ mài dà bù IG I stride big step BT I stride big steps.	+2	and in I stride	α	here I am again,

Secondly, paratactic relations are often changed to hypotactic, when enhancing relations such as those of time, place, cause, manner, condition, etc. are found in the TTs. In Example 30, enhancing relations of condition are added to TT2, i.e. “When trees are old” and “When men are old”, thus changing the parataxis in ST to hypotaxis in TT2. As for TT1, the tactic structure of parataxis remains unchanged, but some omissions of parataxis are found when the number clauses in ST are reduced in TT1.

Example 30

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1 1	树木 老, PY shù mù lǎo IG tree old BT Trees are old.	1	An old tree's limbs are bent and spare;	$1\times\beta$	When trees are old,
1×2	叶儿 稀, PY yè er xī IG leaf sparse BT Leaves are sparse.	$=2$	An old man's back is bent with care.	1α	their sap is spent,
$=2 1$	人 老 PY rén lǎo IG man old BT Man is old.			$=2\times\beta$	When men are old,
$=2+2$	[Ø:人] 毛 腰 PY rén máo yāo IG man bent waist BT Man bents his waist.			$=2\alpha$	their backs are bent.
$=2\times 3$	[Ø: 人] 把 头 低。 PY rén bǎ tóu dī				

	IG man CV head lower BT Man lowers his head.				
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5.4.2 Shift of Logico-semantic Type

The different kinds of shift of logico-semantic type are summarized and quantified in Table 5-12. We can see that the frequency for such shifts in TT2 is relatively higher than those in TT1. Of the three basic types of shifts of logico-semantic type, omission is more frequently found in the two TTs, especially in TT2, where omissions account for more than 60% of the total amount of shifts.

Table 5-12 Different types of shift of logico-semantic type
in the analysis of dramatic monologue

Types of shift		freq.in TT1	freq. in TT2
addition	elaboration (=)	0	3
	extension (+)	3	3
	enhancement (×)	4	1
	locution (“)	1	1
	idea (‘)	1	2
omission	elaboration (=)	5	12
	extension (+)	16	19
	enhancement (×)	9	7
	locution (“)	3	1
	idea (‘)	1	2
alteration	from elaboration (=) to extension (+)	5	0
	from elaboration (=) to enhancement (×)	3	2
	from extension (+) to elaboration (=)	2	2
	from extension (+) to enhancement (×)	3	8
	from enhancement (×) to elaboration (=)	3	0
	from enhancement (×) to extension (+)	1	3
Total		60	66

Similar to the omission of taxis (see Section 5.4.1), the omission of logico-semantic type is also related to the omission of clauses. Clauses that are repetitive tend to be combined in the TTs, thus the tactic and logico-semantic relations are omitted accordingly. According to Example 31, similar ideas are repeatedly stated in ST, such as “为 卖 炮” (PY: wéi mài pào; IG: to sell cannon) and “为 卖 枪” (PY: wéi mài qiāng; IG: to sell gun), “你 占 黄河” (PY: nǐ zhàn huáng hé; IG: you occupy the Yellow River) and “他 占 扬子江” (PY: tā zhàn yáng zǐ jiāng; IG: he occupy the Yangtze River). The purposes for the writer of ST are mostly of registerial concerns,

such as to create a rhythmic pattern in the limerick, to make it suitable for chanting, and to rhyme “枪” (PY: qiāng; IG: gun) with “江” (PY: jiāng; IG: river) at the end of both lines. In TT1, the five clauses are translated as one single clause complex, which is related to and rhymed with the previous line, while the logico-semantic types in ST are all omitted. In TT2, the translator uses two clause simplexes, and one logico-semantic type of enhancement marked explicitly by “while” is found. With the omission of clauses, the logico-semantic types, such as those of elaboration (=) and extension (+) in ST are all omitted.

Example 31

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
$\alpha \quad \alpha$	为 卖 炮, PY wèi mài pào IG to sell cannon BT To sell cannon,		And wily old foreigners’ business thrives // On warlord greed and civil strife.	α	And warlords are encouraged in their careers,
$\alpha = \beta$	为 卖 枪, PY wèi mài qiāng IG to sell gun BT To sell gun,			$\times\beta$	While China is carved up into many spheres.
$\times\beta$	帮助 军阀, PY bāng zhù jūn fá IG help warlords BT They help the warlords.				
$=\gamma \quad 1$	你 占 黄河 PY nǐ zhàn huáng hé IG you occupy the Yellow River BT You occupy the Yellow River.				
$=\gamma = 2$	他 占 扬子 江。 PY tā zhàn yáng zǐ jiāng IG he occupy the Yangtze River				

	BT He occupies the Yangtze River.				
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Likewise, the addition of logico-semantic type is associated with the addition of clauses. Translators may adapt the ideas in ST, and change them to something new in the TTs. In Example 32, besides the other shifts, we can note that an additional clause — “or I’m a liar” is added in TT1. An additional logico-semantic type of extension (+) is thus found here, which is realized by the conjunction “or”. Besides, the use of “liar” at the end of the line is highly motivated, because “liar” rhymes with “fire” in the previous line.

Example 32

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	您 开张, PY nín kāi zhāng IG you (HON) open business BT You open your business.	1 1	You’re opening for business,	1	Canons in the distance, [Ø: are] something of a blow,
+2	他 开 炮, PY tā kāi pào IG he open fire BT He opens fire.	1+2	they’re opening fire;	×2	For your grand opening they may spoil the show.
×3	明天 准 唱 《蚩蜡庙》 ²⁶ 。 PY míng tiān zhǔn chàng bā là miào IG tomorrow certainly perform <i>Bala</i> <i>Temple</i> BT There will certainly be something boisterous tomorrow.	×2 1	There’ll be trouble tomorrow		
		×2 +2	or I’m a liar.		

²⁶ Bala Temple (蚩蜡庙) (PY: bā là miào) is the name of a temple used to offer sacrifices to gods of agriculture in the Chinese history. It is here referred to the title of a Peking opera show based on a story in a Chinese novel entitled *The Cases of Sigong* (《施公案》) (PY: shī gōng àn).

For alteration of different kinds of logico-semantic types, six combinations are found in TT1, while four of them are found in TT2. In TT1, the most preferred type of alteration is the shift from elaboration (=) to extension (+). Example 33 has illustrated the alteration from elaboration (=) to extension (+) frequently found in TT1. We can see that the elaborating relation (=) is used in ST in that the second clause further specifies what has been stated in the first clause. In TT1, the extending relation (+), specifically, the relation of addition realized by the conjunction “and”, is used to replace the elaborating relation (=). Similar examples abound in both TT1 and TT2. We can also relate such shifts to both the quantitative increase of conjunctions and extending relations in both TTs (also see Table 5-2 and Table 5-10). As for TT2 in Example 33, other strategies are adopted by the translator to change the tactic relation from parataxis to hypotaxis, and to replace the elaborating relation (=) with that of enhancement (\times). Similar to other shifts, these changes are also oriented towards the rhyming pattern at the end of each line, namely “squeezed” and “seized” in the example.

Example 33

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	老百姓，遭了殃， PY lǎo bǎi xìng zāo le yāng IG civilian suffer ASP disaster BT Civilians suffer disasters.	1	Then the soldiers come,	$\times\beta$	When armies appear,
$=2\times\beta$	大兵一到， PY dà bīng yí dào IG soldier once come BT When soldiers come,	+2	and the common folk // Lose grain and livestock in one fell stroke.	α	poor peasants are squeezed,
$=2\alpha$	粮食牲口一扫光。 PY liáng shì shēng kǒu yì sǎo guāng IG grain cattle all take away			$\times\gamma$	Since their grain and beasts are always seized.

	BT Grain and cattle are all taken away.				
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In TT2, the preferred type of alteration of logico-semantic type is the shift from extension (+) to enhancement (×). As shown in Example 34, an extending relation (+) is found in ST, which combines the two paratactic clauses; whereas in TT2, an extra clause — “Life’s hard for a rhymester,” is added, and the logico-semantic relation is changed to that of enhancement (×), by using a paratactic link of “so”.

Example 34

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	[Ø: 我] 打 竹 板 PY wǒ dǎ zhú bǎn IG I beat bamboo clapper BT I beat bamboo clapper.	1 1	My clapper [Ø:is] clacking,	1 α	Beating my clappers,
+2	我 又 来, PY wǒ yòu lái IG I again come BT I come again.	1+2	I’m here once more.	1×β	here I am again,
+3	数来宝 的 还 是 没 发 财。 PY shǔ lái bǎo de hái shì méi fā cái IG rhythmic storytelling SUB still NEG get rich BT The performer of rhythmic storytelling still does not get rich.	+2 1	Tongue a’wagging	+2 1	Life’s hard for a rhymester,
		+2+2	[Ø:I’m] still dirt-poor.	+2×2	so a beggar I remain.

In the data of dramatic monologue, it is also interesting to note that the projections in ST are never translated equivalently. Of all the projections in ST, only one of them is translated equivalently in TT2, while the rest are all omitted. In addition, several projections (2 in TT1 and 3 in TT2) are also added by the translators in the TTs.

From Example 35, which is also previously used to illustrate the different choices of taxis and logico-semantic type between ST and the TTs, we can see that projections of locution are added to the two TTs. In both cases, the projections are direct quotes from the Empress Dowager, who resents the reformers and regards reform as treason.

Example 35

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	她要杀， PY tā yào shā IG she want to kill BT She wants to kill.	1 1	She screamed for blood,	1“2	“Treason!”
+2	她要砍， PY tā yào kǎn IG she want to decapitate BT She wants to decapitate.	1 +2	She screamed for heads;	1 1 α	she screamed,
×3	讲维新的都是要造反。 PY jiǎng wéi xīn de dōu shì yào zào fǎn IG suggest reform SUB all want to rebel BT People who suggest reform all want to rebel.	=2 “1	“Reform’s rebellion”	1 1×β	wanting blood,
		=2 2	— so she said.	×2 α	So the movement was crushed,
				×2 +β	nipped in the bud.

The addition of projection is not limited to that of locution. Projections of idea are also possible to be added in the TTs. Example 36 shows how hypotactic projection of idea — “I hope” and “all your dreams will come true” are added to TT2, and the paratactic extending relation in ST, i.e. “+3”, is meanwhile omitted. We can see that the logical choices made by the translator of TT1 are much closer to those in ST, with one paratactic extending relation being omitted and no projection being added.

Example 36

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	老 裕泰， 大 改良， PY lǎo yù tài dà gǎi liáng IG old Yutai big reform BT Old Yutai carries out reform.	1	Old Yutai Teahouse looks brandnew;	1	The old Yutai now looks brand new,
+2	万事 亨通 PY wàn shì hēng tōng IG everything fine BT Everything is fine.	+2	Here's hoping all goes well for you.	+2 α	I hope
+3	一 天 准 比 一 天 强， PY yì tiān zhǔn bǐ yì tiān qiáng IG one day certainly compare one day better BT It will certainly become better one day after another.			+2 ' β	all your dreams will come true.

5.5 Shift from Textual to Logical Metafunction

Besides translation shifts of taxis and logico-semantic type, which are within the logical metafunction, there are also translation shifts from textual metafunction to logical metafunction and vice versa.

As held by Matthiessen (2014a), textual transitions can be either implicit or explicit. When shift from textual to logical metafunction takes place, textual Themes will not be found in ST, but will be translated explicitly in the TTs. As illustrated in Example 37, all textual transitions in ST are implicit, and are left for readers or audience to infer. Though there may be some degree of indeterminacy, the relationship both between “为 打仗,” (PY: wèi dǎ zhàng; IG: to fight) and “要 枪 炮” (PY: yào qiāng pào; IG: want gun cannon) as well as “要 枪 炮” (PY: yào qiāng pào; IG: want gun cannon) and “一 堆 一 堆 给 洋人 老爷 送 钞票” (PY: yì duī yì duī gěi

yáng rén lǎo ye sòng chāo piào; IG: one pile one pile CV foreigner master give money) can be analyzed as the causal ones. Then, both translators have made this implicit relation explicit by adding cohesive conjunctions, namely “but” and “so” in TT1 as well as “so” in TT2.

The reason behind is that the Chinese monologue is written in the form of doggerel, where textual transitions are expected to be omitted, so that the rhythmic storytelling can be suitable for performance. Conjunctions in Chinese, such as “可是” (PY: kě shì; IG: but) or “所以” (PY: suǒ yǐ; IG: so) will be redundant and destroy the rhythmic pattern in ST, and is not expected to be used.

Example 37

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1×β	为 打仗, PY wèi dǎ zhàng IG to fight BT In order to fight,	1×β	But in order to fight	1×β	In order to fight,
1 α	要 枪 炮, PY yào qiāng pào IG want gun cannon BT They want guns and cannons.	1 α	they've got to have guns,	1 α	one must buy guns,
×2	一 堆 一 堆 给 洋人 老 爷 送 钞票。 PY: yì duī yì duī gěi yáng rén lǎo ye sòng chāo piào IG: one pile one pile CV foreigner master give money BT They give piles of money to the foreigners.	×2	So they waste our wealth on foreign ones.	×2	So to foreign countries went silver by the tons.

We can also find similar shifts from textual to logical metafunction in the data of dramatic monologue. In total, 25 and 10 of such shifts are found in TT1 and TT2 respectively, despite the fact that a similar number of conjunctions functioning as textual Themes are used in both TTs (47 in TT1 and 34 in TT2) (see Table 5-2). The

reason is that many conjunctions added in TT2 are not used to translate the implicit textual transitions in ST or to reconstrue the tactic relations. As we can see in Example 38, “and [Ø:she] cursed” in TT1 is used to translate the extending relation (+), with the implicit textual transition being translated explicitly as “and”. While in TT2, though a conjunction — “but” is added, it only relates the clauses here in the example to previous discourse.

Example 38

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	这 件 事 , 闹 得 凶 , PY zhè jiàn shì nào de xiōng IG this MEAS event happen VPART seriously BT This event becomes so serious.	1	The Empress Dowager nearly burst;	1	But such changes the despots’ doom presaged.
×2 α	[Ø: 这 件 事] 气 得 太后 PY zhè jiàn shì qì de tài hòu IG this MEAS event enrage VPART empress dowager BT This event enrages the empress dowager.	=2 1	She raged,	×2	No wonder the Empress Dowager was enraged.
×2=β	[Ø: 太 后] 咬 牙 PY tài hòu yǎo yá IG empress dowager bite teeth BT The empress dowager bites her teeth.	=2 +2	She ground her teeth		
×2=γ	[Ø: 太 后] 切 齿 PY tài hòu qiè chǐ	=2 +3	and [Ø:she] cursed.		

	IG empress dowager grind teeth BT The empress dowager grinds her teeth.				
×2+δ	[Ø: 太后] 直 哼哼。 PY tài hòu zhí hēng hēng IG the empress dowager always groan BT The empress dowager always groans.				

5.6 Shift from Logical to Textual Metafunction

Reversely, there are also translation shifts from logical metafunction to textual metafunction. Translators can also move in this direction. Then, the tactic and logico-semantic relations between several clauses in clause complexes in ST can be omitted; instead, these relations are translated as cohesive sequences of clauses that are unrelated structurally (see Matthiessen, 2014b).

In Example 39, the translator of TT1 has broken the tactic relations between the clauses in ST, and has translated the tactically related clauses as structurally unrelated clauses that form a cohesive sequence. In this way, TT1 has become less explicit than ST. The tactic relations in TT1 are thus left for readers or audiences to infer.

Example 39

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	这些 事, 别 多 说, PY zhè xiē shì bié duō shuō IG these matters NEG much talk BT Don't talk much about these matters.		So the less you say about reform.	1	But I'd better stop
×2×β	说 着 PY shuō zhe IG talk VPART		The longer you'll keep	+2	and hold myself in check,

	BT When you talk		your head from harm.		
×2=γ	说 着 PY shuō zhe IG say VPART BT When you talk			×3	Talking too freely will surely risk my neck!
×2α	就 许 掉 脑壳。 PY jiù xǔ diào nǎo ké IG VADV maybe drop head BT Then you may lose your head.				

Totally, a similar amount of such shifts from logical to textual metafunction are found in the two TTs, i.e. 6 in TT1 and 4 in TT2. These shifts indicate the translators' preferences of using structurally unrelated clauses. When these clauses are used, the experiential meanings of several clauses in ST are often summarized into one clause complex, and the logical meanings in ST are changed as well.

5.7 Summary

In this chapter, I have analyzed and compared the textual and logical choices made by Lao She and the two translators in the dramatic monologue of *Teahouse*. Specifically, the choices in the systems of THEME, TAXIS and LOGICO-SEMANTIC TYPE are considered in the analysis.

Similar to the analysis of dramatic dialogue in Chapter 4, similarities and differences are found between the choices of Theme made in ST, TT1 and TT2. The following observations are made: (i) A large number of textual Themes are added in the TTs, and most of them are conjunctions added by the translators. The addition of conjunctions in the TTs is a result of the typological differences between Chinese and English. The low frequency of conjunctions as textual Theme in ST is due to the register of rhymed storytelling, as conjunctions will be redundant in the rhymed couplets. (ii) Continuatives and conjunctive Adjuncts are not found in ST, while some of them are added in the TTs. The translator of TT2 has especially a preference of adding such continuatives. (iii) Conjunctive Adjuncts are only found in TT2, and are used by the translator to relate to the preceding discourse. (iv) For interpersonal Themes, only one

interrogative element and two Vocatives are found in ST, while more types of interpersonal Themes are added in the TTs, especially in TT2. (v) The additions of Finite verbal operators are a result of typological difference. The additions of modal/comment Adjuncts in TT2 are due to the translator's personal decision. (vi) Equivalences of topical Themes between ST and the TTs are found, while some topical Themes in ST are left untranslated. It is also found that in the two TTs, especially in TT2, the translators have added various additional topical Themes. (vii) A much larger number of marked topical Themes are found in TT2, compared to ST and TT1, which indicates that the translator's concern of performability and the expression plane of language while translating the rhymed couplets in the dramatic monologue.

Before the analysis of taxis and logico-semantic type, the amount of clauses that are included in one clause complex is calculated. Some differences are found. For example, in ST, TT1 and TT2, 1 clause complex is quite likely to consist of 1 to 4 clauses. In ST and TT2, the largest proportion of clause complexes are composed of 3 clauses, whereas in TT1, a different choice is made in that 21 clause complexes are composed of 2 clauses. The most favored choices in ST and TT2 are 3 clauses, while that of TT1 is 2 clauses. It is also interesting to note that the maximum number of clauses in a clause complex is 13 clauses in ST, while those for the two TTs are 6 and 9 clauses respectively.

Among the two choices of parataxis and hypotaxis, parataxis is the preferred choice in ST, TT1 and TT2. For TT2, parataxis is much frequently chosen by the translator, with even a higher frequency than that of ST. For logico-semantic type, the overall frequency of projection is similar among ST, TT1 and TT2. As for the choice of expansion, the choices are different to some extent. In terms of elaboration and enhancement, compared to the choices made in ST, a smaller frequency is found in TT1, while a larger frequency is found in TT2. For extension, which is the preferred choice in ST and TT1, it turns out to be the least favorite choice in TT2, with the smallest occurrence being found compared to those of elaboration and enhancement.

Moreover, based on the analysis, I have examined the metafunctional translation shifts, which not only include those within one single metafunction, such as theme shift,

tactic shift and logico-semantic type shift, but also incorporate those from one metafunction to another, i.e. shift from textual to logical and vice versa. These shifts are further categorized and illustrated, with their occurrences being quantified.

For theme shift, a similar frequency is found in TT1 and TT2. In both TTs, Theme addition has the largest frequency, and the second-frequent type is Theme substitution. More theme shifts are found in TT2, as the translator adopts a free way of translation.

Shifts of taxis and logico-semantic type are also categorized as addition, omission and alteration. More tactic shifts are found in TT2 rather than TT1. Addition and omission of taxis are closely associated with addition and omission of clauses. Besides, when parataxis in ST is changed to hypotaxis in the TTs, it is likely that non-Finite clauses or enhancing relations of time, place, cause, manner, etc. will be found in the TTs. For shifts of logico-semantic type, omissions are frequently found in the two TTs, especially in TT2. Such omissions of logico-semantic type are also related to the omission of clauses. Clauses that are repetitive tend to be combined in the TTs, and the tactic and logico-semantic relations are omitted accordingly. Likewise, the addition of logico-semantic type is associated with the addition of clauses. Translators may adapt the ideas in ST, and change them to something new in the TTs. For alteration of different kinds of logico-semantic types, six combinations are found in TT1, while four of them are found in TT2. In TT1, the most preferred type of alteration is the shift from elaboration (=) to extension (+). While in TT2, the preferred type of alteration of logico-semantic type is the shift from extension (+) to enhancement (×). It is also noted that the projections in ST are never translated equivalently. Of all the projections in ST, only one of them is translated equivalently in TT2, while the rest are all omitted. Besides, several projections (2 in TT1 and 3 in TT2) are also added by the translators in the TTs.

Shifts from textual to logical metafunction takes place when textual Themes not found in ST are translated explicitly in the TTs. The reason behind is that the Chinese monologue is written in the form of doggerel, where textual transitions are expected to be omitted, so that the rhythmic storytelling can be suitable for performance. Conjunctions in Chinese will be redundant and destroy the rhythmic pattern in ST, and

is not expected to be used. More of such shifts are found in TT1 rather than TT2, despite the fact that a similar number of conjunctions functioning as textual Themes are used in both TTs. The reason is that many conjunctions added in TT2 are not used to translate the implicit textual transitions in ST or to reconstrue the tactic relations.

Translators also move to the opposite direction and contribute to translation shifts from logical to textual metafunction. In this way, the tactic and logico-semantic relations between several clauses in clause complexes in ST can be omitted and translated as cohesive sequences of clauses that are unrelated structurally. In total, a similar amount of such shifts from logical to textual metafunction are found in the two TTs. These shifts indicate the translators' preferences of using structurally unrelated clauses. When these clauses are used, the experiential meanings of several clauses in ST are often summarized into one clause complex, and the logical meanings in ST are changed as well.

Moreover, I have also related the translators' concern of the performability of dramatic monologue to the choices they make. As revealed in various examples used in this chapter, the rhymed and limerick form of the dramatic monologue has to a large extent influenced the textual and logical choices made by the two translators. In order to rhyme in every two lines and to make the storytelling rhythmic, a free way of translation is adopted, and the textual and logical choices are thus not always translated by their closest English equivalents.

As a unique art form, rhythmic storytelling is also seldom studied from a linguistic perspective (cf. Shih, 2012). The findings in this chapter have pointed out some unique linguistic features in the Chinese ST and its English TTs, and can help us to gain a better understanding of this particular register.

The data of dramatic monologue in *Teahouse* are often ignored in various studies or theses (e.g. Ren, 2008; Guo and Ding, 2009; Shen, 2010; Peng, 2013), as attention has been given primarily paid to dramatic dialogue, which plays a more significant role in the play and constitutes the largest part of the whole play. Therefore, the analysis in this chapter can also shed some new light on the comparative studies of *Teahouse* and its different English translations.

Chapter 6 Analysis of Stage Direction

Stage direction refers to the notes being added to the playscript to provide information that is not stated in the dramatic dialogue or monologue (Hartnoll and Found, 1996). Readers of stage direction can be professionals like directors and actors with purposes of performing the play on stage, or those who appreciate the playscript as a piece of literary work.

As discussed previously in Chapter 3, the data of stage direction includes the beginning part in Act One (71 clauses in ST, 58 in TT1, 62 in TT2). Analysis of Theme, taxis and logico-semantic type are carried out.

6.1 Thematic Analysis

6.1.1 Analysis of Textual Theme

In terms of textual Theme, 7 of them are found in the Chinese ST, while 16 are found in TT1, and 21 in TT2 (see Table 6-1).

Table 6-1 Distribution of textual Theme in the analysis of stage direction

ST	Freq.	TT1	Freq.	TT2	Freq.
但是 (PY: dàn shì; IG: but)	1	but	2	but yet though	1 1 1
总之 (PY: zǒng zhī; IG: in sum)	1	in sum	1	in short	1
如 (PY: rú; IG: such as)	1	such as	1	such as	2
像 (PY: xiàng; IG: such as)	1	for example	1		
假若 (PY: jiǎ rùo; IG: if)	1	if	1	if	2
因为 (PY: yīn wéi; IG: because)	2	because	1	for	2
		and	4	and	4
		then	1	then	1
		that	2	that	1
		yes	1		
		before	1	before	1
				after	1
				or	1
				until	1
				so	1

Among the three types of textual Themes (continuative, conjunction, conjunctive Adjunct), conjunction has the largest frequency in ST, TT1 and TT2 (see Table 6-2). Similar to the analysis of dramatic dialogue and dramatic dialogue, more conjunctions

are found in the TTs rather than ST. Some conjunctions are translated equivalently in the TTs, while some are added by the translators, such as “and”, “then”, “that” in both TTs. More varied choices of conjunctions are found in TT2 rather than TT1, including “after”, “or”, “until” and “so”.

Table 6-2 Frequency of textual Theme in the analysis of stage direction

	ST	TT1	TT2
continuative	0	0	0
conjunction	12	13	18
conjunctive Adjunct	0	3	3
Total	7	16	21

Example 1 shows how an additional conjunction is added in TT2, where the enhancing relation between two adjacent clauses are marked out explicitly by way of adding “so”. In TT1, no conjunction is found, and the marked topical Theme “现在” (PY: xiàn zài; IG: now) is also omitted.

Example 1

ST 现在 双 方 在 这里 会面。

PY xiàn zài shuāng fāng zài zhè lǐ huì miàn

IG now both sides CV here meet

BT Now both sides meet here.

TT1 The two sides are about to meet in the teahouse.

TT2 **so** now, the two sides are meeting in the teahouse.

In addition, different from the analysis of dramatic dialogue and dramatic monologue, continuatives are not found in the data of stage direction, which is a result of the registerial differences between stage direction and dramatic monologue or dialogue. Though *Teahouse* is categorized as “recreating” according to the eight primary fields of activity, hybridity of registers can be found in the data. In other words, stage direction is a mixture of three fields of activity, namely “recreating”, “reporting”, and “enabling” with the last two fields being recreated (cf. Matthiessen and Teruya, 2016; see also Chapter 7). The reason is associated with the contextual parameter of mode. For instance, the mode of dramatic dialogue and monologue is written to be spoken and performed; and both dramatic dialogue and dramatic monologue are

addressed to characters within the play and the audience. The mode of stage direction, on the other hand, is not written to be spoken, but to be read by common readers, actors, directors, stage designers, etc. (see also Chapter 7).

Conjunctive Adjuncts are found in both TTs, including “such as”, “for example”, and “in sum” in TT1, “such as” and “in short” in TT2, and are used to translate certain conjunctions, like “如” (PY: rú; IG: such as) and “总之” (PY: zǒng zhī; IG: in sum), which are conjunctions in Chinese. In terms of textual meaning, these phrases are playing their roles similar to conjunctions, and are thus analyzed as textual Themes.

In Example 2, we can see that “总之” (PY: zǒng zhī; IG: in sum) is translated equivalently as “in sum” in TT1 and “in short” in TT2 (in bold for emphasis). The two clauses in ST are combined into one clause in both TTs, with downranked clauses that modify “a place” being found at the end of both clauses.

Example 2

ST 总之， 这 是 当日 非常 重要的 地方，

PY zǒng zhī zhè shì dāng rì fēi cháng zhòng yào de dì fang

IG in sum this be that day very important place

BT In sum, this is a very important place at that time.

ST 有 事 无 事 都 可以 来 坐 半 天。

PY yǒu shì wú shì dōu kě yǐ lái zuò bàn tiān

IG have business NEG business all can come sit half day

BT People have or have no business can all come in to sit for some time.

TT1 **In sum**, the teahouse was an important institution of those times, a place [[[where people came to transact business, || or simply to while away the time]]].

TT2 **In short**, the teahouse was a most important institution, a place [[[where people could come for business || or just to while away the time]]].

6.1.2 Analysis of Interpersonal Theme

In terms of the quantity of interpersonal Themes, three of them are found in ST, while four and five of them are found in TT1 and TT2 respectively (see Table 6-3 and 6-4).

Table 6-3 Distribution of interpersonal Theme in the analysis of stage direction

ST	Freq.	TT1	Freq.	TT2	Freq.
看样子 (PY: kàn yàng zi; IG: it seems)	1	it seemed	1	it seemed quite likely	1
据说 (PY: jù shuō; IG: it is said)	1				
好在 (PY: hǎo zài; IG: fortunately)	1	fortunately	1	fortunately	2
		how	1	how	1
		don't	1		
				how far	1

Table 6-4 Frequency of interpersonal Theme in the analysis of stage direction

	ST	TT1	TT2
Vocative	0	0	0
modal / comment Adjunct	2	2	3
Finite verbal operator	0	1	0
interrogative element	0	1	2
Total	3	4	5

No Vocative that functions as interpersonal Theme is found in the data of stage direction, which is different from the analysis of dramatic monologue and dramatic dialogue. The reason is also because the mode of stage direction is written to be read instead of written to be spoken.

Finite verbal operator that functions as interpersonal Theme is found in TT1 only, with no equivalence being found in ST and TT2. In ST, it is natural that no Finite can be found, as there is no system of finiteness in Chinese (Halliday and McDonald, 2004: 330; Li, 2007: 173-176; cf. Chao, 1968: 663-748). The only one occurrence of Finite in TT1 is translated from “莫 谈 国 事” (PY: mò tán guó shì; IG: NEG discuss state affair) in ST, which functions as the Epithet in the nominal group — “莫 谈 国 事 的 纸 条” (PY: mò tán guó shì de zhǐ tiáo; IG: NEG discuss state affair SUB paper slip). This Epithet in ST is translated as an additional clause in TT1, leading to a shift in terms of rank (cf. Catford, 1976; Matthiessen, 2001). In this

way, the clause in ST is expanded to two clauses, with an elaborating relationship being added logically. In TT2, a bound clause is added, whose logical relationship with the free clause can be represented as $\alpha \ll \times \beta \gg$.

Example 3

ST 各处 都 贴 着 “莫 谈 国 事” 的 纸条。

PY gè chù dōu tiē zhe mò tán guó shì de zhǐ tiáo

IG everywhere all paste VPART NEG discuss state affair
SUB paper slip

BT Paper slips with “Do not discuss affairs of state” are pasted everywhere.

TT1 Pasted up everywhere are notices:

“**Don’t** discuss state affairs.”

TT2 Paper slips, \ll with “Do not discuss affairs of state” written on them, \gg are pasted all over the place.

Few interrogatives that function as interpersonal Themes are found in ST and the TTs. This is because in terms of mood, only declarative and bound clauses are found in the data of stage direction. In other words, no interrogative and imperative mood is used. The interrogative elements found in the TTs are all used in bound clauses, while an additional interrogative is added in TT2. In Example 4, “how far”, an additional interpersonal Theme is found in TT2.

Example 4

ST 像 把 海边 上 都 修 上 大 墙，

PY xiàng bǎ hǎi biān shàng dōu xiū shàng dà qiáng

IG such as VADV sea coast on all build PV big wall

BT such as one can building high walls along the sea coast.

ST 就 足以 挡住 洋 兵 上岸。

PY jiù zú yǐ dǎng zhù yáng bīng shàng àn

IG VADV enough prevent foreign soldier land

BT That will be enough to prevent foreign soldiers from landing.

TT1 for example, that foreign troops could be prevented from landing by building a Great Wall along the sea coast.

TT2 such as **how far** it was possible
to prevent all foreign armies from landing by the simple expedient of building
along high wall along the seacoast.

One modal/comment Adjunct that functions as interpersonal Theme is added in
TT2, while the rest of the modal/comment Adjuncts in the two TTs are both translated
equivalently. In Example 5, we can see “fortunately” is added in TT2, which results in
a shift of Theme addition (see Section 6.2.1).

Example 5

ST 但是 [Ø: 在 茶馆] 总会 有 朋友

PY dàn shì zài chá guǎn zǒng huì yǒu péng yǒu

IG but CV teahouse always have friend

BT But in the teahouse there will always be friends

ST [Ø: 朋友] 出头

PY péng yǒu chū tóu

IG friend show up

BT Friends show up.

TT1 but there were always friends about

to calm things down.

TT2 but **fortunately** there were always friends around

to calm things down.

6.1.3 Analysis of Topical Theme

In Table 6-5, the topical Themes found in the data of stage direction are
summarized and compared. From the table, we can see that some choices of topical
Themes in ST and the TTs are not equivalent. In Section 6.2, I will further discuss these
theme shifts based on my categories of shift used in Chapter 4 and 5.

Table 6-5 Distribution of topical Theme in the analysis of stage direction

ST	Freq.	TT1	Freq.	TT2	Freq.
这里 (PY: zhè lǐ; IG: here)	4	here	1	here	1
在 这里 (PY: zài zhè lǐ; IG: CV here)	2				

他们 (PY: tā mén; IG: they)	5	they	4		
玩 鸟 的 人 们 (PY: wán niǎo de rén men; IG: play bird SUB people)	4	bird fanciers	4	bird fanciers	5
唐 铁 嘴 (PY: táng tiě zuǐ; IG: Tang the Oracle)	4	Soothsayer Tang	2	Tang the Oracle	1
这 (PY: zhè; IG: this)	3			this	1
两 位 茶 客 (PY: liǎng wèi chá kè; IG: two MEAS customer)	3	two unidentified patrons	2	two customers	2
三三两两 的 打 手 (PY: sān sān liǎng liǎng de dǎ shǒu; IG: in twos and threes SUB hatchet men)	3	in twos and threes the thugs	1 1	the toughs invited by both parties these toughs	1 1
朋友 (PY: péng you; IG: friend)	2	friends	1	friends	1
三五十 口 子 打 手 (PY: sān wǔ shí kǒu zi dǎ shǒu; IG: 30 or 50 MEAS hatchet men)	2			between 30 to 50 toughs from both sides	3
某 处 的 大 蜘蛛 (PY: mǒu chù de dà zhī zhū; IG: somewhere SUB big spider)	2	a huge spider	1		
我们 (PY: wǒ mén; IG: we)	2	we	2	we	1
屋子 (PY: wū zi; IG: room)	2	the room	1		
善 扑 营 的 哥 儿 们 和 库 兵 (PY: shàn pū yíng de gē er men hé kù bīng; IG: Wrestling Academy SUB brothers and storehouse soldier)	2	vicious thugs from the Wrestling Academy and the Guards from the Imperial Storehouses	1		
马 五 爷 (PY: mǎ wú yé; IG: Master Ma)	2	Fifth Elder Ma	1	Master Ma	1
屋 里 (PY: wū lǐ; IG: in room in)	2				
幕 (PY: mù; IG: curtain)	1			the curtain	1

这种大茶馆 (PY: zhè zhǒng dà chá guǎn; IG: this kind large teahouse)	1	large teahouses like this	1		
商议事情的, 说媒拉纤的 (PY: shāng yì shì qíng de shuō méi lā qiàn de; IG: discuss matter SUB matchmaking SUB)	1	Go-betweens and those who had deals to discuss	1		
有 (PY: yǒu; IG: have)	1				
大墙 (PY: dà qiáng; IG: big wall)	1				
长凳与小凳 (PY: cháng dèng yǔ xiǎo dèng; IG: bench and stool)	1				
两三位茶客 (PY: liǎng sān wèi chá kè; IG: two three MEAS customer)	1	two or three more patrons	1	two customers two or three others	2 1
两位穿灰色大衫的 (PY: liǎng wèi chuān huī sè dà shān de; IG: two MEAS wear grey gown SUB)	1			two men in grey gowns	1
王利发 (PY: wáng lì fā; IG: Wang Lifa)	1	Wang Lifa	1	Wang Lifa	1
在几十年前 (PY: zài jǐ shí nián qián; IG: CV some decade before)	1	a few decades ago	1	a few decades ago	1
那年月 (PY: nà nián yuè; IG: those days)	1	in those days	1		
有事无事 (PY: yǒu shì wú shì ; IG: have business NEG business)	1				
奇怪的意见 (PY: qí guài de yì jiàn; IG: strange view)	1				
一进门 (PY: yí jìn mén; IG: entrance)	1	just inside the main entrance	1	immediately inside the entrance	1

我们的 舞台上 (PY: wǒ mén de wǔ tái shàng; IG: our stage on)	1				
后面 (PY: hòu miàn; IG: back)	1				
隔窗 (PY: gé chuāng; IG: through window)	1	through the window	1	through the window	1
后院 (PY: hòu yuàn; IG: backyard)					
棚下 (PY: péng xià; IG: awning under)	1				
屋里和凉棚下 (PY: wū lǐ hé liáng péng xià; IG: room in and awning under)	1	In the teahouse and under the awning	1		
各处 (PY: gè chù; IG: everywhere)	1				
今天 (PY: jīn tiān; IG: today)	1	today	1		
被约的打手中 (PY: bèi yuē de dǎ shǒu zhōng; IG: invited SUB thug in)	1				
现在 (PY: xiàn zài; IG: now)	1			now	1
		where	1		
		every day	1		
		there	1	there	2
		the two sides	2		
		hostility	1		
		the teahouse	2	the teahouse	3
		in the teahouses	2		
		how	1	how	1
		one	1	one	4
		foreign troops	1		
		it	2	it	4
		the stove	1		
		the clatter of pots and pans	1		
		in addition to tea	1		
		friends	1		

		the two sides	1	either party	1
		they	1		
		hostility	1		
		people	1		
		pasted up everywhere	1		
		discuss	1		
		Song Enzi and Wu Xiangzi	1		
		the dispute	1		
		in which case	1		
		a mediator	1	mediators	1
		some scraps of paper	1	some scraps of paper	1
				tea	1
				gang fights	1
				peace	1
				at its tables	1
				how far	1
				for the stage	1
				the building	1
				where	1
				paper slips	2
				who	1
				from their appearance	1
				another gang fight	1
				the reason	1
				the whole affair	1
				a loss of life	1
				his shoes	1
				he	1
				throughout the first part of this act	1
				nothing of this sort	1

In Table 6-6, I have tabulated the frequency of topical Theme according to its various types, i.e. participant, process and circumstance. From the table, we can see that no process functioning as topical Theme is found in ST and TT2, as the mood type of the clauses are all declarative and bound clauses. In TT1, the only one occurrence of

process that functions as topical Theme is from “Don’t discuss the state affairs.”, which we have already discussed previously (see Example 3 in this chapter).

Table 6-6 Frequency of topical Theme in the analysis of stage direction

	ST	TT1	TT2
participant	47	45	51
process	0	1	0
circumstance	21	14	12
Total	68	60	63

The occurrences of participants that function as topical Themes are similar in ST and both TTs. However, participants are not always translated equivalently. As we can see in Example 6, the three topical Themes in ST, i.e. “屋子” (PY: wū zi; IG: room), “屋子” (PY: wū zi; IG: room) and “长凳 与 小凳” (PY: cháng dèng yǔ xiǎo dèng; IG: bench and stool) are changed to “The room” in TT1 and “The building” in TT2. In this way, the last two topical Themes in ST are omitted in both TTs (see Section 6.2).

Example 6

ST 屋子 非常 高大,

PY wū zi fēi cháng gāo dà

IG room very big

BT The room is very big.

ST [Ø:屋子] 摆 着 长桌 与 方桌, 长凳 与 小凳,

PY wū zi bǎi zhe cháng zhuō yǔ fāng zhuō cháng dèng yǔ xiǎo dèng

IG room put VPART rectangular table and square table

bench and stool

BT Rectangular tables, square tables, benches and stools are put in the room.

ST [Ø:长凳 与 小凳] 都 是 茶座儿。

PY cháng dèng yǔ xiǎo dèng dōu shì chá zuò er

IG bench and stool all be seat

BT Benches and stools are all seats.

TT1 **The room** should be large and high-ceilinged, with both oblong tables and square ones, and traditional teahouse benches and stools.

TT2 **The building** is extremely large and high, with rectangular tables, square tables, benches and stools for the customers.

Compared to the TTs, a larger number of circumstances are found in ST, most of which are locations that specify the design of the stage, giving information to stage designers or informing readers about what the teahouse looks like. In the TTs, not all circumstances have retained their thematic position. For instance, in Example 7, there are three circumstances function as marked topical Themes in one clause complex in ST, while the last two marked topical Themes — “后院” (PY: hòu yuàn; IG: backyard) and “棚 下” (PY: péng xià; IG: awning under) are omitted in both TTs. More similar examples can also be found in the data, which result in the fewer amount of circumstances functioning as marked topical Themes in the TTs and contribute to the frequency of Theme omission in the analysis of theme shifts (see Section 6.2.2).

Example 7

ST 隔 窗 可 见 后院，

PY gé chuāng kě jiàn hòu yuàn

IG across window can see backyard

BT Across the window one can see the backyard.

ST [Ø:后院] 高 搭 着 凉棚，

PY hòu yuàn gāo dā zhe liáng péng

IG backyard highly put up VPART awning

BT In the backyard there is the awning.

ST 棚 下 也 有 茶座儿。

PY péng xià yě yǒu chá zuò er

IG awning under also have seat

BT Under the awning there are also seats.

TT1 **Through the window** an inner courtyard can be seen with more benches and stools under a high awning.

TT2 **Through the window** an inner courtyard can be seen,
where there is a matted canopy for shade and seats for customers.

In addition, the topical Themes are further analyzed as marked or unmarked ones (see Table 6-7). We can note that the frequency of circumstance in Table 6-6 is not identical with that of marked topical Theme in Table 6-7. Some points can be made here:

Table 6-7 Frequency of marked and unmarked topical Theme
in the analysis of stage direction

	ST	TT1	TT2
marked topical Theme	15	11	9
unmarked topical Theme	53	49	54
Total	68	60	63

Firstly, circumstances are not always analyzed as marked topical Themes in ST. In an existential or relational: existential clause in the Chinese ST, the unmarked topical Themes are normally conflated with circumstances or processes realized by “有” (PY: yǒu; IG: have). In the case of Example 8, the circumstance “屋 里” (PY: wū lǐ; IG: room in) is here analyzed as the unmarked topical Theme. We can also note that in Chinese, the process “有” (PY: yǒu; IG: have) can be used in both relational: possessive and existential, which are distinguished in the present study (cf. Halliday and McDonald, 2004: 354-366; Li, 2007: 43-58). In an existential clause, as in Example 9, there is only one participant in the clause — “两 位 茶客” (PY: liǎng wèi chá kè; IG: two MEAS customer), which is analyzed as the Existent. However, in a relational: possessive clause, two participants can be found, namely “每 城” (PY: měi chéng; IG: every city) — Carrier: the possessor and “一 处” (PY: yí chù; IG: one place) — Attribute: the possessed.

Example 8

ST 屋 里 有 两 位 茶客,

PY wū lǐ yǒu liǎng wèi chá kè

IG room in have two MEAS customer

BT In the room there are two customers.

TT1 **Two unidentified patrons**, their eyes narrowed, their heads nodding, are softly singing an opera tune,

TT2 **Two customers**, <<who shall be nameless,>> with their eyes narrowed to a slit and their heads rocking, are softly humming a tune,

Example 9

ST 在 几 十 年 前， 每 城 都 起 码 有 一 处。

PY zài jǐ shí nián qián měi chéng dōu qǐ mǎ yǒu yí chù

IG CV several ten year ago every district all at least
have one place

BT Some decades ago, every district at least has one.

TT1 but a few decades ago every district in Beijing had at least one,

TT2 A few decades ago, every district in Beijing had at least one.

Secondly, in the TTs, some circumstances can also be analyzed as unmarked topical Themes. As we can see in Example 10, the two circumstances — “how” in both TT1 and TT2 are considered as unmarked topical Themes. While in ST, “怎么” (PY: zěn me; IG: how) cannot occupy the thematic position, as “怎么 某 处 的 大 蜘蛛 成 了 精” (PY: zěn me mǒu chù de dà zhī zhū chéng le jīng; IG: how some place SUB become ASP demon) is never used. It is therefore analyzed here as part of the Rheme in Example 10. The unmarked topical Theme is then realized by a participant — “某 处 的 大 蜘蛛” (PY: mǒu chù de dà zhī zhū; IG: some place SUB big spider). We can consider the contrast shown in this example as a reflection of a typological difference between Chinese and English.

Example 10

ST 如 某 处 的 大 蜘蛛 怎么 成 了 精，

PY rú mǒu chù de dà zhī zhū zěn me chéng le jīng

IG such as some place SUB big spider how become
ASP demon

BT such as how a big spider at some place has become a demon

TT1 such as **how** in a certain place a huge spider had turned into a demon

TT2 such as **how** a giant spider turned into a demon

In terms of the total amount of marked topical Themes, ST has the largest frequency, while the occurrences in TT1 and TT2 are slightly smaller. The reason is that some marked topical Themes in ST are omitted in the TTs. As already discussed in Example 7, for the three circumstances in ST, only the first one — “隔 窗” (PY: gé chuāng; IG: through window) is translated equivalently as “Through the window” in both TTs, while the second and the third ones are both omitted.

Table 6-8 tabulates all the marked topical Themes found in the data of stage direction. We can see that the majority of the marked topical Themes are realized by circumstances, most of which are those of Location (including Location of Place and Time). Besides Location, other types of circumstances, such as Manner and Cause, are only found in the TTs, especially in TT2.

In Example 11, a circumstance of Manner is found in TT1, which is translated from the Epithet (“三三两两 的” [PY: sān sān liǎng liǎng de; IG: in twos and threes SUB]) of a nominal group that functions as the unmarked topical Theme in ST (“三三两两 的 打手” [PY: sān sān liǎng liǎng de dǎ shou; IG: in twos and threes SUB thug]). However, in TT2, the translator chooses to add a circumstance not found in ST, i.e. “Throughout the first part of this act”, while “in twos and threes” is translated as part of the Rheme.

Example 11

ST 三三两两 的 打手， 都 横眉立目， 短 打扮，

PY sān sān liǎng liǎng de dǎ shou dōu héng méi lì mù duǎn dǎ bàn

IG in twos and threes SUB thug all fierce-looking short dress

BT The thugs in twos and threes are all fierce-looking and dressed in short clothes.

TT1 **In twos and threes**, looking fierce and arrogant, and dressed in short fighting attire the thugs enter the teahouse

TT2 **Throughout the first part of this act** these toughs, in twos and threes, looking belligerent and dressed in short clothes (for fighting, as opposed to long gowns), will enter the teahouse

We can also note that one more type of circumstance, i.e. circumstance of cause is found in TT2. This finding is consistent with the analysis of marked topical Theme in the dramatic dialogue, where four more types of circumstances are also found in TT2 (cf. Table 4-6 in Section 4.1.3).

Table 6-8 Distribution of marked topical Theme in the analysis of stage direction

Function			ST	TT1	TT2
circumstance	Location	Place	这里 (PY: zhè lǐ; IG: here): 4 在 这里 (PY: zài zhè lǐ; IG: CV here) 一 进 门 (PY: yí jìn mén; IG: entrance) 我们的 舞 台 上 (PY: wǒ mén de wǔ tái shàng; IG: our stage on) 隔 窗 (PY: gé chuāng; IG: through window) 后 院 (PY: hòu yuàn; IG: backyard) 各 处 (PY: gè chù; IG: everywhere)	in the teahouses: 2; here; just inside the main entrance; through the window; pasted up everywhere	at its tables; here; immediately inside the entrance; through the window; throughout the first part of this act
			Time	在 几 十 年 前 (PY: zài jǐ shí nián qián; IG: CV some ten year before) 那 年 月 (PY: nà nián yuè; IG: that year) 今 天 (PY: jīn tiān; IG: today) 现 在 (PY: xiàn zài; IG: now)	a few decades ago; every day; in those days; today
	Manner	Means		in twos and threes	from their appearance
	Cause	Reason			for the stage
	participant	Complement		奇怪的 意见 (PY: qí guài de yì jiàn; IG: strange view)	——
Total Number			15	11	9

Besides circumstances that function as marked topical Themes, one instance of participant/Complement as marked topical Theme is also found in the data (see Example 12). In experiential terms, “奇怪的 意见” (PY: qí guài de yì jiàn; IG: strange view) in ST functions as Phenomenon, and the verbal group “听” (PY: tīng; IG: hear) is analyzed as a mental process, whereas the Senser/participant of the process “你” (PY: nǐ; IG: you) is omitted. In interpersonal terms, “你” (PY: nǐ; IG: you) is the omitted

Subject, and “奇怪的 意见” (PY: qí guài de yì jiàn; IG: strange view) is the Complement. In both TTs, circumstances as marked topical Themes are found, and are translated from “在 这里” (PY: zài zhè lǐ; IG: CV here), which is part of the Rheme in ST.

Example 12

ST 奇怪的 意见 [Ø:你] 也 在 这里 可以 听 到,

PY qí guài de yì jiàn nǐ yě zài zhè lǐ kě yǐ tīng dào

IG strange view you also CV here can hear PV

BT Strange views can also be heard here.

TT1 **In the teahouses** one could hear the most absurd stories,

TT2 **At its tables** one could hear the most preposterous stories,

6.2 Theme Shift

In Table 6-9, I have tabulated the different types of theme shift found in the data of stage direction. In terms of the total distribution, more shifts are found in TT2, which is similar to the analysis of theme shift in dramatic monologue (see Section 5.2). Among the different types of theme shift, the one with the largest frequency in TT1 is Theme omission, while that in TT2 is Theme addition.

Table 6-9 Different types of theme shift in the analysis of stage direction

Types of theme shift		freq.in TT1	freq. in TT2
Theme addition	conjunction	7	15
	modal/comment Adjunct	0	2
	Finite verbal operator	1	0
	interrogative element	1	2
	participant	2	4
	process	1	0
	circumstance	0	1
Theme omission		14	12
thematized Rheme		7	11
Theme substitution		7	11
clause omission		2	1
Total		42	59

6.2.1 Theme Addition

Similar to the analysis of theme shift in Chapter 4 and Chapter 5, various types of textual Theme, interpersonal Theme and topical Theme can all be added in the TTs.

However, different from dramatic dialogue and dramatic monologue, and as a result of the contextual features of stage direction (see Chapter 7), no addition of Vocative and continuative as Themes is found.

The majority of the added Themes are conjunctions, and this echoes with the findings in Chapter 4 and Chapter 5. Moreover, in both TTs, the conjunction most frequently being added is “and”. In Example 13, though there is no conjunction that function as textual Theme in ST, several of them are added in the TTs. Specifically, textual Themes like “then” and “and” are added in TT1, while two “and” are added in TT2. In this way, the extending logico-semantic relations are reflected explicitly in the TTs.

Example 13

ST 三五十 口子 打手, 经 调人 东说西说,

PY sān wǔ shí kǒu zǐ dǎ shǒu jīng tiáo rén dōng shuō xī shuō

IG thirty to fifty MEAS tough by mediator reconcile

BT Some thirty to fifty toughs are reconciled by the mediator.

ST [Ø: 三五十 口子 打手] 便 都 喝 碗 茶,

PY sān wǔ shí kǒu zǐ dǎ shǒu biàn dōu hē wǎn chá

IG thirty to fifty MEAS tough then all drink bowl tea

BT Some thirty to fifty toughs will then all drink bowls of tea.

ST [Ø: 三五十 口子 打手] 吃 碗 烂肉 面

PY sān wǔ shí kǒu zǐ dǎ shǒu chī wǎn làn ròu miàn

IG thirty to fifty MEAS tough eat bowl minced meat noodle

BT Some thirty to fifty toughs will eat noodles with minced meat.

ST [Ø: 三五十 口子 打手] 就 可以 化干戈为玉帛 了。

PY sān wǔ shí kǒu zǐ dǎ shǒu jiù kě yǐ huà gān gē wéi yù bó le

IG thirty to fifty MEAS tough VADV can be at peace ASP

BT Some thirty to fifty toughs can then be at peace.

TT1 The two sides would crowd around these mediators [[who would reason first with one side then the other]]

then they would all drink tea

and down bowls of noodle, with minced pork (a specialty of the large
teahouses — cheap and quickly prepared),
hostility transformed to hospitality

TT2 Between 30 to 50 toughs from both sides, <<reconciled through the good
offices of a mediator>>, would gather here
to drink tea

and consume bowls of noodles with minced pork (a speciality of large
teahouses, cheap and easy to prepare),

and peace would once more have been restored in the land

As previously discussed, more varied choices of conjunctions are found in TT2. Eleven of these conjunctions are only found in TT2, such as “after”, “or”, “yet”, “though”, “so” and “until”, while the conjunctions being only found in TT1 include “but” and “yes”. Example 1 in this chapter illustrates how “so” is added to mark out the enhancing relationship between the two clauses in TT2.

Many examples discussed in this chapter have illustrated the addition of Themes, such as the addition of Finite verbal operator (Example 3), or the addition of modal/comment Adjunct (Example 5). However, topical Themes are seldom added. Example 14 provides one instance of showing how an additional “we” is added in TT1, while a predicated Theme is used in TT2.

Example 14

ST 我们 现在 就 要 看见 这样的 一 座 茶馆。

PY wǒ men xiàn zài jiù yào kàn jiàn zhè yàng de yí zuò chá guǎn

IG we now VADV will see such one MEAS teahouse

TT1 We are about

[Ø: we] to see just such a teahouse.

TT2 It is just such a teahouse we are about to see.

We have also found that some textual Themes in ST like “如” (PY: rú; IG: such as) and “总之” (PY: zǒng zhī; IG: in sum) are always translated equivalently in the two TTs. In other words, no shift is involved while translating these conjunctions in Chinese.

For instance, in Example 2, “总之” (PY: zǒng zhī; IG: in sum) is translated as two equivalent conjunctive Adjuncts, i.e. “in sum” in TT1 as well as “in short” in TT2.

6.2.2 Theme Omission

In general, in the data of stage direction, Theme omission takes place when several clauses in ST are combined into fewer clauses in the TTs, and is closely related to the reduced number of clauses in the TTs. For instance, in Example 15, two of the circumstances in ST — “这里” (PY: zhè lǐ; IG: here) function as the marked topical Themes. In both TTs, “where” and “Tea” function as topical Themes respectively, the first topical Theme in ST is substituted, while the second topical Theme in ST — “这里” (PY: zhè lǐ; IG: here) is omitted. In this way, the two paratactic extending clauses in ST are reduced to one clause in the TTs.

Example 15

ST 这里 卖 茶,

PY zhè lǐ mài chá

IG here sell tea

BT Here, tea is sold.

ST [Ø: 这里] 也 卖 简单的 点心 与 饭菜。

PY zhè lǐ yě mài jiǎn dān de diǎn xīn yǔ fàn cài

IG here also sell simple snack and meal

BT Here, simple snacks and meals are also sold.

TT1 **where** in addition to tea, simple snacks and meals were served.

TT2 **Tea** was served as well as simple snacks and quick meals.

Moreover, besides the omission of circumstances functioning as topical Themes (see also Example 7 in this chapter), and the omissions of participants functioning as topical Themes (see Example 6), two examples of omission of textual Themes are found in TT2 only, where conjunctions in ST, i.e. “假若” (PY: jiǎ ruò; IG: if) and “因为” (PY: yīn wéi; IG: because) are left untranslated (see Example 16). In TT1, equivalent translations of these conjunctions are always provided according to the analysis.

Example 16

ST 假若 真 打 起来,

PY jiǎ ruò zhēn dǎ qǐ lái

IG if really fight PV

BT If the people really fought,

TT1 **If** so,

TT2 **It** seemed that it could not be settled without resort to violence,

In terms of the overall distribution of the types of omission, the omission of circumstance has taken up the largest proportion, while the occurrences of omission of participant or conjunction are rather small.

6.2.3 Themitized Rheme and Theme Substitution

As discussed in Chapter 4 and Chapter 5, these two kinds of theme shift, viz. themitized Rheme and Theme substitution are similar with each other. Themitized Rheme takes place when Theme in the TTs is translated from the Rheme in ST (see Example 10, 12, and 15 in this chapter). Theme substitution takes place when the Theme in the TTs is neither translated from the Theme nor the Rheme in ST. In Example 17, the topical Theme in ST — “这种大茶馆” (PY: zhè zhǒng dà chá guǎn; IG: this kind large teahouse) is substituted by “one” in TT2. The substitution of the original Theme with “one” is a preferred choice in TT2, and the Senser of this mental process is thus marked out explicitly in this way.

Example 17

ST 这 种 大 茶馆 现在 已经 不 见 了。

PY zhè zhǒng dà chá guǎn xiàn zài yǐ jīng bú jiàn le

IG this kind large teahouse now already NEG see ASP

BT This kind of large teahouse is now already not to be seen.

TT1 **Large teahouses like this** are no longer to be seen,

TT2 **One** doesn't find large teahouses like this any more.

Based on the quantitative figure in Table 6-9, we can see that more occurrences of themitized Rheme and Theme substitution are found in TT2, where a much freer

way of translation is adopted compared to TT1 (cf. Ying, 2004, Ying and Conceison, 2009).

6.2.4 Clause Omission

In the data of stage direction, no clause is added, and very few clauses (2 in TT1 and 1 in TT2) are omitted in the TTs. It is also interesting to note that the clause “[Ø: 朋友] 出头” (PY: péng yǒu chū tóu; IG: friend appear head) is omitted in both TTs (Example 18). A literary way of translating the process in this clause — “出头” (PY: chū tóu; IG: appear head) will be “to appear in public” or “show up”, but it is not found in both TTs.

Example 18

ST 但是 总会 有 朋友

PY dàn shì zǒng huì yǒu péng yǒu

IG but always have friend

BT But there will always be friends.

ST [Ø: 朋友] 出头

PY péng yǒu chū tóu

IG friend show up

BT Friends show up.

ST [Ø: 朋友] 给 双 方 调解;

PY péng yǒu gěi shuāng fāng tiáo jiě

IG friend CV both side mediate

BT Friends mediate for both sides.

TT1 but there were always friends about

to calm things down.

TT2 but fortunately there were always friends around

to calm things down.

In the other example of clause omission (Example 19), the second clause is left untranslated in TT1, while a rather free translation is found in TT2.

Example 19

ST 后面 有 些 锅 勺 的 响声

PY hòu miàn yǒu xiē guō sháo de xiǎng shēng

IG back have some pot pan SUB sound

BT At the back there are some sounds of pots and pans.

ST 也 就 够 了。

PY yě jiù gòu le

IG also VADV enough ASP

BT That is then enough.

TT1 if the clatter of pots and pans is heard off stage.

TT2 if it's too much trouble

and make do with the clatter of pots and pans offstage.

6.3 Taxis and Logico-semantic Type Analysis

In Table 6-10, I have quantified the number of clauses in one clause complex in ST and the TTs. In most cases, one clause complex is composed of one to five clauses. The largest number of clauses in one clause complex is 8 in ST, 5 in TT1, and 6 in TT2. If we compare these frequencies to the analysis of dramatic monologue, according to which 13 clauses are found in one clause complex, we can see that clause complexes in ST of dramatic monologue tend to be composed of more clauses (see Section 5.3). In ST and both TTs, the most favored choices are 1 clause, while the second preferred choices are 2 clauses.

Table 6-10 Number of clauses in one clause complex
in the analysis of stage direction

	1 clause	2 clauses	3 clauses	4 clauses	5 clauses	6 clauses	8 clauses
ST	8	7	6	3	3	0	1
TT1	11	9	5	3	1	0	0
TT2	16	6	3	4	1	1	0

Similar to the analysis in Chapter 5, the frequencies for choices of taxis and logico-semantic type are tabulated, and some quantitative differences can be observed

(see Table 6-11). In terms of taxis, parataxis is the preferred choice in ST, whereas hypotaxis is the preferred choice in TT1 and TT2.

Table 6-11 Frequency of taxis and logico-semantic type
in the analysis of stage direction

			ST	TT1	TT2
taxis	parataxis		16	12	10
	hypotaxis		11	15	13
logico-semantic type	expansion	elaboration (=)	7	6	3
		extension (+)	24	10	12
		enhancement (×)	16	16	17
	projection	locution (“)	0	0	0
		idea (‘)	0	0	1

Example 19 shows how choices of taxis vary in ST and the two TTs. We can see that parataxis in ST is translated as hypotaxis in TT1 and TT2, resulting in shifts from parataxis to hypotaxis (see Section 6.4). As similar instances abound in the data of stage direction, the occurrences of hypotaxis in both TTs have been increased, and thus become higher than those of parataxis.

We can also note that a similar choice is made by both translators, i.e. a bound clause with no Finite is used to translate “拍板” (PY: pāi bǎn; IG: beat rhythm) in ST. In addition, the number of clauses in ST is also largely reduced in the TTs, especially in TT1.

Example 19

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	ST 有 两 位 茶 客, PY yǒu liǎng wèi chá kè IG have two MEAS customer BT There are two customers.	α	Two unidentified patrons, their eyes narrowed, their heads nodding, are softly singing an opera tune,	α	Two customers, <<who shall be nameless, with their eyes narrowed to a slit and their heads rocking>>, are softly

					humming a tune,
+2	ST [Ø: 我们] 不知 姓名, PY wǒ mén bù zhī xìng míng IG we NEG know name BT We don't know their names	+β	beating the time with their hands.	+β	beating time with their hands.
+3	ST 正 眯 着 眼, PY zhèng mī zhe yǎn IG VADV narrow VPART eye BT They are narrowing their eyes.				
+4	ST 摇 着 头, PY yáo zhe tóu IG shake VPART head BT They are shaking their heads.				
+5	ST 拍 板 PY pāi bǎn IG beat rhythm BT They are beating the rhythm.				
+6	ST 低 唱。 PY dī chàng IG low sing BT They are singing in a low voice.				

For logico-semantic type, most choices are those of expansion, while only one choice of projection is found in TT2. In Example 20, the choices of logico-semantic types between ST and the two TTs are all different. The elaboration relationship in ST is changed to enhancement in TT1 and projection of thought in TT2, leading to shifts of logico-semantic type (see Section 6.4).

Example 20

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	<p>ST 两位穿灰色大衫的——宋恩子与吴祥子，正低声地谈话，</p> <p>PY liǎng wèi chuān huī sè dà shān de sòng ēn zǐ yǔ wú xiáng zǐ zhèng dī shēng dì tán huà</p> <p>IG two MEAS customer wear grey gown SUB Song Enzi and Wu Xiangzi</p> <p>VADV low voice VPART talk</p> <p>BT Two men in grey gowns — Song Enzi and Wu Xiangzi are now talking in a low voice.</p>		<p>Song Enzi and Wu Xiangzi, wearing grey gowns, are talking secretly.</p>		<p>Two men in grey gowns, Song Enz and Wu Xiangz, are talking to each other in whispers.</p>
=2	<p>ST 看样子他们是北衙门的办案的（侦缉）。</p> <p>PY kàn yàng zi tā men shì běi yá men de bàn àn de zhēn jī</p> <p>IG seem they be north court SUB detective (spy)</p> <p>BT It seems they are detectives (spies) from the north court.</p>	×β	<p>Judging by their appearance</p>	α	<p>From their appearance one can deduce</p>
		α	<p>they are police agents from the Northern Yamen.</p>	‘β	<p>they are agents from the Northern Yamen, the security</p>

					authority in those days.
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The preferred choice of logico-semantic type in ST is extension, but these relations are seldom translated equivalently in the TTs. In most cases, the relations are omitted by the translators when they combine several clauses in ST to one clause. For instance, in Example 21, the prepositional phrases, such as “with both oblong tables and square ones, and traditional teahouse benches and stools” in TT1 and “with rectangular tables, square tables, benches and stools for the customers” in TT2 are used to translate the two clauses with extending relations in ST.

Example 21

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
α	ST 屋子 非常 高大, PY wū zi fēi cháng gāo dà IG room very big BT The room is very big.		The room should be large and high- ceilinged, with both oblong tables and square ones, and traditional teahouse benches and stools.		The building is extremely large and high, with rectangular tables, square tables, benches and stools for the customers.
$+\beta$	ST 摆 着 长桌 与 方桌, 长凳 与 小凳, PY bǎi zhe cháng zhuō yǔ fāng zhuō cháng dèng yǔ xiǎo dèng IG put VPART rectangular table and square table bench and stool BT Rectangular tables, square tables, benches				

	and stools are put in the room.				
+γ	ST 都是茶座儿。 PY dōu shì chá zuò er IG all be seat BT Benches and stools are all seats.				

The most frequently used choices in the two TTs are both enhancement, which are in most cases translated from the enhancing relations in ST. In Example 22, the equivalent logico-semantic relations of enhancement are found in ST and both TTs. We can also note that the conjunction “然后” (PY: rán hòu; IG: and then) that marks out the relation is omitted in ST, while these temporal relations are marked out explicitly by “and...then” in TT1 and “until” in TT2.

Example 22

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
α	ST 某处的大蜘蛛怎么成了精， PY rú mǒu chù de dà zhī zhū zěn me chéng le jīng IG such as some place SUB big spider how become ASP demon BT Such as how the big spider at some place becomes a demon.	α	such as how in a certain place a huge spider had turned into a demon	α	such as how a giant spider turned into a demon
×β	ST 受到雷击。 PY shòu dào léi jī	×β	and was then struck by lightning.	×β	until it was finally struck by lightning;

	IG receive PV thunder BT The big spider is struck by thunder.				
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6.4 Taxis and Logico-semantic Type Shift

6.4.1 Shift of Taxis

Similar to Section 5.4, shifts of taxis and logico-semantic type are found in the data of stage direction and will be discussed here in this section. Different types of shift of taxis are summarized and quantified based on the categories of addition, omission and alteration (see Table 6-12).

Table 6-12 Different types of shift of taxis in the analysis of stage direction

Types of shift			freq.in TT1	freq. in TT2
Shift of taxis (tactic shift)	addition	hypotaxis	6	3
		parataxis	1	2
	omission	hypotaxis	2	2
		parataxis	5	7
	alteration	from parataxis to hypotaxis	2	2
		from hypotaxis to parataxis	0	0
Total			16	16

We can see that the frequencies of shift of taxis are exactly the same in the two TTs. The favored choice in TT1 is addition of hypotaxis, while that in TT2 is the omission of parataxis. Only two instances of alteration are found in each translation, and all of them are alteration from parataxis to hypotaxis. In other words, no alteration from hypotaxis to parataxis is found in the data of stage direction, which is different from the analysis of dramatic monologue.

The addition of taxis in the TTs, especially in TT1, is related to the addition of conjunctions or relative clauses. In Example 23, the three clause complexes in ST are translated as one clause complex in TT1. A conjunction, i.e. “but” is used to link the two clauses and to add a paratactic structure. At the same time, a relative clause starting with “where” is used, which results in the increase of a hypotactic structure in TT1. In TT2, on the other hand, no tactic structure is found, as the translator uses three independent clause complexes.

Example 23

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
	<p>ST 这种大茶馆现在已经不见了。</p> <p>PY zhè zhǒng dà chá guǎn xiàn zài yǐ jīng bú jiàn le</p> <p>IG this kind big teahouse now already NEG seen ASP</p> <p>BT This kind of teahouse is now already not seen.</p>	1	Large teahouses like this are no longer to be seen,		One doesn't find large teahouses like this any more.
	<p>ST 在几十年前，每城都起码有一处。</p> <p>PY zài jǐ shí nián qián měi chéng dōu qǐ mǎ yǒu yí chù</p> <p>IG CV:at several ten year before every district all at least have one place</p> <p>BT Several decades ago, every district at least all has one.</p>	$\times 2\alpha$	but a few decades ago every district in Beijing had at least one,		A few decades ago, every district in Beijing had at least one.
1	<p>ST 这里卖茶，</p> <p>PY zhè lǐ mài chá</p> <p>IG here sell tea</p> <p>BT Here, tea is sold.</p>	$\times 2=\beta$	where in addition to tea, simple snacks and meals were served.		Tea was served as well as simple snacks and quick meals.
+2	<p>ST 也卖简单的点心与饭菜。</p> <p>PY yě mài jiǎn dān de diǎn xīn yǔ fàn cài</p> <p>IG also sell simple snack and meal</p>				

	BT Here, simple snacks and meals are also sold.				
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Besides adding conjunctions or relative clauses, the two translators may also add additional clauses in their translations. As shown in Example 24, the clause complex in ST consists of one clause only. However, the translator of TT1 has added an additional clause to his translation, instead of equivalently translating one clause complex to another one. By doing so, a paratactic structure is also added.

Example 24

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
	ST 各处 都 贴 着 “莫 谈 国 事” 的 纸条。 PY gè chù dōu tiē zhe mò tán guó shì de zhǐ tiáo IG everywhere all paste VPART NEG discuss state affair SUB paper slip BT Pasted everywhere are pape rslips with “Don’t discuss state affairs”	1	Pasted up everywhere are notices:		Paper slips, with “Do not discuss affairs of state” written on them, are pasted all over the place.
		=2	“Don’t discuss state affairs.”		

Tactic structure can also be omitted, and this is more often seen in TT2. In the data, there are several possibilities concerning the omission of taxis:

Firstly, as also commonly seen in the analysis of dramatic monologue (see Section 5.3 and 5.4.2), clauses in ST can be omitted by the translators, so the tactic structures will also be omitted accordingly. As illustrated in Example 25, a clause in ST, i.e. “也 就 够 了” (PY: yě jiù gòu le; IG: also VADV enough ASP) is left untranslated in both TTs, and the hypotactic structures are thus omitted in both TTs.

Example 25

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	ST 一进门 是 柜台 与 炉灶 —— PY yí jìn mén shì guì tái yǔ lú zào IG entrance be counter and stove BT At the entrance there is the counter and the stove.	1	Just inside the main entrance is the counter and a cookstove,	1	Immediately inside the entrance we see the counter and the brick stove,
$\times 2 \times \beta$	ST 为 省 点 事, PY wèi shěng diǎn shì IG to save some matter BT To make things simple,	$+2 \times \beta$	to make things simpler,	$\times 2\alpha$	though for the stage we can do away with the stove
$\times 2\alpha$	ST 我们的 舞 台 上 可 以 不 要 炉灶; PY wǒ mén de wǔ tái shàng kě yǐ bú yào lú zào IG our stage on can NEG want stove BT On our stage, we can have no stove.	$+2\alpha$	the stove can be dispensed with	$\times 2 \times \beta$	if it's too much trouble
$+3 \times \beta$	ST 后面 有 些 锅 勺 的 响 声 PY hòu miàn yǒu xiē guō sháo de xiǎng shēng IG back have some pot pan SUB sound	$+2 \times \gamma$	if the clatter of pots and pans is heard off stage.	$+3$	and make do with the clatter of pots and pans offstage.

	BT At the back there are some sounds of pots and pans.				
+3 α	ST 也就够了。 PY yě jiù gòu le IG also VADV enough ASP BT That is then enough.				

Secondly, the translators can reorganize the ways of clause complexing in ST. When structurally related clauses are translated as several clause complexes, the tactic structures will be omitted. In Example 26, three clause complexes are found in TT2 to translate one clause complex in ST. The paratactic structure in ST is in this way omitted. However, in TT1, the paratactic structure has been reconstrued in an equivalent way, except that the third clause in ST has been translated as another clause complex in TT1.

Example 26

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	ST 今天在茶馆又有一起打群架的, PY jīn tiān zài chá guǎn yòu yǒu yì qǐ dǎ qún jià de IG today CV teahouse again have one MEAS fighting BT Today in the teahouse, there is again one fighting.	1	Today, another quarrel has broken out between two gangs;		Another gang fight has been brewing today.
=2	ST 据说 是为了争一只家鸽, PY jù shuō shì wèi le zhēng yì zhī jiā gē	=2	the dispute is said to be over a pigeon.		The reason, according to some sources, was a dispute over the

	IG allegedly be for take one pigeon BT It is said to be over a pigeon.				ownership of a pigeon.
×3	ST 惹起 非 用 武力 解决 不 可 的 纠纷。 PY rě qǐ fēi yòng wǔ lì jiě jué bù kě de jiū fēn IG cause must use force solve NEG can SUB dispute BT That caused dispute that has to be solved by force.		It seemed that it could not be settled without resort to violence,...		It seemed quite likely that the whole affair might end in violence.

Thirdly, it is also found that clauses in ST are frequently translated as downranked clauses or prepositional phrases in both TTs. The tactic structures in ST are thus omitted accordingly. In Example 27, the two translators have both used a downranked clause complex to translate the second clause in ST. This also explains why a smaller amount of clauses are found in the TTs, compared to the occurrence in ST.

Example 27

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	ST 总之， 这 是 当日 非常 重要的 地方， PY zǒng zhī zhè shì dāng rì fēi cháng zhòng yào de dì fang IG in sum this be that time very important place		In sum, the teahouse was an important institution of those times, a place [[[where people came to transact business, or simply to while away the time]]].		In short, the teahouse was a most important institution, a place [[[where people could come for business or just to while away the time]]].

	BT In sum, this is a very important place at that time.				
×2	ST 有 事 无 事 都 可以 来 坐 半 天。 PY yǒu shì wú shì dōu kě yǐ lái zuò bàn tiān IG have business NEG business all can come sit half day BT People have or have no business can all come in to sit for some time.				

As previously discussed, for alteration of taxis, two instances of alteration are found in each TT, all of which are alteration from parataxis to hypotaxis. In Example 28, the paratactic structure in ST is changed to hypotactic in both TTs, with non-Finite bound clauses — “drinking tea” being used (see also Example 19).

Example 28

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	ST 马五爷 在 不惹人注 意的 角落, PY mǎ wǔ yé zài bù rě rén zhù yì de jiǎo luò IG Master Ma CV inconspicuous corner BT Master Ma is in an	α	Fifth Elder Ma sits by himself in an inconspicuous corner	α	Master Ma, alone in a corner, sits inconspicuously

	inconspicuous corner.				
+2 α	ST 独自 坐着 PY dú zì zuò zhe IG alone sit VPART BT Master Ma sits alone.	+ β	drinking tea.	+ β	drinking tea.
$\times 2 + \beta$	喝茶。 PY hē chá IG drink tea BT Master Ma drinks tea.				

6.4.2 Shift of Logico-semantic Type

Table 6-13 tabulates and quantifies the types of shift of logico-semantic type in both TTs. The total occurrences of shift of logico-semantic type between the two TTs are similar, with two more shifts being found in TT2. Unlike the analysis of dramatic monologue, where additions and omissions of projection are found, only one instance of projection is found in TT2 in the data of stage direction, and it is translated from an enhancing relation.

Table 6-13 Different types of shift of logico-semantic type
in the analysis of stage direction

Types of shift		freq. in TT1	freq. in TT2
addition	elaboration (=)	2	0
	extension (+)	1	1
	enhancement (\times)	2	2
	locution (“)	0	0
	idea (‘)	0	0
omission	elaboration (=)	2	3
	extension (+)	12	12
	enhancement (\times)	3	4
	locution (“)	0	0
	idea (‘)	0	0
alteration	from extension (+) to elaboration (=)	0	1
	from enhancement (\times) to projection of idea (‘)	0	1
Total		22	24

For the data of stage direction, all additions of logico-semantic type are related to the addition of clauses in the TTs or the different ways of clause complexing between ST and the TTs.

Firstly, as shown in Example 29, an additional clause is found in TT2, and a logico-semantic relation of enhancement (×) is thus added. Similar examples are also found in TT1 when additional clauses are added by the translator (see also Example 24).

Example 29

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
	<p>ST 这里还可以听到某京剧演员新近创造了什么腔儿, 和煎熬鸦片的最好的方法。</p> <p>PY zhè lǐ hái kě yǐ tīng dào mǒu jīng xì yǎn yuán xīn jìn chuàng zào le shén me qiāng er hé jiān áo yā piàn de zuì hǎo de fāng fǎ</p> <p>IG here also can hear PV some Beijing opera actor create ASP what aria and prepare opium SUB best method</p> <p>BT Here one can also hear the latest aria recently composed by some Beijing opera actor and</p>		<p>Here one might also hear about the latest tune composed by Bonze Beijing Opera star, or the best way to prepare opium.</p>	α	<p>Yet this was also the place</p>

	the best way to prepare opium.				
				×β	to learn the latest aria [[devised by some Beijing opera star]] or the most sophisticated method for preparing opium.

Secondly, the translators may adopt a different way of clause complexing, compared to that in ST. In Example 30, the two clause complexes in ST are translated as one clause complex in TT2, thus leading to the increase of one extending relation (+). On the other hand, the translator of TT1 has reconstrued the logical relations of ST equivalently, except for the omission of a hypotactic structure and an enhancing relation (×) in the last clause.

Example 30

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	ST 在 这里， 可以 听 到 最 荒唐的 新闻， PY zài zhè lǐ kě yǐ tīng dào zuì huāng táng de xīn wén IG CV here can hear PV most ridiculous news BT Here, one can hear the most ridiculous news.	1	In the teahouse one could hear the most absurd stories,	11	At its tables one could hear the most preposterous stories,
=2α	ST 如 某 处 的 大 蜘蛛 怎么	=2α	such as how in a certain place a huge	1=2α	such as how a giant spider

	<p>成了精， PY rú mǒu chù de dà zhī zhū zěn me chéng le jīng IG such as some place SUB big spider how become ASP demon BT Such as a big spider at some place has become a demon.</p>		spider had turned into a demon		turned into a demon
=2×β	<p>ST 受到雷击。 PY shòu dào léi jī IG receive PV thunder BT The big spider was struck by thunder.</p>	=2×β	and was then struck by lightning.	1=2×β	until it was finally struck by lightning;
1	<p>ST 奇怪的意见也在这里可以听到， PY qí guài de yì jiàn yě zài zhè lǐ kě yǐ tīng dào IG strange view also CV here can hear PV BT Strange views can also be heard here.</p>	1	One could also come in contact with the strangest views;	+21	or the most extraordinary views,
=2×β	<p>ST 像把海边上都修上大墙，</p>	=2	for example, that foreign troops could be prevented	+2=2α	such as how far it was possible

	PY xiàng bǎ hǎi biān shàng dōu xiū shàng dà qiáng IG like PASS seaside all build PV big wall BT Such as one can build high walls on the seaside.		from landing by building a Great Wall along the sea coast.		
=2 α	ST 就足以挡 住洋兵上岸。 PY jiù zú yǐ dǎng zhù yáng bīng shàng àn IG VADV enough prevent foreign troop land BT That is enough to prevent foreign troops from landing			+2=2 $\times\beta$	to prevent all foreign armies from landing by the simple expedient of building along high wall along the seacoast.

For the omissions of logico-semantic type, they are also associated with the omission of clauses in the TTs (see Example 25) and the translators' different choices of clause complexing (see Example 26).

In Example 25, with the omission of “也就够了” (PY: yě jiù gòu le; IG: also VADV enough ASP) in both TTs, the hypotactic structures and enhancing relation (\times) are meanwhile omitted in the two translations. In Example 26, three clause complexes are used in TT2 to translate one clause complex in ST. Thus, all logico-semantic relations in ST are omitted, including an elaborating one (=) and an enhancing one (\times)

Alteration of logico-semantic type is only found in TT2, including one alteration from extension (+) to elaboration (=), and one from enhancement (\times) to projection of

idea (‘) (see Table 6-13). Example 31 shows how the logico-semantic relation of elaboration (=) is used in TT2 to replace that of extension (+) in ST. In this hypotactic elaborating clause complex, the dependent clause is realized by a relative clause — “where there is a matted canopy for shade and seats for customers”, which provides an elaborating description to the alpha clause.

Example 31

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
α	ST 隔窗可见后院, PY gé chuāng kě jiàn hòu yuàn IG across window can see backyard BT Across the window, one can see the backyard.		Through the window an inner courtyard can be seen with more benches and stools under a high awning.	α	Through the window an inner courtyard can be seen,
$+\beta$	ST 高搭着凉棚, PY gāo dā zhe liáng péng IG highly put up VPART awning BT In the backyard, an awning is put up highly.			$=\beta$	where there is a matted canopy for shade and seats for customers.
$+\gamma$	ST 棚下也有茶座儿。 PY péng xià yě yǒu chá zuò er IG awning under also have seat				

	BT Under the awning, there are seats.				
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The other alteration from enhancement (×) to projection of idea (‘) is previously illustrated in Example 20. A process type shift is also involved here, in which the behavioral process in ST realized by “谈话” (PY: tán huà; IG: talk) is replaced by a mental process realized by “deduce” in TT2. A hypotactic projection of idea is then found here.

6.5 Shift from Textual to Logical Metafunction

Similar to Section 5.5, shifts from textual to logical metafunction and from logical to textual metafunction are also analyzed. In total, six shifts from textual to logical metafunction are found in TT1, while thirteen of them are found in TT2.

As shown in Example 32, no conjunction is used in ST, and the textual transition is left implicit (cf. Matthiessen, 2014b). Readers can deduce that the logico-semantic relations between these three clauses are those of enhancement (×). In fact, one can add two conjunctions such as “然后” (PY: rán hòu; IG: and then) between the three clauses in ST to mark out the enhancing relations explicitly, without changing the logical relations. However, both translators have made the implicit relation in ST explicit by adding “and” in the two TTs.

Different from the dramatic monologue analyzed in Chapter 5, stage direction is not written to be spoken or chanted, but to be read by readers. If we add the implicit transitions in the stage direction back, ST will then be lengthy and verbose, as the playwright only keeps the necessary conjunctions, such as “但是” (PY: dàn shì; IG: but), “假若” (PY: jiǎ ruò; IG: if), and “因为” (PY: yīn wéi; IG: because), without which the logical relations will be hard for readers to infer (see also Example 22, 23, 25, and 30 in this chapter).

Example 32

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	三三两两 的 打手， 都 横眉立目， 短 打扮，	1	In twos and threes, looking fierce and	1	Throughout the first part of this act these toughs,

	PY sān sān liǎng liǎng de dǎ shǒu dōu héng méi lì mù duǎn dǎ bàn IG in twos and threes SUB thug all fierce- looking short dress BT The thugs in twos and threes are fierce-looking and dressed in short clothes.		arrogant, and dressed in short fighting attire the thugs enter the teahouse		in twos and threes, looking belligerent and dressed in short clothes (for fighting, as opposed to long gowns), will enter the teahouse
×2	随时 进来, PY suí shí jìn lái IG any time enter BT The thugs enter at any time.	×2	and head for the inner courtyard.	×2	and head for the inner courtyard.
×3	往 后院 去。 PY wǎng hòu yuàn qù IG CV backyard go BT The thugs go to the backyard.				

6.6 Shift from Logical to Textual Metafunction

The frequencies of translation shift from logical to textual metafunction are five and eight in TT1 and TT2 respectively. If we compare the occurrences, we can find that more shifts are found in TT2, as its translator uses structurally unrelated clauses more often.

According to Example 33, the translator of TT2 has broken the tactic relations between the clauses in ST, and has translated the tactically related clauses as structurally unrelated ones. In this way, TT2 is thus less explicit than ST, with its tactic relations left for readers to infer (cf. Matthiessen, 2014b).

Example 33

tactic structure	ST	tactic structure	TT1	tactic structure	TT2
1	这 真 是 个 重 要 的 地 方，	1	Yes, the teahouse was indeed		The teahouse was indeed an important place, almost

	PY zhè zhēn shì ge zhòng yào de dì fang IG this really be MEAS important place BT This is really an important place.		an important place;		a centre of cultural exchange.
=2	简直 可以 算作 文化 交流 的 所 在。 PY jiǎn zhí kě yǐ suàn zuò wén huà jiāo liú de suǒ zài IG even can count culture exchange SUB place BT This can even be counted as a place for cultural exchange.	=2	it could even be reckoned a kind of cultural centre.		It is just such a teahouse we are about to see.
	我们 现在 就 要 看见 这样 的 一 座 茶馆。 PY wǒ men xiàn zài jiù yào kàn jiàn zhè yàng de yí zuò chá guǎn IG we now VADV will see such a MEAS teahouse		We are about to see such a teahouse.		

6.7 Summary

To sum up, in this chapter, I have analyzed and compared the textual and logical choices made in the data of stage direction of *Teahouse*. Similar to the analysis in Chapter 5, the analysis involves the systems of THEME, TAXIS and LOGICO-SEMANTIC TYPE.

In terms of textual Theme, conjunction has the largest frequency in ST, TT1 and TT2 among continuative, conjunction and conjunctive Adjunct. More conjunctions are found in the TTs, which is similar to the analysis of dramatic dialogue and dramatic monologue. Some conjunctions in the TTs are added by the translators, and some are translated equivalently from ST. More varied choices of conjunctions are found in TT2

rather than TT1. No continuative is found, which is a result of the registerial difference between stage direction and dramatic monologue or dialogue. Conjunctive Adjuncts are only found in the TTs, and are used to translate certain conjunctions in ST.

A limited amount of interpersonal Themes are found in ST and the TTs. Different from the analysis of dramatic monologue and dramatic dialogue, no Vocative is found, as the mode of stage direction is written to be read rather than written to be spoken. One Finite verbal operator is found in TT1 only, which is used to translate an Epithet of a nominal group in ST. Few interrogatives are found in ST and the TTs, because only declarative mood and bound clauses are used in the data of stage direction. One additional modal/comment Adjunct is found in TT2, while the remaining modal/comment Adjuncts in the TTs are all translated equivalently from ST.

For topical Themes, no process is found in ST and TT2, as the mood types of the data are all declarative and bound clauses; only one of such instance is seen in TT1. The occurrences of participants are similar in ST and the TTs, even though some participants are not translated equivalently in the TTs. A larger number of circumstances are found in ST rather than the TTs, and most of them are Locations that specify the design of the stage, giving information to stage designers or informing readers about the layout of the teahouse; whereas in the TTs, not all circumstances have retained the thematic position. In terms of the amount of marked topical Themes, ST has the largest frequency, while the numbers of TT1 and TT2 are slightly smaller, because some marked topical Themes are omitted in the TTs. Besides circumstance of Location, other kinds of marked topical Themes are found in the TTs, such as circumstance of Manner and Cause, Complement, etc.

In terms of taxis, parataxis is the preferred choice in ST, whereas hypotaxis is frequently seen in TT1 and TT2, and paratactic relations in ST tend to be translated as hypotactic. In terms of logico-semantic type, most choices are those of expansion, while only one choice of projection is found in TT2. The preferred choice of logico-semantic relation in ST is extension, but these relations are seldom translated equivalently in the TTs. In most cases, these relations are omitted by the translators when they combine several clauses into one clause. Besides, the most frequently used choices in the two

TTs are both enhancement, which are in most cases translated from the enhancing relations in ST.

Following the analysis, the same kinds of metafunctional translation shifts analyzed in Chapter 5 are again quantified and illustrated, reflecting some differences between ST and both TTs, as well as pointing out some preferred choices for the playwright and the two translators. A larger amount of theme shift is found in TT2, which is because of the increase in Theme addition, thematized Rheme and Theme substitution.

The same amount of tactic shift is found in the TTs. The favored choice of such shift in TT1 is addition of hypotaxis, while that in TT2 is omission of parataxis. A small amount of alterations are found, which are all alteration from parataxis to hypotaxis. In addition, a similar amount of shifts of logico-semantic type are found in the TTs, with two more shifts being found in TT2. All additions or omissions of logico-semantic type are associated with the addition or omission of clauses in the TTs and the different ways of clause complexing between ST and the TTs. Only two instances of alteration of logico-semantic type are found in TT2, which include alteration from extension to elaboration and that from enhancement to projection of idea.

Shift from textual to logical metafunction and vice versa are also pointed out and discussed. In total, six shifts from textual to logical metafunction are found in TT1, while thirteen of them are found in TT2, which have shown how implicit textual transitions are translated explicitly in the TTs. The frequencies of shift from logical to textual metafunction are five and eight in TT1 and TT2 respectively. It is shown that the translator of TT2 tends to use structurally unrelated clauses more often, the tactic relations in TT2 are thus left for readers to infer.

Compared to the analysis of dramatic monologue in Chapter 5, some of the features found in the analysis of stage direction are unique, such as the increased use of circumstances, especially those of Time and Place that function as marked topical Themes, the preferred choices of paratactic structure and extending relation (+) in ST, the preferred choices of hypotactic structure and enhancing relation (×) in the TTs, etc.

Stage direction, as one necessary component in *Teahouse*, has seldom been considered in some previous studies (e.g. Ren, 2008; Guo and Ding, 2009; Shen, 2010; Peng, 2013). By pointing out the textual and logical choices made by the playwright and the two translators, the analysis in this chapter not only fills this research gap, but also helps us to understand how choices are made in the translation of stage direction — text in which reporting and enabling fields of activity are recreated (cf. Matthiessen and Teruya, 2016; see also Chapter 7).

Chapter 7 Contextual Analysis of *Teahouse* and Its Translations

In this chapter, I will move from lexicogrammar to context, with a purpose of identifying the contextual features of dramatic dialogue, dramatic monologue and stage direction, and relating them to the lexicogrammatical features that I have analyzed from Chapter 4 to Chapter 6. As noted by Butt, Fahey, Feez, Spinks and Yallop (1994), the relationship between text and context is dynamic and reversible, in that texts can reveal context, and context is realized in texts. On the one hand, knowledge about the context helps us predict the lexicogrammar of the text. On the other hand, lexicogrammatical analysis helps us understand context, as the total meaning encoded in lexicogrammar will become the sign of context (cf. Halliday, 1978, 1991a; Halliday & Hasan, 1985).

As previously stated in Section 2.1.8, the contextual parameters include field (what is going on), tenor (what is the social relationship between the people who take part), and mode (what role language plays in text). Drawing on Halliday (1978), Matthiessen (2015d) further differentiates first-order context and second-order context in relation to the orders of systems (see Table 7-1).

Table 7-1 First- and second-order field, tenor and mode

(Matthiessen, 2015d: 19)

	field	tenor	mode
2nd-order: language and other denotative semiotic systems	2 nd -order field: semiotic processes — meaning ('expounding'/ 'reporting'/ 'recreating'/ 'sharing'/ 'recommending'/ 'enabling'/ 'exploring'); domain of experience	2 nd -order tenor: speech roles [giving/ demanding goods- &-services/ information], valuation [neutral/ valorized]	2 nd -order mode: rhetorical mode [didactic/ moralizing/ entertaining ...], medium [spoken/ written], channel [aural/ graphic], orientation [field-oriented/ tenor-oriented], turn [dialogic/ monologic]
1st-order: social systems	1 st -order field: social processes — behaving ('doing')	1 st -order tenor: social roles & relations — institutional roles [parent-child, doctor-patient &c &c], sociometric	——

		roles (affect) [neutral/ charged], power & status roles [equal/ unequal], distance (contact, familiarity) [intimate/ stranger]	
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The analysis in this chapter takes all the three parameters into consideration. Within field, the field of activity or the nature of the socio-semiotic process in ST and the TTs will be studied. Within tenor, I will examine the 1st-order tenor, and compare the institutional roles, power and status roles, and distance between ST and the TTs. Within mode, I will consider 2nd-order mode, and compare ST and both TTs from the perspectives of rhetorical mode, medium, channel, orientation and turn-ranking.

This chapter is divided into three sections, with each section focusing on one of the three parameters. Comparisons between ST and the TTs are also made accordingly in each section.

7.1 Analysis of Field

As previously discussed, the field of activity of ST is that of recreating through dramatizing (cf. Matthiessen, 2013a, 2015a; Matthiessen and Teruya, 2016). The activities here are imagined, with a theme of verbal art (cf. Hasan, 1985; Pike, 1981; Matthiessen, 2013b). Figure 7-1 has mapped out the fields of activity being recreated in dramatic dialogue, dramatic monologue and stage direction, which will be further elaborated from Section 7.1.1 to Section 7.1.3.

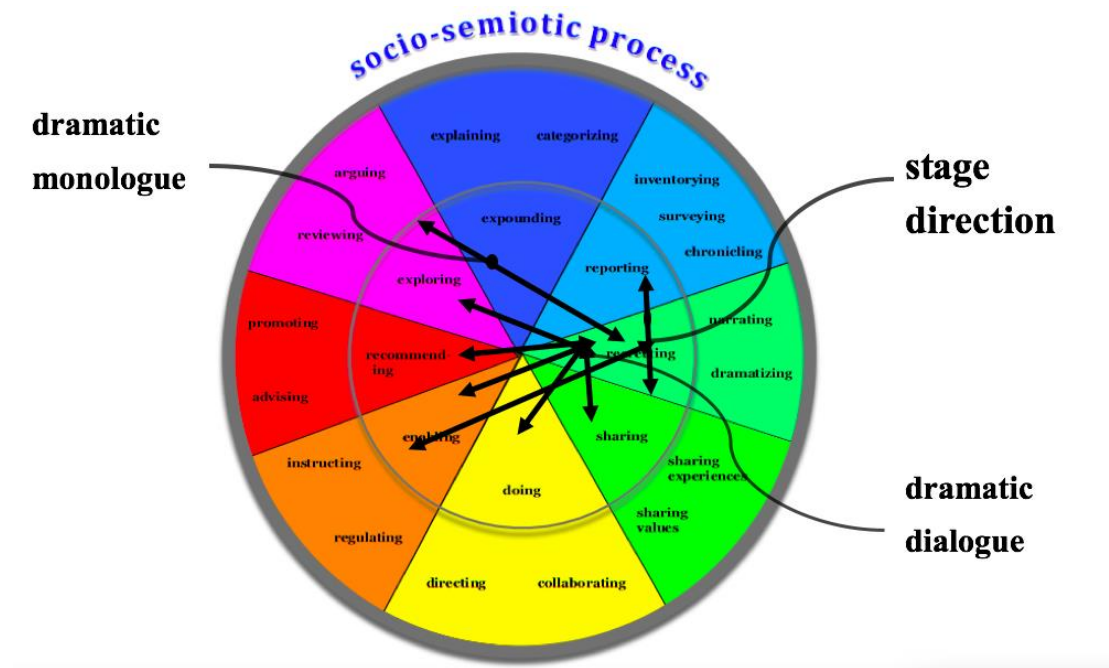


Figure 7-1 Fields of activity being recreated in *Teahouse* and its translations

7.1.1 Field of Dramatic Dialogue

I have first divided the data of dramatic dialogue into twenty-two parts according to the activities being involved in the plot. These different parts are not all of the same length in terms of the number of clauses. Some part may consist a couple of clauses, such as Activity (1), (2) and (3), while some may consist less than ten clauses, such as Activity (14) and (20).

Table 7-2 briefly summarizes the different activities and categorizes the various fields of activity being recreated. Among the eight primary fields of activity, five of them have been recreated in the data of dramatic dialogue, including exploring, sharing, doing, enabling, and recommending (see Figure 7-2). Two of the fields of activity are not found in the data, i.e. expounding and reporting. While expounding texts mainly theorize, explain, or categorize knowledge, and reporting texts mainly report on particular instances of phenomena by way of chronicling, inventorying or surveying, Lao She therefore does not recreate them in the dramatization of events in Act One of *Teahouse*, which mostly consist of conversations between customers in the teahouse.

Table 7-2 Activities and the fields of activity being recreated in dramatic dialogue

Sequence	Clause No.	Activity	Field of activity being recreated
(1)	ST 1-11.2 TT1 1-14 TT2 1-14.2	Wang Lifa tries to drive Tang the Oracle out of the teahouse, and he advises Tang to quit smoking opium.	enabling
(2)	ST 12-29.2 TT1 15-37 TT2 15-39	Erdez wants to start a fight because Master Chang and Master Song have discussed about him.	doing
(3)	ST 30-54.2 TT1 38-69.2 TT2 40-72	Master Ma intervenes and settles the dispute between Erdezi and Master Chang. Master Song wants to pay for the bowl that has been broken during the fight.	exploring
(4)	ST 55-62.2 TT1 70-79.3 TT2 73-83.2	Master Chang laments that the silver in the empire are flowing out to foreign countries after trying the snuff offered by Pock-Mark Liu.	exploring
(5)	ST 63.1-98 TT1 80-125 TT2 84-130	Pock-Mark Liu threatens Kang Liu to sell Kang's daughter — Kang Shunz.	enabling
(6)	ST 99.1-107.2 TT1 126.1-133.2 TT2 131-141.2	Pock-Mark Liu discusses his business of selling children with Master Chang and Master Song. Master Chang then despises the human trafficking business.	sharing
(7)	ST 108-125.2 TT1 134-154 TT2 142-161	Pock-Mark Liu sells a tiny watch to Master Song.	doing
(8)	ST 126-131.2 TT1 155-163 TT2 162-171	Tubby Huang comes in the teahouse to settle a dispute, and is led to the backyard.	exploring
(9)	ST 132-143 TT1 164-176 TT2 172-186	An old-aged vendor comes in, who discusses the fighting in the backyard with Li San and Master Song, and comments on the affairs of the state.	exploring
(10)	ST 144-180 TT1 177-222.2	The landowner of the teahouse, Master Qin comes in, who	exploring

	TT2 187-236	demands an increase in the rent. Wang Lifa tries to ingratiate himself with Master Qin.	
(11)	ST 181-193 TT1 223-240 TT2 237-258.2	A peasant woman tries to sell her starving little daughter. Wang Lifa wants to drive them out by following Master's Qin's suggestion. Master Chang, then, buys the mother and daughter noodles to fill their empty stomachs.	doing
(12)	ST 194.1-215.2 TT1 241.1-264 TT2 259.1-283	Master Qin expresses his wish of starting a factory and saving the empire by engaging in industry.	sharing
(13)	ST 216-234.3 TT1 265-285 TT2 284-310	Master Qin and Eunuch Pang greet each other.	exploring
(14)	ST 235.1-239 TT1 286-193 TT2 311-317	Eunuch Pang looks for Pock-Mark Liu, and Liu gives Eunuch Pang his regards.	exploring
(15)	ST 240-251 TT1 294-309.3 TT2 318-333	Some customers in the teahouse discuss state affairs and express their views on the reform that just ended in failure.	exploring
(16)	ST 252-256.3 TT1 310-314.3 TT2 334-339.2	Pock-Mark Liu tries to sell Kang Liu's daughter to Eunuch Pang, and discuss the price with him.	recommending
(17)	ST 257-261.3 TT1 315-321.2 TT2 340-346.2	Tang the Oracle returns to the teahouse, because soldiers are arresting reformers in the street. Tang greets Eunuch Pang.	exploring
(18)	ST 262-289.3 TT1 322.1-354.2 TT2 347.1-382.2	Master Chang and Master Song are arrested by Song Enz and Wu Xiangz because of discussing state affairs.	doing
(19)	ST 290.1-305.2 TT1 355.1-375 TT2 383-405.2	Tubby Huang refuses to help Master Chang and Master Song.	exploring
(20)	ST 306.1-309 TT1 376-381 TT2 406-411	Tubby Huang greets Eunuch Pang and congratulates him on his marriage.	exploring
(21)	ST 310-319 TT1 382-388 TT2 412-419	The peasant woman decides not to sell her little daughter, so they leave the teahouse.	doing

(22)	ST 320-343 TT1 390-414 TT2 420-443	Kang Liu sells his daughter — Shunz to Eunuch Pang.	doing
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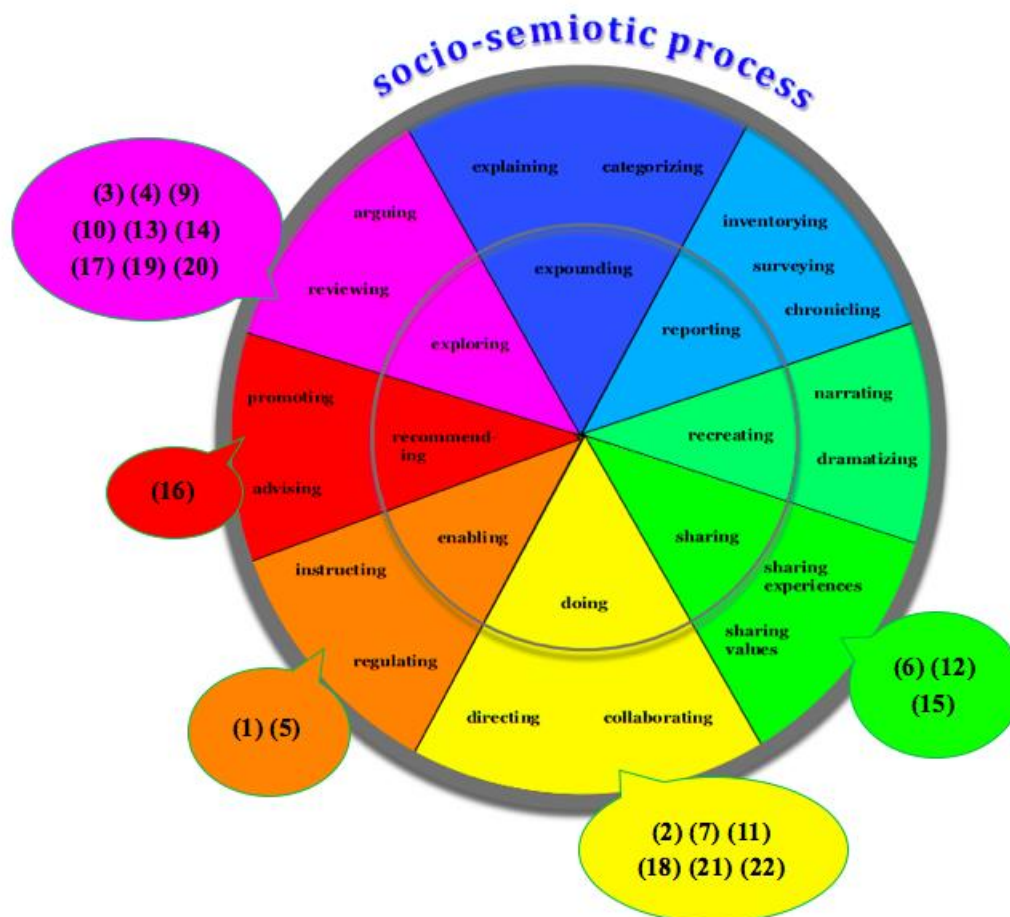


Figure 7-2 Fields of activity being recreated in dramatic dialogue

The exploring and sharing fields of activity are two of the semiotic processes, which are both process of meaning. For exploring activities, eleven occurrences are found in total, which have the largest frequency among the five fields of activity found in the data. These texts are mainly used to express the characters' opinions, stances, positions, etc. Some examples of exploring activities include Master Ma's intervention that prevents Erdezi and Master Chang from fighting, Wang Lifa's arguing over not to raise the house rent, Master Chang's opinions on the state affairs, Li San and the Old Man's stances on the aged people, and various customers' greetings to Eunuch Pang. In terms of tenor, the relationships between the characters involved in the exploring field of activity can range from strangers that meet for the first time (such as Li San and

the Old Man) to superiors and the inferiors (e.g. Master Ma and Erdezi, Eunuch Pang and Tubby Huang) or old acquaintances (e.g. Tang the Oracle and Wang Lifa, Master Song and Master Chang).

In addition, the characters can share their values or experiences in the sharing field of activity. Two instances are found. One is Master Chang sharing his attitudes toward human trafficking to his friend Master Song and Pock-Mark Liu — the human trafficker. The other is Master Qin sharing his values of saving the empire by way of engaging in industry to Wang Lifa. In both cases of the sharing field of activity, the people involved are acquaintances rather than complete strangers.

There are social processes of doing, in which social behaviors are involved, and semiotic processes are used to facilitate the social processes. Seven instances of doing field of activity are found, which include social behaviors of fighting, transaction (buying and selling), and arrest. Most of the doing activities are transactions, especially those of human trafficking in the teahouse. Some transactions are successful, such as Pock-Mark Liu selling the watch to Master Song, Kang Liu selling his daughter to Eunuch Pang. One transaction is failed, as the peasant woman regrets of selling her daughter and leaves the teahouse.

There are also semiotic processes that potentially lead to social processes, i.e. recommending and enabling, which both serve as transactions between social and semiotic processes. One recommending field of activity is found, which is about Pock-Mark Liu trying to sell Kang Liu's daughter to Eunuch Pang, i.e. to provide goods-&-services by way of promoting. Two enabling fields of activity are found. One is about Wang Lifa's way of regulating Tang the Oracle's behavior, while the other is about Pock-Mark Liu's instruction to Kang Liu for selling his daughter.

In the two TTs, all fields of activity being recreated are translated congruently. A transitivity analysis (see Section 3.2), like the one I did in the pilot study to find a suitable framework for the analysis, will reveal that many process types are translated equivalently, and not many translation shifts are found from this respect. In Table 7-2, I have indicated the clause number for the different fields of activity. We can see that none of the field of activity is omitted.

7.1.2 Field of Dramatic Monologue

The field of activity being recreated in the dramatic monologue is exploring. Before each act of the play, the story-teller in the dramatic monologue, i.e. Silly Young will express his stances and positions by way of chanting rhythmic storytelling.

The purpose of creating this character is to introduce the situations going on in the teahouse (see e.g. Jiao, 2007; Zhang, 2008), such as what people do in the teahouse, how the manager renovates the teahouse, and how helpless the manager eventually becomes. The historical background of the different eras is meanwhile related, such as the reform campaign in the Qing Dynasty, the fights between warlords during the Republican period, the Japanese occupation, etc. Besides, the character also tries to fulfil his own job, i.e. to beg money from other people.

In the two TTs, however, the field of activity remains unchanged. Despite the large number of shifts of Theme, taxis and logico-semantic type discussed in Chapter 5, the clauses that are used to introduce the teahouse and the historical background of the eras have all been retained. A transitivity analysis in the pilot study (see Section 3.2) has shown that despite the omissions and additions found in the data of dramatic monologue, most of the process types in the ST that the character uses to introduce the teahouse and the historical background, to express his own opinions have been translated equivalently in both TTs.

7.1.3 Field of Stage Direction

The fields of reporting and enabling are recreated in the stage direction of *Teahouse*. Specifically, in the data of stage direction, the playwright has reported: (1) the functions of the teahouse, (2) the importance of the teahouse in the era of late Qing Dynasty, (3) the method of stage design in the first act, and (4) the characters onstage at the beginning of the first act. In addition, the stage direction also enables and instructs directors and actors to perform the play, leading to doing activities in real life.

In Figure 7-3, the logico-semantic (rhetorical) structure of the stage direction is briefly mapped out by using Rhetorical Structure Theory (RST) (e.g. Mann, Matthiessen and Thompson, 1992; Matthiessen, 2002). The nucleus-satellite relation

links the beginning of state direction, e.g. “幕 启” (PY: mù qǐ; IG: curtain rise) in ST, “The curtain rises” in TT2, with the main body of the stage direction by using the logical relation of circumstance. The multi-nuclear relations indicate that the four different parts of the text are of equal status.

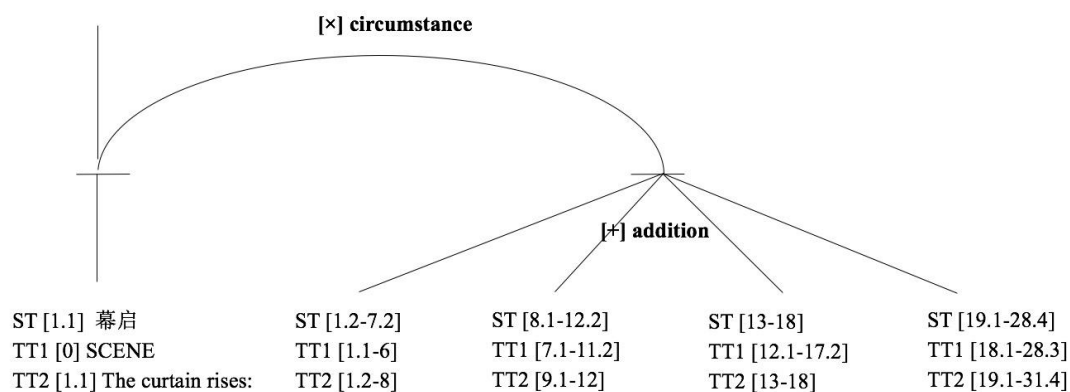


Figure 7-3 Logico-semantic (rhetorical) structure
of the stage direction in ST and the TTs

From Figure 7-3, we can see that in ST and both TTs, all segments of ST are translated in the TTs, while no omission is made in the TTs. A transitivity analysis in the pilot study (see Section 3.2) also suggests that the process types in ST are mostly equivalently construed. Equivalences rather than shifts are found from this perspective.

7.2 Analysis of Tenor

For a recreated text like *Teahouse*, two kinds of tenor relations are involved. One is the tenor relations between the writer and the readers, the other is the tenor relations between the various characters in the play. Therefore, the descriptions of tenor in the dramatic dialogue and dramatic monologue are two-fold, as there are characters involved in these two types of text.

7.2.1 Tenor of Dramatic Dialogue

7.2.1.1 Tenor between Writer and Readers

Firstly, in terms of institutional role, Lao She — the writer of ST is a famous Chinese playwright and novelist. He used to teach in various schools and universities both in China and abroad, and as a patriot, he returned to China in 1950 after the People’s Republic of China was established, and was soon appointed some important

positions in some major literary organizations (Tam, 2004: xxxiii). In his works written in this period, including *Teahouse*, he continued to praise the socialist achievements and the new life brought to the common people by the country (Hu, 1980; Zhang, 2000).

The translator of TT1, John Howard-Gibbon used to be a journalist and a college teacher of English language and literature in China. The motivations for him to translate *Teahouse* include his interest in Chinese language, his love of Chinese literature, and his desire of improving his Chinese (China Daily, 2004; Howard-Gibbon, 2004 Mackenzie, 2011).

As for the translator of TT2, Ying Ruocheng was a professional actor of Beijing Peoples' Art Theatre, where *Teahouse* was first performed. It is also noted that Ying has played the character of Pock-Mark Liu on stage. By the time he translated *Teahouse*, John Howard-Gibbon's translation has already been published. Ying believes that John Howard-Gibbon's translation is error-ridden, with many cultural connotations being translated in a wrong way (see Howard-Gibbon, 2004). In addition, he also holds that all the ready-made playscripts are not suitable for performance (Ying, 1999; cf. Ying and Conceison, 2009). Thus, he wants to provide a colloquial translation characterized with concise language.

Secondly, for power and status roles, the roles between Lao She and the audience, Howard-Gibbon and the audience, as well as Ying Ruocheng and the audience are all unequal. They all adopt the role as recounter and are responsible of the characterization, i.e. depiction of the various characters in the play. The complementary role is meanwhile assigned to the audience or readers.

Thirdly, in terms of distance, the playwright and the translators are authorities, both as persons holding the authority and specialists of the career, whereas the readers and the audience are unseen and unknown.

Before the play was shown on stage, Lao She tried to shorten his distance between the audience, so he consulted the various actors and directors from Beijing Peoples' Art Theatre, and made several revisions accordingly (see Liu, 2007). Ying Ruocheng, the translator of TT2, also attempted to bridge this distance. He emphasized on the performability, and therefore uses colloquial and brief language to help audience to

understand the play. However, no similar attempt is found in John Howard-Gibbon, as his focus mainly lies in the accuracy of the translation. In his own words, his limited fluency in the language has forced him to “dwell over the text”, and has made him very “text sensitive” (Howard-Gibbon, 2004).

Since drama is a special type of text, where the audience who plays an eavesdropping role is involved (cf. Halliday, 1994b), we have to notice the tenor relations between the translators and the audience. As the relations between Howard-Gibbon, Ying Ruocheng and the audience are all unequal, they have thus both adopted the role as recounter and are free of making changes in their choices. Their choices of mood and modality will reflect such tenor relations.

Based on the lexicogrammatical analysis of mood and modality carried out in Chapter 4, we can see that both mood shifts and modality shifts are extensively found in the two TTs, sometimes even the speech functions in ST are changed (see Table 4-15 and Figure 4-5). Quantitatively, similar occurrences of mood and modality shifts are found in the TTs, while the frequency in TT2 is slightly higher. Some patterns for such changes in the translations are found, such as the alteration of mood types. Theoretically, all combinations may occur, but in the data, some categories are not found, and some categories are found with especially a larger frequency (see Table 4-15), such as mood shifts from polar interrogative to declarative (see Example 94 in Chapter 4), mood shifts from imperative to declarative (see Example 91, 92 and 93 in Chapter 4), etc. In addition, both translators have also made various changes in terms of modality. Various instances of modality addition and modality omission are found in the TTs (see Section 4.6.1 and 4.6.2), especially in TT2. Compared to ST, different ways of assessing the exchanges of information or goods-&-services are used by the translators, such as the addition of modality to translate an Adjunct that indicates certainty (see Example 98 in Chapter 4), the addition of modality to translate the assessment particle and to soften the forcefulness of the question (Example 99 in Chapter 4), the omission of modality without changes being made to the speech function (Example 103 in Chapter 4).

7.2.1.2 Tenor between Characters

In the analysis of the tenor of the recreated context, I will study the relationship between the main characters in Act One of *Teahouse*. The characters in *Teahouse* are representative, reflecting various people from different social hierarchies at the time (Ying, 1999; Liu, 2007; Ying and Conceison, 2009). Figure 7-4 is a sketch of the major characters by a Chinese painter called Ye Qianyu. After taking a look at these sketches, Lao She has written some short poems, which epitomize the personalities of the characters.

In Table 7-3, I have provided a brief profile of these characters, and have listed some of their general information, such as institutional role, age, personality, etc. I have also translated the short poems on the characters by Lao She into English, since these poems have directly reflected the playwright's conception of the major characters.

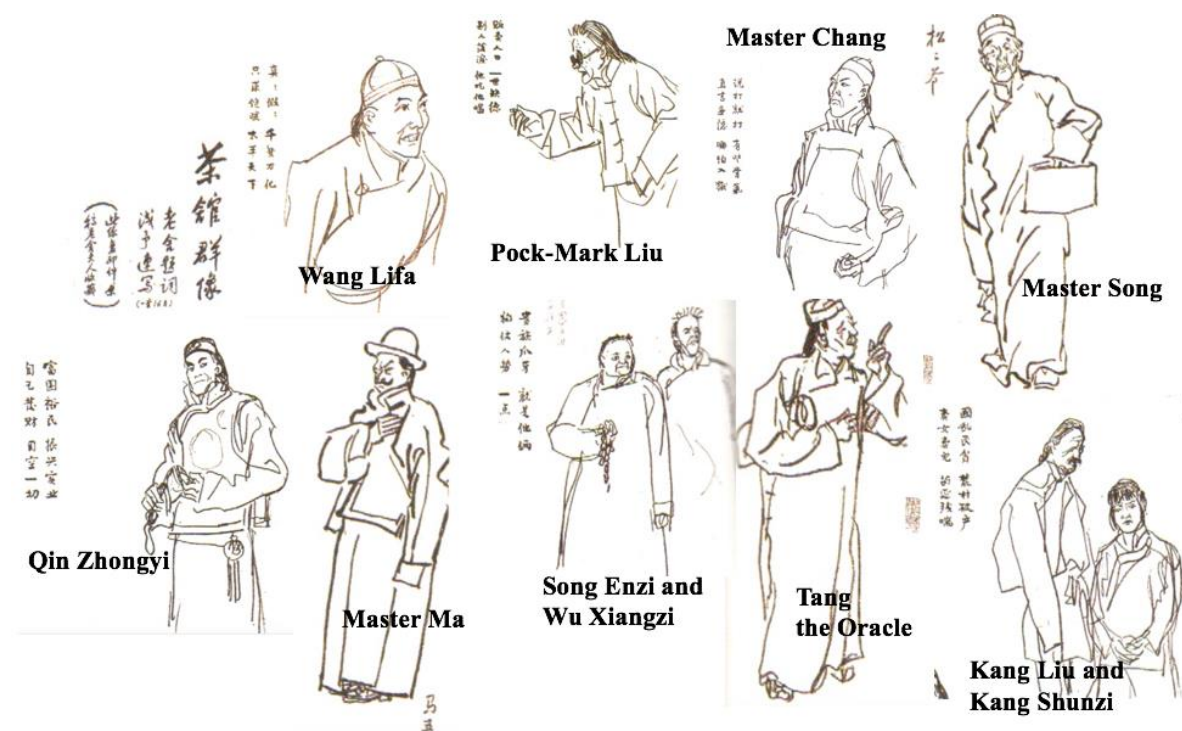


Figure 7-4 A sketch of the major characters in Act One of *Teahouse*

(adapted from Liu, 2008: 308-309)

Table 7-3 Some general information of the characters in Act One of *Teahouse*

Name	Age	Gender	Institutional role	Personality and extra information	Lao She's short poem in Chinese	English translation of Lao She's short poem
Wang Lifa	a little over 20	male	manager of Yutai Teahouse	his father died early, a shrewd man, somewhat selfish, but not really bad at heart	真真假假 千变万化 只求保暖 太平天下	As a hypocritical and capricious man, all he wants are sheltered life and some peaceful time.
Pock-Mark Liu	in his thirties	male	professional pimp	vile and venomous	贩卖人口 一世缺德 别人落泪 他吃他喝	He does wicked business as a human trafficker. When the others shed tears, he is having his sumptuous dinner.
Master Chang	around 30	male	Manchurian, regular customer at Yutai Teahouse, good friend of Master Song	upright and robust	说打就打 有些骨气 直言无隐 哪怕入狱	As a man of integrity, he fights when necessary. He also speaks bluntly, and is imprisoned for this.
Qin Zhongyi	in his twenties	male	owner of the teahouse	son of a rich family, capitalist with reformist leanings	富国裕民 振兴实业 自己发财 目空一切	To make the empire and its people be rich by developing industry is his wish. Being a man of wealth himself, he is as proud as a peacock.

Kang Liu	around 40 years old	male	a starving peasant, father of Kang Shunz	bankrupted, lives in the outskirts of Beijing	国乱民贫 农村破产 卖女卖儿 苟延残喘	The empire is in a mess, and its people are penniless. To linger out their lives, they are forced to sell their kids.
Master Song	in his thirties	male	Manchurian, regular customer at Yutai Teahouse, good friend of Master Chang	timid and talkative	——	——
Eunuch Pang	40 years old	male	eunuch	rich, wants a wife	——	——
Tang the Oracle	around 30 years old	male	fortune-teller	opium addict	嘴是资本 奉承为先 低三下四 为吸大烟	His mouth is his capital, so he always polishes the apple. He cringes before others, to buy himself some opium.
Erdez	in his twenties	male	imperial wrestler	bully the weak	——	——
Song Enz and Wu Xiangz	in his twenties	male	old-fashioned secret agents	two wicked bullies	贵族爪牙 就是他俩 狗仗人势 一点不假	They are two lackeys for the rich. To serve their masters, they always bully the others.
Li San	in his thirties	male	waiter that works at Yutai Teahouse	hard-working and kind-hearted	——	——
Master Ma	in his thirties	male	bully	a bully lives off the Christian missionaries	——	——

Tubby Huang	in his forties	male	underworld boss	hypocritical	——	——
Old man	82 years old	male	vendor of small goods	destitute	——	——
Peasant woman	in her thirties	female	mother of the little girl	tries to sell the little girl because of poverty	——	——
Little girl	10 years old	female	daughter of the peasant woman	poor and hungry	——	——
Kang Shunz	15 years old	female	daughter of Kang Liu	poor girl being sold to Eunuch Pang to be his wife	——	——

In the following paragraphs, I will discuss the social statuses of the major character in the first act of the play. Such discussions can help us better understand the relationship between the characters, and can also serve as proof for the analysis of the characters' mood choices in Section 4.3.

Wang Lifa, the manager of Yutai Teahouse, is tactful in dealing with different kinds of customers. He has interacted with many of the characters in the first act of the play. In terms of power and status roles, Kang Liu, Li San, the peasant woman, and Tang the Oracle's social statuses are all lower than Wang Lifa's, because they are either bankrupted, or has a relatively lower status compared to Wang Lifa's in the society. For regular customers of the teahouse, including Master Chang and Master Song, their social statuses are equal to Wang Lifa's. For entrepreneurs, officer, and villains, including Master Qin, Eunuch Pang, Song Enz and Wu Xiangz, Erdez, Master Ma, and Tubby Huang, their social statuses are higher than Wang Lifa's (see also Section 4.3.2). The mood analysis of ST shows that Wang Lifa adopts different strategies to deal with different people in the teahouse. To people with a lower social status, such as Tang the Oracle, and the little girl being sold by her mother, a large number of imperatives are used. These clauses have realized the speech function of command, and by using these imperatives, Wang Lifa asks these people to go out of the teahouse. When interacting with Li San, most of the clauses he used are also imperatives, with a purpose of

commanding him to provide goods and services to other customers. To people with a higher social status, including Qin Zhongyi, Eunuch Pang, Master Song and Master Chang, imperatives are used by Wang Lifa, and the speech function of many imperatives is offer, i.e. to provide goods and services. Many of these imperatives also function as commands, i.e. to ask these people to take a seat. This explains why a large amount of imperatives are used by Wang Lifa, compared with the other characters. In the TTs, Wang Lifa's imperatives that are addressed to those either with higher or lower statuses are often translated as other mood types, such as wh- interrogatives and declaratives (see Example 50-55 in Chapter 4). In this way, the translators have tended not to directly translate Wang Lifa's commands directly in the TTs.

Pock-Mark Liu, a human trafficker that sells children to the rich people, is a malicious character in the play. He also has different strategies when talking to people with different statuses. When speaking to Kang Liu and Kang Shunz, who has lower statuses, he is remorseless. According to the analysis of mood in ST, Pock-Mark Liu has contributed the largest number of interrogatives among all characters. Besides, he also uses a lot of imperatives, and most of these interrogatives and imperatives are addressed to Kang Liu, realizing the speech functions of question and command. Some imperatives are also addressed to Master Song to invite him to purchase a tiny watch. However, while speaking to Eunuch Pang, who is the buyer of Kang Liu's daughter, only declaratives are found among all of Pock-Mark Liu's free clauses. In the TTs, the interrogatives in ST tend to be translated as declaratives to add more certainty to Pock-Mark Liu's assertions (see Example 39 to 41 in Chapter 4), and declaratives tend to be translated as wh- interrogatives or imperatives to threaten Kang Liu (see Example 42 to 45 in Chapter 4). When speaking to Master Song and Master Chang — the Manchurian who are also his potential customers, he is kind and friendly, and even offers his watch to Master Song (see also Section 4.3.1). Some imperatives are translated as declaratives, with modulated uses of modality being added, so as to be indirect (see Example 46 to 48 in Chapter 4).

Master Chang is upright and honest. Compared to Song Enz and Wu Xiangz — the two secret agents that work for the imperial court, his status is lower, but he is yet

unyielding. In ST, various declaratives are addressed to Master Song while discussing state affairs or showing his concern about the empire. Most imperatives are addressed to Erdez, Li San and the two secret agents. In this way, he challenges Erdez over Erdez's impotence in fighting with the foreigners, he orders the bowls of noodles for the poor girl by addressing to Li San, and he declines the two secret agents to chain him when being arrested. Interrogatives are mostly either used to question Erdez before starting their fight, or to ask the two secret agents over the law case he is involved in. In the TTs, the interrogatives and imperatives addressed to Erdez, Song Enz and Wu Xiangz in ST tend to be translated as other mood types in TT1 especially (see Example 57 to 59 in Chapter 4) to question the addressees directly or to infuriate Erdez to start a fight. Master Chang's status is equal to his friend, Master Song, and is higher to the assistant of the teahouse — Li San (see also Section 4.3.3). It is also found that one imperative addressed to Master Song in ST is translated as declarative and yes/no interrogative in the two TTs respectively (see Example 56 in Chapter 4).

As Master Chang's friend, Master Song's status is equal to Master Chang and Pock-Mark Liu. However, his status is lower than those of Song Enz, Wu Xiangz, Tubby Huang and Erdez; as they are much aggressive, he thus speaks to them much indirectly (see also Section 4.3.6). In ST, most of his imperatives are addressed to Tubby Huang, an underworld boss, inviting him to say a few kind words to the two secret agents. In addition, his interrogatives are used to inquire about the turbulence at the backyard, the job of Erdez, the income that Pock-Mark Liu can get by selling a girl as well as the reason for the fight in the inner courtyard. In the TTs, polar interrogatives in ST tend to be translated as declaratives in TT1 to recreate the casual conversation between Master Song and his friends (see Example 70 and 71 in Chapter 4). Moodtags or interjections like “eh” are also possible to be added to retain the speech function of question (see Example 72 in Chapter 4).

Qin Zhongyi is rich and arrogant. His status is higher than Wang Lifa — the manager of Yutai Teahouse, because the housing estate of the teahouse belongs to him. His status is equal to that of Eunuch Pang, as they are both powerful and rich (see also Section 4.3.4). In ST, a large amount of declaratives are addressed to Wang Lifa to

inquire about the house, to express his wish of raising the house rent, to state his opinions of taking back the teahouse, and to explain his plans of building up a factory. When talking to Eunuch Pang, declaratives are only used to greet Eunuch Pang. In the TTs, shifts of mood type are especially found in the lines addressed to Wang Lifa, while those addressed to Eunuch Pang are translated equivalently. Such changes include shift from imperative to declarative (see Example 61, 62 in Chapter 4) in both TTs, from minor to imperative in TT1 (see Example 63 in Chapter 4), from imperative to interrogative in TT2 (see Example 64 in Chapter 4), with purposes of threatening Wang Lifa of taking back the teahouse.

Kang Liu's social status is lower than those of Pock-Mark Liu and Eunuch Pang. As a bankrupted peasant, he has to choose either being starved to death or selling his daughter. When speaking to his daughter, his status is higher, as he is the father of the young girl and can decide her destiny (see also Section 4.3.5). In ST, Kang Liu addresses all his declaratives to Pock-Mark Liu and his daughter Kang Shunz. When talking to Pock-Mark Liu, Kang Liu uses declaratives to negotiate the issues over the business, and later, to explain why Shunz fainted. For the declaratives addressed to Kang Shunz, they are either used to apologize for selling her or to explain the reason for sending her away. Moreover, the interrogatives in ST are all addressed to Pock-Mark Liu, to discuss the price of his girl and to inquire to whom his girl is sold. In ST, Kang Liu contributes the smallest amount of imperatives, and only 1 imperative is found (see Example 67 in Chapter 4), which is addressed to Kang Shunz and asked her to accept her miserable fate. In the TTs, especially in TT1, there are some examples of interrogatives and imperatives being translated as declaratives (see Example 68 and 69 in Chapter 4), with a purpose of stating Kang Liu's difficult situation in a more direct way in TT1.

Eunuch Pang's social status is higher than most characters he interacts in the play, including Pock-Mark Liu, Kang Liu, Tubby Huang, Song Enz and Wu Xiangz. However, when Master Qin talks to him in a really casual way, he is rather annoyed, and admits that times must have changed, as the power of the imperial court has become weaker (see also Section 4.3.7). In ST, the mood analysis shows that Eunuch Pang uses

declaratives to comment on state affairs as well as on Qin's business. Pang uses interrogatives to ask where Pock-Mark Liu is, and to negotiate over the price of Kang Shunz. Besides, three rhetorical questions are found, which all realize statements, and are all polar interrogatives of the biased type. Despite his high status, only three imperatives are found, which are used to assure Tang the Oracle and invite Tubby Huang to the wedding respectively. In the TTs, both translators prefer to translate imperatives and polar interrogatives as declaratives (see Example 74, 75 and 76). In these cases, moodtags are often added to invite the addressees to give their responses.

Tang the Oracle's status is lower than all the characters he has talked to, including Wang Lifa, Qin Zhongyi and Eunuch Pang. He begs Wang Lifa to stay in the teahouse, so that he can earn some money by telling the customers' fortunes and then buy some opium (see also Section 4.3.8). In ST, only declaratives and imperatives are found, while no interrogative clause is used. These declaratives are used to ask for a cup of tea, try to find a customer for himself, or to give an excuse for staying in the teahouse. Three of the imperatives are all addressed to Wang Lifa, with a purpose of asking the manager of the teahouse to serve him some tea. In the TTs, imperatives of the oblique subtype are often translated as declaratives, with the speech function of offer being unchanged (see Example 77 in Chapter 4).

Song Enz and Wu Xiangz's statuses are higher than most characters, because they have the power to arrest almost everyone they dislike. However, their statuses are lower than that of Eunuch Pang, so they have to be obedient to Eunuch Pang and greets him politely (see also Section 4.3.10). In ST, a large proportion of the clauses they contributed are interrogatives and imperatives (see Table 4-13). These clauses have congruently realized the speech functions of question and command, which help Lao She to create a terrifying atmosphere in the teahouse as well as in the late-Qing era. In the TTs, polar interrogatives tend to be translated as declaratives, while moodtags are sometimes added (see Example 84 and 85 in Chapter 4). The TTs also help to recreate these two forceful and aggressive characters.

Erdez is an imperial wrestler who is invited to the teahouse to join a fight or settle a dispute at the backyard. His status is equal to that of Master Chang, who is unyielding

in front of him. However, his status is lower than that of Master Ma, who is another thug that scolds him and stops him from fighting, because Master Ma knows foreigners and can get help from them (see also Section 4.3.9). In ST, a large number of Erdez's interrogatives are used to challenge and threaten Master Chang, while he also uses declaratives and one interrogative to greet Master Ma and promises to pay for Master Ma's tea. In the TTs, some shifts with a limited frequency are found, such as imperative to minor (Example 80 in Chapter 4), elemental interrogative to declarative (Example 81 in Chapter 4), polar interrogative to declarative (Example 82 and 83 in Chapter 4). The only pattern is that polar interrogatives tend to be translated as declaratives to indicate Erdez's purpose of starting a fight.

As the assistant of the teahouse, Li San's status is lower than those of most characters, including his boss Wang Lifa, and various customers such as Master Chang and Master Song. Compared to the social status of Kang Liu, the old man, and the peasant woman, the status of Li San is higher. He is also kind to the poor people and often gives tea to them (see also Section 4.3.11). In ST, Li San's declaratives are mostly used to discuss the fighting in the inner courtyard, and his imperatives are used to drive the old man and the little girl outside, to provide noodles to the little girl and to advise Master Song to stop commenting on the fight. One interrogative is used to inquire about the old man's age. In the TTs, his imperatives and wh- interrogatives tend to be translated as declaratives (see Example 86, 87 and 88 in Chapter 4), which is a pattern similar to how Wang Lifa's lines are translated.

7.2.2 Tenor of Dramatic Monologue

The tenor relationships between the writer/translators and the audience are the same as those analyzed in Section 7.2.1.1. Therefore, only the relationships between the character in the play and the audience are summarized as follows:

As previously discussed in Chapter 5, Silly Young's institutional role is a beggar chanting rhythmic storytelling in the teahouse, and he is the only character in the dramatic monologue. Compared to the other characters in the play, he has a relatively weaker power due to his institutional role. Moreover, he and the audience are distant with each other. Before he introduces himself to the audience, they are complete

strangers. And his evaluation of the state affairs is presented rather from his own personal point of view.

In terms of lexicogrammar, the mood analysis in ST conducted in the pilot study (see Section 3.2) shows that most of the clauses are declarative and bound clauses, as the dramatic monologue is written for introductory purposes. In the TTs, these clauses are mostly equivalently translated. Different from the dramatic dialogue being translated, alterations of mood types are hardly found.

7.2.3 Tenor of Stage Direction

As stage direction is written to be read rather than be performed, the relationships discussed here thus involve those between playwright/translators and readers. Discussions in Chapter 6 have identified the readers of stage direction, who are likely to be professionals such as directors, actors that try to perform the play on stage, and readers who appreciate the playscript as a piece of literary work.

Compared to the readers, the playwright/translators are authorities. While the readers are unseen and unknown, the playwright/translators are unfamiliar with the readers, and their power relations are unequal.

Lexicogrammatically, the mood types for the clauses in ST are mostly declarative and bound clauses (see also Section 3.2), as stage direction mainly serves descriptive purposes, i.e. describing how stage should be set and how characters look like. When being translated in the TTs, these clauses are also equivalently translated, which are similar to the clauses in dramatic monologue.

7.3 Analysis of Mode

7.3.1 Mode of Dramatic Dialogue

Firstly, the rhetorical mode for the dramatic dialogue in ST and both TTs is dramatizing and entertaining, rather than essayistic, exploratory, didactic, explanatory, exhortatory, etc. However, by watching or reading *Teahouse*, audience or readers can also witness the social changes brought by the three different historical eras based on their own understanding of the plot.

Secondly, the medium for ST and TT2 is written to be spoken, and to be performed aloud, as the primary concern for Lao She and Ying Ruocheng is to put the play on

stage (Ying, 1999; Ying and Conceison, 2009). We can also associate this with the use of colloquial language in ST and TT2. Whereas TT1 translated by John Howard-Gibbon is rather written to be read, with no concern of performability during his process of translating the play (Howard-Gibbon, 2004; cf. Ren, 2008).

Thirdly, the channel for ST is written and phonic, as ST has been printed out in book copies and put on stage by Beijing People's Art Theatre. The channel for both TTs are rather written words, as they are published as books and used as subtitles for drama performances. TT1 has been used as subtitles in the performance in Exposition 1986 in Vancouver and an off-Broadway production by the Pan-Asian Repertory Theatre staged in New York (Howard-Gibbon, 2004), while TT2 has been used as subtitles by the Beijing People's Art Theatre for its various performances in many English-speaking countries and regions ever since the 1980s.

Fourthly, the orientation for ST and the TTs is field-oriented, as plot plays a key role in drama.

Fifthly, in terms of turn-ranking, ST and the TTs are dialogic, as the data of dramatic dialogue in *Teahouse* is composed of dialogues only.

We can relate the above descriptions of mode to the thematic analysis in Section 4.1. Based on the differences in terms of medium and channel, we can see that the two translators have adopted different strategies in order to recreate a dramatizing text to be spoken or performed on stage. Some points can be made here: (i) Choices of recreating conversations in ST are generally adopted by both translators, and similar frequencies of theme shift are found in both TTs (see Table 4-7). More similarities are observed in some occurrences, such as those of modal/comment Adjunct being added, those of Theme substitution, those of clause omission. (ii) The translator of TT2 has increased a large number of continuatives that function as textual Themes (see Table 4-2, also see Example 4 and 20 in Chapter 4). These continuatives help to start new moves in the conversations, and are capable of drawing the attention of the audience. Though both translators attempt to use such continuatives, the frequency in TT2 is even higher than that of TT1. (iii) Compared to TT2, the translator of TT1 has added a larger amount of conjunctions that serve as textual Themes. As TT1 is written to be read, the translator

thus tries to closely follow the information flow in ST, and recreate the logical and cohesive relations equivalently and explicitly (see Example 19 in Chapter 4). (iv) Themes in ST are more often omitted in TT2. The translator of TT2 sometimes renders concise translations, and meanwhile omits different kinds of Themes, such as textual Theme and topical Theme (see Example 28 and 31 in Chapter 4).

7.3.2 Mode of Dramatic Monologue

The rhetorical mode, channel and orientation between ST and both TTs are the same as those previously analyzed in Section 7.3.1. Some observations are found in terms of medium and turn-ranking:

The ST of dramatic monologue is written to be spoken and monologic. It is written in the form of Chinese rhythmic storytelling, which used to be the beggars' means of making their livings, and is now considered as a kind of artistic form. The language of rhythmic storytelling is concise. The lines are written in couplets, with end rhymes being used at the end of each line.

For the two TTs, TT1 is rather written to be read by readers, as is already discussed above and in various studies (cf. Ren, 2008). TT2, however, is translated into colloquial and simple language, with a purpose of being performed (Ying, 1999; Ying and Conceison, 2009). In addition, based on the recollections of an actor in this play and an interpreter for the performances in Western Europe, it is emphasized that the use of colloquial language is closely related to the stage effect (Gu, 2010; Kräuter, 1983; cf. Wang and Ma, 2016b).

We can relate the lexicogrammatical analysis in Chapter 5 to the contextual descriptions of mode above. The following observations can be made: (i) More conjunctions functioning as textual Themes are added in TT1 rather than TT2, which indicates that the the translator of TT1 has attempted to equivalently recreate the logico-semantic relations and to mark such relations out explicitly in his translation, as TT1 is rather written to be read rather than spoken (see Table 5-8). (ii) More marked topical Themes and circumstances functioning as topical Themes are found in TT2 (see Table 5-6 and 5-7, also see Example 9 and 11 in Chapter 5). These frequencies in TT2 are much higher than those in TT1, as circumstances and Complements are often given

thematic position in TT2, when the translator wants to put other elements in culminative position so as to rhyme in every two lines. (iii) Generally speaking, the frequencies of translation shift in TT2 are higher than those in TT1 (see Table 5-8, 5-11 and 5-12), including theme shift, tactic shift and shift of logico-semantic type. The occurrences of Theme omission and clause addition are also higher in TT2. This can reflect that to recreate the rhythmic storytelling suitable for chanting, the translator of TT2 has made various changes to Themes and has broken more tactic relations in ST.

7.3.3 Mode of Stage Direction

Compared to the mode of dramatic dialogue and dramatic monologue, that of stage direction is the same only in terms of orientation, in that they are all field-oriented. Some common features of the mode of stage direction in ST and TTs can be summarized as follows:

Firstly, the rhetorical mode of stage direction is rather exploring, which aims to add some extra information about performance that is not stated in the dramatic dialogue or monologue, such as directions about stage design, descriptions of the characters' personality, etc. (cf. Hartnoll and Found, 1996).

Secondly, the medium of stage direction is written to be read by readers, rather than written to be spoken or performed.

Thirdly, the channel is the written words only, as this type of text will not be read aloud on stage.

Fourthly, in terms of turn-ranking, stage direction is monologic rather than dialogic.

These contextual descriptions of mode can also be related to the lexicogrammatical analysis in Chapter 6. As the two TTs share the same contextual features, such as those of rhetorical mode, medium, channel, turn-ranking, similarities rather than differences are thus found between the TTs. The following observations can be made: (i) Conjunctions functioning as textual Themes are both added to the two TTs. This is also one of the major type of theme shifts in terms of quantitative distribution. These conjunctions being added include “and”, “then”, “before”, “after”, “or”, etc., which have translated the implicit logico-semantic relations in ST to explicitly and

cohesively related clauses (see Table 6-9, and Example 13 in Chapter 6) (ii) Both translators tend to omit the logico-semantic relations in ST. As stage direction is translated to be read, the two translators tend to combine several clauses in ST to one clause in the TTs (see Example 21 and 27 in Chapter 6). (iii) Both translators tend to translate paratactically-related clauses or several independent clauses in ST to hypotactically-related ones, thus leading to additions of hypotaxis and alterations from parataxis to hypotaxis (see Table 6-12, Example 19 and 28 in Chapter 6).

7.4 Summary

To sum up, I have analyzed the data of dramatic dialogue, dramatic monologue and stage direction from the perspectives of the three contextual parameters, i.e. field, tenor and mode, and I have found some similarities and differences between ST and the two TTs.

The analysis of field points out the field of activity of *Teahouse*, which is recreating through dramatizing. In addition, the fields of activity in ST being recreated are also identified. For dramatic dialogue, the data is divided into twenty-two parts, with the activity in all these parts being categorized. Among the eight primary fields of activity, five of them have been recreated here, including exploring, sharing, doing, enabling and recommending. Activities of doing and exploring are most frequently found. For dramatic monologue, the field of activity being recreated is exploring, as the character in the monologue has to a large extent expressed his stances and positions by way of chanting rhythmic storytelling. For stage direction, the field of activity being recreated include reporting and enabling. The functions and importance of teahouse, methods of stage design, characters onstage are all reported here. The playwright also enables and instructs the directors and actors to put on the play on stage. In the TTs, it is found that in all these three kinds of text, all these activities are all equivalently recreated.

The description of tenor relations in dramatic dialogue is divided into two parts, i.e. tenor relations between writer and readers, as well as tenor relations between the various characters in the play. The tenor relations between writer and readers are discussed in terms of institutional role, power and status roles, and distance. The tenor

relations between the characters in the play are described by way of pointing out their profiles and social statuses. Analysis of the tenor relations in dramatic monologue focuses on the relationship between character and audience, and is described from the perspectives of institutional role, power, status roles and distance. For stage direction, only the relationship between writers and readers are involved, which are similar to those in dramatic dialogue and dramatic monologue.

In terms of mode, discussions are made from the aspects of rhetorical mode, medium, channel, orientation, and turn-ranking. Differences of mode between ST and the TTs are found in dramatic dialogue and dramatic monologue rather than stage direction, as ST and TT2 have been written to be spoken with the concern of performability, while TT1 is written to be read by readers, with no concern of performability during the process of translation. The importance of these differences is emphasized, and is further related to the lexicogrammatical choices being discussed from Chapter 4 to Chapter 6.

The contextual analysis has provided some proof for the lexicogrammatical choices previously discussed in Chapter 4, 5, and 6, because the translators' choices are to some extent influenced by context. Take dramatic monologue for example, quantitatively, TT1 is much closer to ST than TT2 in many respects, such as the use of interpersonal Theme, marked and unmarked topical Theme, parataxis, elaboration, extension, as well as projection. As mentioned above, TT1 is translated to be read rather than performed, and thus has a lower requirement for the rhyming scheme or the use of colloquial language. However, if we consider tenor and mode in ST and TTs, we can see that in order to ensure the performability of the translation, the translator of TT2 then has to make various changes in the translation, such as to increase the use of marked topical Theme and textual Theme, to reduce the use of parataxis and extension, etc.

In addition, during the discussions of the lexicogrammatical analysis in Chapter 4, 5, and 6, I have related the translators' considerations of context to the motivation for various kinds of translation shift. This chapter, then, relates the similarities and differences in context to the lexicogrammatical choices.

Chapter 8 Conclusion

In this chapter, I will synthesize the major findings based on the analysis from Chapter 4 to Chapter 7, and discuss the implications, contributions as well as future research directions, with a purpose of concluding this thesis. The findings will be discussed in accordance with the four research questions raised in Chapter 3. Then, in Section 8.2, I will summarize the implications of the present study. In Section 8.3, some contributions of the study will be highlighted. Finally, in Section 8.4, I will attempt to point out some directions for future research.

8.1 Summary of Major Findings

This thesis aims to illuminate translation as a linguistic process and to apply Systemic Functional Linguistics to the study on drama translation, by way of analyzing the playscript of *Teahouse* written in Chinese and its two English translations. In the playscript of *Teahouse*, three kinds of text are found, namely dramatic dialogue, dramatic monologue and stage direction. Based on a pilot study I have conducted, a theoretical framework used for the analysis is built, and different choices are considered in the analysis in accordance with the different kinds of text. In dramatic dialogue, the choices in the systems of THEME, MOOD and MODALITY are analyzed and compared. In dramatic monologue and stage direction, the choices in the systems of THEME, TAXIS, and LOGICO-SEMANTIC type are examined.

Various kinds metafunctional translation shifts are identified, quantified, and discussed based on the matrix of metafunctional translation shifts proposed in Matthiessen (2014b). These translation shifts found, however, are different from the errors made in translation²⁷. As equivalence cannot be maintained in all levels and dimensions, translators thus have to make shifts in one dimension or two. In other words, the translators shift here to gain equivalence elsewhere, especially to maintain semantic equivalence (cf. Halliday, 2009, 2012; Huang, 2016).

After the lexicogrammatical analysis, the context for the source text and the two target texts are described in accordance with the three contextual parameters, i.e. field,

²⁷ Some shifts may be errors, but many shifts are not. However, presumably all errors involve shifts (cf. Halliday, 2009, 2012).

tenor and mode. These descriptions are then related to some of the translators' lexicogrammatical choices.

As previously stated in Section 3.4, four research questions are suggested before the lexicogrammatical and contextual analysis, which are as follows:

(1) What are the different choices of theme, mood and modality used in the dramatic dialogue of *Teahouse* and its translations?

(2) What are the different choices of theme, taxis and logico-semantic type used in the dramatic monologue of *Teahouse* and its translations?

(3) What are the different choices of theme, taxis and logico-semantic type used in the stage direction of *Teahouse* and its translations?

(4) How to interpret the different choices in terms of metafunctional translation shift and from the perspective of lexicogrammar and context?

From Section 8.1.1 to Section 8.1.4, I will try to present the findings in an organized and systematic way, and summarize the findings in accordance with the four research questions proposed.

8.1.1 Answers to Research Question (1)

Research question (1): What are the different choices of theme, mood and modality used in the dramatic dialogue of *Teahouse* and its translations?

To answer the first research question, I have analyzed the data of dramatic dialogue in terms of theme, mood and modality in Chapter 4.

Theme analysis is conducted in accordance to the different categories of Theme, i.e. textual Theme, interpersonal Theme and topical Theme. For textual Themes, I have found that there are more textual Themes realized by conjunctions or continuatives in the two TTs, such as “and”, “but”, “if”, “well”, etc. For interpersonal Themes, there is also an increase in the total frequency in the TTs, especially in the occurrences of those realized by modal/comment Adjuncts, Finite verbal operators and interrogative elements. These modal/comment Adjuncts are either translated from the Rheme in ST or added by the translators when a free way of translation is adopted, whereas the increase of Finite verbal operators and interrogative elements are mostly due to the systemic differences between the system of MOOD in Mandarin Chinese and English.

The decrease in the frequency of Vocative is because many Vocatives functioning as interpersonal Themes are translated as Rhemes or minor clauses in the TTs. For topical Themes, more processes function as topical Themes are found in the TTs, as Subjects are generally found in the jussive imperatives of the Chinese ST, and no Subjects are usually found in those of the English TTs. In addition, participants functioning as topical Themes, like “how nicely”, “what auspicious” in the exclamative clauses are never translated equivalently in the TTs, because the topical Themes in ST are realized by Subjects in those exclamative clauses. I have also analyzed the topical Themes in terms of markedness. More marked Theme choices are found in ST rather than in TT1 and TT2, which are mostly circumstances rather than participant/Complements, and these circumstances are further categorized as Location, Manner, Cause, Contingency, Accompaniment, Angle, etc.

In the mood analysis, I have associated mood types to the characters in the play, as different mood types are associated with characterization, and are helpful in the understanding of the creation and recreation of the characters. Some tendency or patterns in both TTs are found. For instance, among Pock-Mark Liu — the human trafficker’s clauses being addressed to Kang Liu — the poor peasant who is forced to sell his daughter, interrogatives tend to be translated as declaratives to add more certainty to Pock-Mark Liu’s assertions, and declaratives tend to be translated as wh-interrogatives or imperatives to urge Kang Liu to quickly make up his mind in selling his daughter, as Pock-Mark Liu is a cruel and remorseless man who does his filthy business.

In the analysis of modality, the choices of modality are analyzed as those of probability, usuality, obligation and readiness. A general increase in the uses of modality is found in the TTs, with more choices of probability, usuality, and readiness: ability being found.

8.1.2 Answers to Research Question (2)

Research question (2): What are the different choices of theme, taxis and logico-semantic type used in the dramatic monologue of *Teahouse* and its translations?

To answer this question, I have analyzed the dramatic monologue of *Teahouse* in terms of theme, taxis and logico-semantic type in Chapter 5.

According to the Theme analysis, a much larger amount of textual Themes are found in the TTs. There is hardly any equivalent choice of textual Theme being translated from ST, and most of them are conjunctions being added by the translators. A slight increase of interpersonal Themes is found in the TTs, especially in TT2, while the interpersonal Themes being added are mostly Finite verbal operators. In TT2, modal/comment Adjuncts, Vocatives are also added. For topical Themes, a much larger amount of them are found in the TTs, especially in TT2, as the translator of TT2 has deliberately selected circumstances and Complements as marked topical Themes in order to rhyme the couplets. Besides, fewer participants are found in the TTs, compared to their frequency in ST, because both translators tend to summarize several clauses that are similar in structure and combine them.

In terms of taxis, among the choices of parataxis and hypotaxis, parataxis is the preferred choice in ST, TT1 and TT2. For TT2, parataxis is even much frequently chosen by the translator, with a higher frequency than that of ST.

As for logico-semantic type, the overall frequency for projection is similar among ST, TT1 and TT2. For expansion, the various choices are also different to some extent. In terms of elaboration and enhancement, compared to the choices made in ST, a smaller frequency is found in TT1, while a larger frequency is found in TT2. For extension, which is the preferred choice in ST and TT1, it turns out to be the least favorite choice in TT2, with the smallest occurrence being found compared to those of elaboration and enhancement.

The translators' concern of performability is further related to the choices they make. According to the analysis, the rhymed and limerick form of the dramatic monologue and the consideration of the expression plane of language have to a large extent influenced the textual and logical choices made by the two translators. In order to rhyme in every two lines and to recreate the rhythmic form of storytelling, equivalence of textual and logical choices can both be abandoned.

8.1.3 Answers to Research Question (3)

Research question (3): What are the different choices of theme, taxis and logico-semantic type used in the stage direction of *Teahouse* and its translations?

Similar to Chapter 5, I have analyzed the stage direction of *Teahouse* in terms of theme, taxis and logico-semantic type in Chapter 6.

According to the Theme analysis, a small number of textual Themes are added to the TTs, which are realized by both conjunctions and conjunctive Adjuncts. For interpersonal Themes, the frequency in ST and the two TTs are more or less the same. For topical Themes realized by circumstances, they are not always analyzed as marked topical Themes in ST. In a relational: existential clause, the unmarked topical Themes are normally conflated with circumstances or processes realized by “有” (PY: yǒu; IG: have), and the unmarked topical Theme is then realized by the circumstance. In terms of the total amount of marked topical Themes, ST has the largest frequency, while those of TT1 and TT2 are slightly smaller. The reason is that some marked topical Themes in ST are omitted in the TTs.

Similar to the analysis in Chapter 5, the frequencies for choices in systems of TAXIS and LOGICO-SEMANTIC TYPE are tabulated, and some quantitative differences are observed. In terms of taxis, parataxis is the preferred choice in ST, whereas hypotaxis is the preferred choice in both TT1 and TT2.

For logico-semantic type, most choices are those of expansion, while only one choice of projection is found in TT2. The preferred choice of logico-semantic type in ST is extending, which is seldom translated equivalently in the TTs. In most cases, such relations are omitted by the translators when they combine several clauses in ST to one clause. The most frequently used choices of logico-semantic type in the two TTs are both enhancement, which are in most cases translated from the enhancing relations in ST.

8.1.4 Answers to Research Question (4)

Research question (4): How to interpret the different choices in terms of metafunctional translation shift and from the perspective of lexicogrammar and context?

I have discussed the different kinds of metafunctional translation shifts (Matthiessen, 2014b) from Chapter 4 to Chapter 6, i.e. theme shift, mood shift and modality shift in Chapter 4, theme shift, tactic shift, logico-semantic type shift, shift from textual to logical and vice versa in Chapter 5 and 6. These shifts are identified, categorized and further quantified. The frequently-occurred shifts are also pointed out and discussed.

Among the different kinds of theme shift, Theme addition and Theme substitution have the largest occurrences in the data of dramatic dialogue and dramatic monologue, while Theme addition and Theme omission are the most frequently-occurred theme shifts in the analysis of stage direction.

Mood shifts are discussed in relation to the speech functions, i.e. whether the speech functions in ST and the TTs are constant or converted. Three kinds of shifts are frequently found, which include shifts from imperative to declarative, shifts from interrogative: polar to declarative, and the addition of clauses. The mood shifts are further related to the characterization of the play and the tenor relations between the characters.

Among the modality shifts, I have found that the most frequently found subtype is modality addition, and very few instances of modality alteration are found in the data.

Similarly, analysis of tactic shift and logico-semantic type shift can also inform us of the preferred choices of the translators. For instance, omission of taxis is more frequently found in TT2 in both dramatic monologue and stage direction.

Moreover, instead of finding more differences between the two translations of *Teahouse*, as previous studies tend to do (e.g. Ren, 2008), this thesis has found more common grounds for the two translations in terms of the total occurrences of theme shift and mood shift. The translation strategies adopted by the two translators are different, and the purpose of their translations are different (see Section 7.2 and Section 7.3), but the total occurrences of shift in the two TTs are very similar to each other.

As for the contextual analysis, Chapter 7 provides a detailed analysis of the three kinds of text based on the three contextual parameters of field, tenor and mode. Some similarities and differences between ST and the TTs are also found in this respect.

In the analysis of field, though the primary field of activity is recreating, the activities being recreated in different texts are summarized according to the primary eight types (see e.g. Matthiessen, Teruya and Lam, 2010; Matthiessen, 2013a, 2014c; Matthiessen and Teruya, 2016). The fields of activity being recreated in dramatic dialogue include exploring, recommending, enabling, and doing; that for dramatic monologue include exoloring, and those for stage direction are reporting and enabling. It is found that the fields in the three types of text are all recreated equivalently.

The description of tenor in dramatic dialogue and dramatic monologue are analyzed in a two-fold way, which consists of the tenor relations between writer and readers as well as those between the various characters in the play. Some differences are summarized in terms of institutional role, power and status roles, distance, etc.

The analysis of mode is carried out from the perspectives of rhetorical mode, medium, channel, orientation, and turn-ranking. A significant difference being found in this respect is that ST and TT2 are written to be spoken and to be performed aloud, as a result of Lao She's concern of staging the play in Beijing People's Art Theatre in the year of 1958, and Ying Ruocheng's consideration of performability of his translation. However, John-Howard Gibbon's translation is rather written to be read, with performability not being considered during his process of translation (Howard-Gibbon, 2004; cf. Ren, 2008).

The contextual analysis serves as proof for the lexicogrammatical choices discussed from Chapter 4 to Chapter 6, as the translators' choices are to some extent influenced by the context. Take dramatic monologue for example, quantitatively speaking, TT1 is much closer to ST than TT2 in many respects, such as the use of interpersonal Theme, marked and unmarked topical Theme, parataxis, elaboration, extension as well as projection. As TT1 is translated to be read rather than performed, and it thus has a lower requirement for the rhyming scheme or the use of colloquial language. From the analysis of tenor and mode, we can see that in order to realize the performability of the translation, Ying Ruocheng — the translator of TT2 has to make various changes to ST, such as to increase the use of marked topical Theme and textual Theme, to reduce the use of parataxis and extension, etc.

8.2 Contributions of the Study

The contributions of the present study can be summarized in the following aspects:

(1) In terms of the general theory of Systemic Functional Linguistics and translation studies, this thesis has its theoretical contribution in its application of SFL to translation studies, specifically, to the study of drama translation. Despite the other approaches of engaging with translation generally found in the literature (cf. Pym, 2010; Gentzler, 2001; Williams, 2013; House, 2009, 2016), translation is here in this thesis considered as a linguistic process, and is therefore illuminated as a linguistic process.

In this way, the applicability of SFL is thus emphasized. SFL, on the other hand, as a general and holistic theory of language, is suitable to shed its light on translation. It not only offers its accounts on language as potential, language as process, and language as instance, but is also a meaning-oriented theory, thus making it possible for seeing how the different modes of meaning are construed, enacted, organized, or balanced in text.

More importantly, in SFL, language is studied in relation to context, with an orientation towards the paradigmatic axis. Therefore, the language of the data in the present study, i.e. dramatic text, is considered here as resources that are organized as choices chosen by the playwright and the two translators in the meaning potential of the source language and the target language.

From the very beginning, Systemic Functional Linguistics has taken translation seriously, seeing translation as part of the linguistic theory (Matthiessen, Wang, Ma and Mwinlaaru, forthcoming a). It is this theory that can provide answers to the two questions Firth (1968a: 83) raised, i.e. “Do we know how we translate” and “Do we even know what we translate”, when he emphasizes the need to study translation from a linguistic perspective (cf. Firth, 1968b).

It is based on this notion that I have analyzed and compared the choices in ST and the two TTs.

(2) By integrating the dimensions outlined in Matthiessen (2011), such as stratification, metafunction, instantiation, etc., an analytical framework is built with a purpose of applying SFL to study drama translation. In terms of stratification, and in

accordance with this framework, the analysis starts from the lexicogrammar stratum, and it also takes semantics and context into consideration. In terms of rank, the lexicogrammatical analysis is carried out on clause rank, based on which translation shifts are examined. In terms of instantiation, the present study proceeds from the instance pole along the cline of instantiation, and attempts to move towards the system pole of the cline.

Such a framework not only provides linguistic evidence to support evaluation and criticism (cf. House, 1977, 1997, 2001, 2013), but also enables us to examine drama translation from the perspective of SFL. Modifications can be made to the framework according to the features of the text to be examined, for example, to take other modes of meaning, other systems into consideration (cf. Ma, in preparation). Theoretically, this framework explores the interface between SFL and drama translation, and is expected to be suitable for the analysis of different kinds of texts, especially drama texts or texts characterized with exchanges, dialogues, etc.

Besides, in terms of description, this thesis is also one of the first attempts to analyze Chinese drama from a systemic functional perspective.

(3) The present study is also one of the first attempts to apply and further develop the notion of metafunctional translation shift proposed in Matthiessen (2014b). Based on the lexicogrammatical analysis from Chapter 4 to 6 in this thesis, different kinds of metafunctional translation shifts are found and illustrated, such as theme shift, mood shift, modality shift, tactic shift, logico-semantic type shift, shift from textual to logical metafunction, shift from logical to textual metafunction, etc. These shifts are further categorized, with the more delicate sub-categories are elaborated, quantified, and discussed.

Some shifts are largely motivated, especially those of mood type. Based on the lexicogrammatical and contextual analysis, we can tell that the translators sometimes tend to choose other choices in the system of MOOD, instead of the equivalent one on purpose.

We can also note that as we explore the shift empirically, we can find which shifts are more likely to occur, and which shifts can be found more often in which kind of

data in terms of probability (e.g. the mood shifts that are related to different characters as analyzed from Section 4.3.1 to 4.3.11) (cf. Halliday, 1991b, 1993; Toury, 2004). The shifts, on the other hand, can further inform us about the different metafunctional modes of meaning, how the different modes of meaning are balanced in a text.

In Matthiessen (2014b), the different kinds of metafunctional translation shifts are presented in the form of a matrix (see Figure 2-19). It is interesting to note that some of the boxes in the matrix are empty, as such shifts have not yet been exemplified (see also discussions in Matthiessen, Wang, Ma and Mwinlaaru, forthcoming a). As we further explore, analyze and compare more translated texts with their original texts, we can find other shifts between different languages, ultimately help fill in some of the boxes, and eventually find out which of the boxes are likely to remain empty.

(4) By analyzing the data in English and Chinese, this study also reflects the systemic contrasts between the two languages (e.g. differences in choices of textual Theme, in mood choices like polar interrogatives, exclamatives, etc.), and will contribute to multilingual studies in SFL, which include studies on language typology (e.g. Caffarel, Martin and Matthiessen, 2004; Patpong, 2006; Teruya 2007; Lavid, Arús and Zamorano-Mansilla, 2010; cf. Matthiessen, 2009; Mwinlaaru and Xuan, 2016).

(5) In addition, the detailed lexicogrammatical analysis here also has insights on translation practice (cf. Kim, 2007a, 2007b, 2009). Like other studies that investigate translation from an SFL perspective, the present study provides those who practice translation with the tools that help them actually examine and diagnose the issues in translation. It also reveals the options and challenges that translators may meet in translation (e.g. addition of certain textual Themes, awareness of differences between the two languages in terms of mood type), enables them to know more theoretically and professionally about language (cf. Matthiessen, Wang, Ma and Mwinlaaru, forthcoming a, b, c). In addition, it helps them to be aware of the systemic probabilities, as translators are subconsciously aware of the systemic probabilities, either in terms of the general system or the generic subsystem of their translated work (cf. Catford, 1965; Jesus and Pagano, 2006; Matthiessen, 2014b; Toury, 2004).

(6) Based on the findings of the detailed lexicogrammatical analysis carried out from Chapter 4 to Chapter 6, the present study also provides a preliminary attempt to refute the claims of the existence of translation universals that are frequently seen in various literature on translation studies (e.g. Blum-Kulka, 1986; Baker, 1993; Mauranten and Kujamäki, 2004; Malmkjær, 2005b; Mauranten, 2008). According to House (2008: 10), these so-called translation universals are “universal tendencies of the translation process, laws of translation and norms of translation,” which include processes, procedures or operations such as “Explicitation, Simplification, Disambiguation, Conventionalization, Standardization, ‘Levelling out’, ‘Avoidance of Repetition’, Over- or Under-representation of source or target language elements as well as the general manifestation of a so-called ‘third code’”.

To substantiate her claim that it is futile to look for translation universals, House (2008) suggests five reasons. The present study has provided some further evidences for her first four reasons.

Firstly, House (2008) confirms that linguistic theories can help to find universals of language. As translation is primarily a linguistic act, these universals can certainly be applied to translation. However, these are not universals of translation per se, but rather universals of language being applied to translation.

The present thesis adopts Halliday’s (e.g. 1985a; Halliday and Matthiessen, 2014) Systemic Functional Linguistics as its theoretical basis, and has successfully discovered some typological features that operate both in Chinese and English, for instance, similarities in the basic choices in the systems of THEME, MOOD, MODALITY, TAXIS, and LOGICO-SEMANTIC TYPE (see e.g. Section 4.1, 4.3, 4.5 and 5.3), similarities in the elements that function as marked topical Themes. More linguistic analyses between the two languages will point out more such shared features and apply such findings to translation. Whether these features are universals or not will then depend on more studies on an even larger number of languages.

Secondly, House (2008) locates acts of translation at the instance end of the cline of instantiation, i.e. as acts of performance or parole, and emphasizes that translation is dependent on the language pair being involved. The translation universals found in

some language pairs may not work in some other pairs. Therefore, claims like “explicitation” should be made under solid and linguistic scrutiny (e.g. Hansen-Schirra, Neumann and Steiner, 2007, 2012).

Some differences between the two TTs found in the present thesis can offer themselves as a refutation of the translation universal of explicitness. For instance, some shifts can make the translations more explicit, such as shift from textual to logical (see Section 5.5 and 6.5), addition of conjunctions as textual Themes (see Section 4.1.1 and 5.1.1), but these explicitations are due to typological differences rather the existence of translation universals. In addition, some shifts can make the translations more implicit, such as the omission of continuatives (see Example 28 in Chapter 4), the omission of modal/comment Adjunct (see Example 29 in Chapter 4), the omission of clauses (see Example 10 in Chapter 5), the substitution of the original Theme in ST with “there” (see Example 20 in Chapter 5), and the implicitness of the logico-semantic relations (see Example 39 in Chapter 5).

Thirdly, House (2008) also draws our attention to the issue of directionality, which is closely related to the issue of language-pair specificity. For instance, some procedures of explicitation found in translations from Chinese to English will not work in the opposite direction, i.e. in translations from English to Chinese. In the case of the present thesis, when translating the dramatic dialogue and dramatic monologue back from English to Chinese, many of the conjunctions that function as textual Themes in English will have to be left out and translated implicitly in the Chinese translation. On the one hand, fewer conjunctions are found in Chinese in accordance with various studies on language typology (e.g. Chao, 1968: 790-795; Thompson, 1981: 631-656; Li, 2007: 172-173). On the other hand, as the registers of the data are daily conversation and rhythmic storytelling, which are written to be spoken and chanted, conjunctions in Chinese will be redundant (see Example 1 in Chapter 5).

Fourthly, House (2008) takes the universals in translation as genre-specific. In some text, some tendencies of certain universals will be found, while in others, the case will not be the same. Take the present thesis for example, three kinds of text are involved in the analysis, i.e. dramatic dialogue, dramatic monologue, and stage

direction. Shifts of mood type are only frequently found in the data of dramatic dialogue, and there are various examples of altering one mood type with another (see Section 3.2, Section 4.3.1 to 4.3.11, and Section 4.4). However, in the data of dramatic monologue and stage direction, mood choices remain equivalent in most cases. Most of the clauses are declaratives, and are often translated equivalently. Besides clause addition and clause omission, mood alteration is rarely seen in terms of mood shift. It is also for this reason that the system of MOOD is excluded for the analysis of stage direction and dramatic monologue in the present thesis.

8.3 Future Research Directions

There are some limitations for the present study, despite the contributions previously discussed:

(1) The data of dramatic dialogue and stage direction are relatively small, especially those of the stage direction, which only consists the beginning part of the descriptions of stage setting and character introduction, for the reason that a large part of the English translation of stage direction is composed of non-Finite clauses, and is thus not considered. More findings are to be revealed if a larger sample of texts are collected and analyzed, so as to create a profile of probability.

(2) Based on a pilot study in the present study, some systems in some modes of meaning are thus not considered in the lexicogrammatical analysis, such as TRANSITIVITY, POLARITY, SUBJECT PERSON, etc. Though they are not considered here in the thesis, they are not unimportant, and are still worthwhile to be looked at. If we expand our data and analyze them on a larger scale, we can thus find more other kinds of (cf. Ma, in preparation).

(3) This thesis only takes two English translations of *Teahouse* and the source text written in Chinese into consideration. As *Teahouse* is a high valued and influential text in Chinese literature, it is thus translated into various languages, such as German, French, Spanish, Japanese, etc. It will be interesting and meaningful to analyze and compare the different translations in different languages, to observe the similarities and differences between the ST and the various TTs, and to promote the notion of

multilingual studies being emphasized in Matthiessen, Teruya and Wu (2008) (see also Bateman, Matthiessen and Zeng, 1999).

Therefore, further additional research is thus recommended, and can be carried out along the following directions:

(1) The whole ST and the TTs can be included in the analysis, so as to construct probability profiles of choice both in the Chinese original and in the two English translations. In addition, as a classic work in Chinese literature, *Teahouse* has been translated into various languages, including German, Spanish, Japanese, and French. These different translations can also be collected as data for future research to compare the choices made in the translations of various languages (cf. also Wang and Ma, 2015 for possibilities of translating *Teahouse* from Mandarin to Cantonese).

(2) More studies can be carried out by way of analyzing other texts that are worth studying, which should not be restricted to drama, but should also include other recreating texts, such as novel and poetry (cf. Ma, in preparation; Wang and Ma, forthcoming). At the same time, we can also select texts from other fields of activity besides recreating, discuss the translation strategies across these various registers, and see how different socio-semiotic processes can influence the translators' strategies.

(3) We can also generate more insights from the translators' editing process. If we can include Ying Ruocheng's drafts of his translation being collected at the museum of Beijing People's Art Theatre as part of the data, we can further compare his draft with the published versions of *Teahouse*, from an informed linguistic point of view (cf. Yang, 2016).

(4) Another interesting area of research will be the performability of drama and its relation to translation from one language to the other and vice versa. For example, we can compare Ying Ruocheng's translations of drama from Chinese to English, such as *Teahouse*, *The Family*, and *Uncle Doggie's Nirvana*, with those from English to Chinese, such as *Death of a Salesman*, *Major Barbara*, *The Caine Mutiny Court-Martial*, *Amadeus*, and *Measure for Measure*. Based on the SFL analysis, we can find whether he uses the same strategies while translating plays from Chinese to English and from English to Chinese.

To conclude this thesis, I sincerely hope that the present study can shed some light on translation studies, on Systemic Functional Linguistics, and on the researches on *Teahouse*.

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Appendix 1 Sample of Analysis of Dramatic Dialogue (ST)

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
1	唐先生，你外边遛遛吧！	unmarked		唐先生	你	imperative: jussive	command	
2	王掌柜，捧捧唐铁嘴吧！	unmarked		王掌柜	捧捧	imperative: jussive	command	
3.1	送给我碗茶喝，	unmarked			送给	imperative: jussive	command	
3.2	我就先给您相相面吧！	unmarked			我	imperative: oblativ	offer	
4.1	手相奉送，	unmarked			手相	declarative	statement	
4.2	不取分文！	unmarked			[Ø:我]	declarative	statement	
5	今年是光绪二十四年，戊戌。	unmarked			今年	declarative	statement	
6	您贵庚是……	unmarked			您	declarative	question	
7.1	算了吧，	unmarked			算了	imperative: jussive	command	
7.2	我送你一碗茶喝，	unmarked			我	declarative	offer	
7.3	你就甭卖那套生意口啦！	unmarked			你	imperative: jussive	command	
8.1	用不着相面，	unmarked			用不着	imperative: jussive	command	
8.2	咱们既在江湖内，	unmarked			咱们	declarative	statement	
8.3	都是苦命人！	unmarked			[Ø: 咱们]	declarative	statement	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
9	坐下！	unmarked			坐下	imperative: jussive	command	
10.1	我告诉你，	unmarked			我	declarative	statement	
10.2	你要是不戒了大烟，	unmarked			你	bound	——	
10.3	就永远交不了好运！	unmarked			[Ø: 你]	declarative	statement	usuality
11.1	这是我的相法，	unmarked			这	declarative	statement	
11.2	比你的更灵验！	unmarked			[Ø: 我的相法]	declarative	statement	
12	您喝这个！	unmarked			您	imperative: jussive	offer	
13	好象又有事儿？	unmarked		好像又	有	interrogative: polar: biased	question	probability
14	反正打不起来！	unmarked			[Ø: 他们]	declarative	statement	
15.1	要真打的话，	unmarked			[Ø: 他们]	bound	——	
15.2	早到城外头去啦；	unmarked			[Ø: 他们]	declarative	statement	
15.3	到茶馆来干吗？	unmarked			[Ø: 他们]	interrogative: elemental	question	
16	你这是谁甩闲话呢？	unmarked			你	interrogative: elemental	question	
17	你问我哪？	unmarked			你	interrogative:	question	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
						polar: biased		
18.1	花钱喝茶，	unmarked			[Ø: 我]	declarative	statement	
18.2	难道还教谁管着吗？	unmarked			[Ø: 我]	interrogative: polar: biased	question	
19	我说这位爷，您是营里当差的吧？	unmarked		我 说 这 位 爷，	您	interrogative: polar: biased	question	
20.1	来，	unmarked			来	imperative: jussive	command	
20.2	坐下喝一碗，	unmarked			坐下	imperative: jussive	offer	
20.3	我们也都是外场人。	unmarked			我们	declarative	statement	
21	你管我当差不当差呢！	unmarked			你	declarative	statement	
22.1	要抖威风，	unmarked			[Ø: 你]	bound	——	readiness: inclination
22.2	跟洋人干去，	unmarked			[Ø: 你]	imperative: jussive	command	
22.3	洋人厉害！	unmarked			洋人	declarative	statement	
23.1	英法联军烧了圆明园，	unmarked			英法联 军	declarative	statement	
23.2	尊家吃着官饷，	unmarked			尊家	declarative	statement	
23.3	可没见	unmarked			[Ø: 我]	declarative	statement	
23.4	您去冲锋打仗！	unmarked			您	bound	——	
24.1	甬说	unmarked			甬说	imperative:	command	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
						jussive		
24.2	打洋人不打，	unmarked			[Ø: 我]	bound	——	
24.3	我先管教管教你！	unmarked			我	declarative	statement	
25.1	哥儿们，都是街面上的朋友，	unmarked		哥儿们	[Ø: 我们]	declarative	statement	
25.2	有话好说。	unmarked			[Ø: 我们]	declarative	statement	
26	德爷，您后边坐！	unmarked		德爷	您	imperative: jussive	command	
27	你要怎么着？	unmarked			你	interrogative: elemental	question	inclination
28	怎么着？	unmarked			[Ø: 我]	interrogative: elemental	question	
29.1	我碰不了洋人，	unmarked			我	declarative	statement	
29.2	还碰不了你吗？	unmarked			[Ø: 我]	interrogative: polar: biased	statement	

Appendix 2 Sample of Analysis of Dramatic Dialogue (TT1)

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
1	Older Tang, why don't you take a walk, eh?	unmarked		Older Tang, [why]	why	interrogative: wh-	command	
2	Proprietor Wang, show a little kindness to old Soothsayer Tang a bit.	unmarked		Proprietor Wang	show	imperative: jussive	command	
3.1	Give me a bowl of tea	unmarked			Give	imperative: jussive	command	
3.2	and I'll tell you your fortune.	unmarked	and		I	declarative	offer	
4.1	Come on,	unmarked			Come on	imperative: jussive	command	
4.2	let me see your palm —	unmarked			let	imperative: oblativ	offer	
4.3	won't cost you a cent.	unmarked			[Ø: it]	declarative	statement	
5	It's 1898, the twenty-fourth year of Emperor Guangxu's reign.	unmarked			It	declarative	statement	
6	And your age....	unmarked	And		your age	declarative	question	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
7	Forget it!	unmarked			Forget	imperative: jussive	command	
8.1	There's no need	unmarked			There	declarative	statement	
8.2	to ply me with that old fortuneteller's gab —	unmarked			——	bound	——	
9	I'll give you a bowl of tea.	unmarked			I	declarative	offer	
10	Fortunetelling's useless.	unmarked			Fortune telling	declarative	statement	
11	In this country people like us are always the underdogs anyway.	marked			In this country	declarative	statement	usuality
12	Sit down.	unmarked			Sit	imperative: jussive	command	
13.1	You know, if you don't break that opium habit	unmarked	if	You know	you	bound	——	
13.2	nothing good will ever come your way.	unmarked			nothing good	declarative	statement	probability
14	That's my way of telling	unmarked			That	declarative	statement	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
	fortunes — much more effective than yours.							
15	You should really try this.	unmarked			You	declarative	offer	obligation
16	Looks like trouble again.	unmarked			[Ø: it]	declarative	statement	
17	But nothing will come of it.	unmarked	But		nothing	declarative	statement	probability
18.1	If they really wanted to fight	unmarked	If		they	bound	——	
18.2	they'd have gone outside the city long ago, eh?	unmarked			they	declarative	statement	probability
19	What's the point of coming to the teahouse?	unmarked		[What]	What	interrogative: wh-	statement	
20	You.	unmarked			——	minor	——	
21.1	Who do you think	unmarked		[Who]	Who	interrogative: wh-	question	
21.2	you're talking about?	unmarked			you	bound	——	
22	What's it to you?	unmarked		[What]	What	interrogative: wh-	question	
23.1	I've paid for my	unmarked			I	declarative	statement	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
	tea —							
23.2	surely I don't have to answer to anyone.	unmarked		surely	I	declarative	statement	probability
24.1	Well, sir, I'd guess	unmarked	Well	sir	I	declarative	statement	readiness: inclination
24.2	that you're from the Wrestling Academy, eh?	unmarked	that		you	bound	—	
25.1	Come on —	unmarked			Come on	imperative: jussive	command	
25.2	sit down	unmarked			sit	imperative: jussive	command	
25.3	and have some tea.	unmarked	and		have	imperative: jussive	offer	
26	We are all men of the world.	unmarked			We	declarative	statement	
27	What I do is none of your business.	unmarked			What I do	declarative	statement	
28.1	If you want to frighten someone	unmarked	If		you	bound	—	readiness: inclination
28.2	why don't you take on the foreigners? —	unmarked		[why]	why	interrogative: wh-	question	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
28.3	they're a tough lot.	unmarked			they	declarative	statement	
29.1	You're in the government's pay,	unmarked			You	declarative	statement	
29.2	but I didn't see	unmarked	but		I	declarative	statement	
29.3	you rushing into the fray	unmarked			you	bound	——	
29.4	when the English and French destroyed Yuan Ming Yuan.	unmarked	when		the English and French	bound	——	
30.1	To hell with the foreigners,	unmarked			——	minor	——	
30.2	I'm going to teach you a lesson instead.	unmarked			I	declarative	statement	
31	Now, brothers, we're all neighbours.	unmarked	Now	brothers	we	declarative	statement	
32	We should settle things reasonably.	unmarked			We	declarative	statement	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
33	Sir, why don't you join them in the inner courtyard?	unmarked		Sir, [why]	why	interrogative: wh-	question	
34	You want to start something?	unmarked			You	declarative	question	readiness: inclination
35	Start something?	unmarked			[Ø: I]	declarative	question	
36	So, I can't handle the foreigners, eh?	unmarked	So		I	declarative	question	readiness: ability
37	Well, I can sure handle you.	unmarked	Well		I	declarative	statement	readiness: ability, probability

Appendix 3 Sample of Analysis of Dramatic Dialogue (TT2)

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
1	Mr Tang, why not take a walk somewhere else?	unmarked		Mr Tang, [why]	why	interrogative: wh-	command	
2	Oh, Manager Wang, boost up poor old Oracle a bit.	unmarked	Oh	Manager Wang	boost	imperative: jussive	command	
3.1	Offer me a cup of tea,	unmarked			Offer	imperative: jussive	command	
3.2	and I'll tell your fortune for you.	unmarked	and		I	declarative	offer	
4	With palm-reading thrown in, it won't cost you a copper!	marked			With palm-reading thrown in	declarative	statement	
5.1	Now, it's the 24th Year of Emperor Guangxu's reign, the Year of the Dog,	marked			Now	declarative	statement	
5.2	and your honourable age, ...?	unmarked	and		your honourable	declarative	question	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
					age			
6	Enough, enough!	unmarked			[Ø: It]	declarative	command	
7.1	I'll give you a cup of tea,	unmarked			I	declarative	offer	
7.2	but spare me the sales talk.	unmarked	but		spare	imperative: jussive	command	
8	What's the point of fortune-telling?	unmarked		[What]	What	interrogative: wh-	question	
9	In this harsh world, we're all on our own.	marked			In this harsh world	declarative	statement	
10	Life will never be easy.	unmarked			Life	declarative	statement	usuality
11	Sit down!	unmarked			Sit	imperative: jussive	command	
12	Listen!	unmarked			Listen	imperative: jussive	command	
13.1	If you don't stop smoking opium,	unmarked	If		you	bound	——	
13.2	you'll never have any luck.	unmarked			you	declarative	statement	
14.1	There,	——			——	minor	——	——
14.2	you see, I'm a better fortune-	unmarked		you see	I	declarative	statement	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
	teller than you!							
15	Won't you have some of this?	unmarked		Won't	you	interrogative: yes/no	offer	readiness: inclination
16	Trouble again?	unmarked		[Ø: Is]	[Ø: there]	interrogative: yes/no	question	
17.1	Don't worry,	unmarked		Don't	worry	imperative: jussive	command	
17.2	they won't come to blows.	unmarked			they	declarative	statement	
18.1	If it was serious,	unmarked	If		it	bound	——	
18.2	they'd have gone out of the city long before this.	unmarked			they	declarative	statement	probability
19	Why come to a teahouse?	unmarked		[Why]	Why	interrogative: wh-	question	
20.1	What you think	unmarked		[What]	What	interrogative: wh-	question	
20.2	you're talking about?	unmarked			you	bound	——	
21	Who, me?	unmarked		[Who]	Who	interrogative: wh-	question	
22	I've paid for my tea.	unmarked			I	declarative	statement	
23	Do I have to bow to anyone too?	unmarked		Do	I	interrogative: yes/no	statement	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
24.1	Excuse me, sir,	unmarked			——	minor	——	
24.2	you serve in the Imperial Wrestlers, don't you?	unmarked			you	declarative: tagged: reversed polarity	statement	
25.1	Come,	unmarked			Come	imperative: jussive	command	
25.2	sit down.	unmarked			sit	imperative: jussive	command	
26	Let's have a cup of tea together.	unmarked			Let's	imperative: inclusive	offer	
27	We're all men of the world.	unmarked			We	declarative	statement	
28	Where I serve ain't none of your bloody business!	unmarked			Where I serve	declarative	statement	
29.1	If you want to throw your weight around,	unmarked	If		you	bound	——	readiness: inclination
29.2	try the foreigners!	unmarked			try	imperative: jussive	command	
30	They're tough alright!	unmarked			They	declarative	statement	
31.1	You're on the public payroll,	unmarked			You	declarative	statement	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
31.2	but when the British and the French armies razed the old Summer Palace,	unmarked	but when		the British and the French armies	bound	——	
31.3	I didn't see	unmarked			I	declarative	statement	
31.4	you lift a finger	unmarked			you	bound	——	
31.5	to stop them!	unmarked			[Ø: you]	bound	——	
32	Leave the foreigners out of this!	unmarked			Leave	imperative: jussive	command	
33	I'll teach you a lesson first!	unmarked			I	declarative	statement	
34	Now, now, gentlemen!	——			——	minor	——	
35	Surely we can settle this as friends.	unmarked		Surely	we	declarative	statement	probability readiness: inclination
36	Master Erdez, why not take a seat in the inner courtyard now?	unmarked		Master Erdez, [why]	why	interrogative: wh-	command	
37.1	What do you think	unmarked		[What]	What	interrogative: wh-	question	
37.2	you're doing?	unmarked			you	bound	——	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	MOOD	SPEECH FUNCTION	MODALITY [non-deictic]
38.1	Perhaps I don't touch the foreigners,	unmarked		Perhaps	I	declarative	statement	probability
38.2	but give you one of me touches.	unmarked	but		[Ø: I]	declarative	statement	
39	I will!	unmarked			I	declarative	statement	probability

Appendix 4 Sample of Analysis of Dramatic Monologue (ST)

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
1.1	(我)大傻杨,	unmarked			我	1
1.2	打竹板儿,	unmarked			[Ø:我]	+2
1.3	一来来到大茶馆儿。	unmarked			[Ø:我]	+3
2.1	大茶馆, 老裕泰,	unmarked			大茶馆	1
2.2	生意兴隆	unmarked			[Ø:大茶馆]	+2
2.3	真不赖。	unmarked			[Ø:大茶馆]	+3
3.1	茶座多,	unmarked			茶座	1 1
3.2	真热闹,	unmarked			[Ø:大茶馆]	1 +2
3.3	也有老来	unmarked			[Ø:大茶馆]	1 +3
3.4	也有少;	unmarked			[Ø:大茶馆]	1 +4
3.5	有的说,	unmarked			有的	+2 1
3.6	有的唱,	unmarked			有的	+2 +2
3.7	穿章打扮一人一个样;	unmarked			穿章打扮	+2 +3
3.8	有提笼,	unmarked			[Ø:大茶馆]	+3 1
3.9	有架鸟,	unmarked			[Ø:大茶馆]	+3 =2
3.10	蝓蝓蝓蝓也都养的好;	unmarked			蝓蝓蝓蝓	+3 +3
3.11	有的吃,	unmarked			有的	+4 1
3.12	有的喝,	unmarked			有的	+4 +2
3.13	没有钱的只好白瞧着。	unmarked			没有钱的	+4 x3
4.1	爱下棋,	unmarked			[Ø:您]	α

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
4.2	(您) 来两盘儿,	unmarked			您	x β
4.3	赌一卖(碟)干炸丸子	unmarked			[Ø:您]	+ γ α
4.4	外洒胡椒盐儿。	unmarked			[Ø:干炸丸子]	+ γ = β
5.1	讲排场,	unmarked			[Ø:有的]	1
5.2	讲规矩,	unmarked			[Ø:有的]	+2
5.3	咳嗽一声都像唱大戏。	unmarked			[Ø:有的]	+3
6.1	有一样,	unmarked			[Ø:大茶馆]	1 α
6.2	听我说:	unmarked			[Ø:您]	1 = β
6.3	莫谈国事	unmarked			莫谈	=2 ' α
6.4	您得老记着。	unmarked			您	=2 β
7	哼!	unmarked			——	
8.1	国家事(可)不好了,	unmarked			国家事	1
8.2	黄龙旗子一天倒比一天威风小。	unmarked			黄龙旗子	=2
9.1	文武官, 有一宝,	unmarked			文武官	1
9.2	见着洋人	unmarked			[Ø:文武官]	=2 x β
9.3	赶快跑。	unmarked			[Ø:文武官]	=2 α
10.1	外国货, 堆成	unmarked			外国货	1

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
	山，					
10.2	外带贩卖鸦片烟。	unmarked			[Ø:外国货]	+2
11.1	最苦是，乡村里，	unmarked			最苦	1
11.2	没吃	unmarked			[Ø:乡村里]	=2 1
11.3	没穿	unmarked			[Ø:乡村里]	=2 +2
11.4	逼得卖儿女。	unmarked			[Ø:乡村里]	=2 +3
12.1	官儿阔，	unmarked			官儿	1
12.2	百姓穷，	unmarked			百姓	+2
12.3	朝中出了一个谭嗣同，	unmarked			朝中	+3 α
12.4	讲维新，	unmarked			[Ø:谭嗣同]	+3 + β
12.5	主意高，	unmarked			[Ø:谭嗣同]	+3 + γ
12.6	还有那康有为和梁启超。	unmarked			[Ø:朝中]	+4
13.1	这件事，闹得凶，	unmarked			这件事	1
13.2	气得太后	unmarked			[Ø：这件事]	x2 α
13.3	咬牙	unmarked			[Ø：太后]	x2 x β
13.4	切齿	unmarked				x2 = γ
13.5	直哼哼。	unmarked			[Ø：太后]	x2 + δ
14.1	她要杀，	unmarked			她	1
14.2	她要砍，	unmarked			她	=2
14.3	讲维新的都是要造反。	unmarked			[Ø：她]	x3

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
15.1	这些事，别多说，	marked			这些事	1
15.2	说着说着	unmarked			[Ø：您]	x2 α
15.3	就许掉脑壳。	unmarked			[Ø：您]	x2 xβ
16.1	打竹板，	unmarked			[Ø:我]	1
16.2	迈大步，	unmarked			[Ø:我]	+2
16.3	走进茶馆	unmarked			[Ø:我]	+3
16.4	找主顾。	unmarked			[Ø:我]	x4
17.2	哪位爷，愿意听，	unmarked		哪位	哪位	α
17.2	《辕门斩子》来了穆桂英。	unmarked			《辕门斩子》	'β
18.1	王掌柜，大发财，	unmarked			王掌柜	1
18.2	金银元宝一齐来。	unmarked			金银元宝	=2
19.1	您有钱，	unmarked			您	1
19.2	我有嘴，	unmarked			我	+2
19.3	数来宝的是穷鬼。	unmarked			数来宝的	+3

Appendix 5 Sample of Analysis of Dramatic Monologue (TT1)

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
1	I'm Oddball Yang, a balladeer.	unmarked			I	
2.1	This is Yutai Teahouse;	unmarked			This	1
2.2	I'm always here.	unmarked			I	+2
3.1	It's a big teahouse,	unmarked			It	1
3.2	old Yutai is,	unmarked			old Yutai	=2
3.3	And it does a booming bit of biz.	unmarked	And		it	+3
4.1	There's lots of seats and lots of fun,	unmarked			There	1 1
4.2	And lots of folk both old and young;	unmarked	And		[Ø: there]	1 +2
4.3	Some of them talk,	unmarked			Some of them	+2 1
4.4	and some of them sing —	unmarked	and		some of them	+2 +2
4.5	There isn't two that look the same.	unmarked			There	+2 =3
5.1	There's birds,	unmarked			There	1

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
5.2	there's crickets and katydids,	unmarked			there	+2 α
5.3	Cared for better than plenty of kids.	unmarked			[Ø: crickets and katydids]	+2 $=\beta$
6.1	Some folks eat	unmarked			Some folks	1 1
6.2	and some sip tea,	unmarked	and		some	1 +2
6.3	But if you're broke. ...	unmarked	But if		you	x2 x2
6.4	Well, watching's free.	unmarked	Well		watching	x2 1
7.1	If you're a chess fan	unmarked	If		you	1 x β
7.2	come in	unmarked			come in	1 α
7.3	and play For a plate of meatballs —	unmarked	and		play	+2 1
7.4	losers pay.	unmarked			losers	+2 x2
8.1	The local peacocks strut	unmarked			The local peacocks	1
8.2	and preen	unmarked	and		[Ø: the local peacocks]	+2
8.3	And make each sneeze a major scene.	unmarked	And		[Ø: the local peacocks]	+3
9	But listen!	unmarked	But		listen	

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
10.1	If you'd keep your pate,	unmarked	If		you	$x\beta$
10.2	You'd better not talk about affairs of state.	unmarked			you	α
11	Humph!	unmarked				
12.1	State affairs are a sorry mess:	unmarked			State affairs	1
12.2	The Emperor's prestige is daily less,	unmarked			The Emperor's prestige	$=2 \quad 1$
12.3	And our Ministers, military and civil Run	unmarked	And		our Ministers, military and civil	$=2 +2 \alpha$
12.4	when they see a foreign devil.	unmarked	when		they	$=2 +2 x\beta$
13.1	While foreign goods fill the marketplace,	unmarked	While		foreign goods	α
13.2	And opium too — at a killing price.	unmarked	And		opium	$+\beta$
14.1	Poor peasants — they're the sorriest ones —	unmarked			Poor peasants — they	1
14.2	They're forced to	unmarked			They	$=2$

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
	sell their daughters and sons.					
15.1	As the rich got richer	unmarked	As		the rich	1 α
15.2	and the poor got poorer,	unmarked	and		the poor	1 $+\beta$
15.3	Tan Sitong rose up, a martyr;	unmarked			Tan Sitong	x2
15.4	And Liang Qichao and Kang Youwei...	unmarked	And		Liang Qichao and Kang Youwei	+3
16.1	They believed	unmarked			They	α
16.2	reform could save the day.	unmarked			reform	' β
17.1	The Empress Dowager nearly burst;	unmarked			The Empress Dowager	1
17.2	She raged,	unmarked			She	=2 1
17.3	she ground her teeth	unmarked			she	=2 +2
17.4	and cursed.	unmarked	and		[Ø: she]	=2 +3
18.1	She screamed for blood,	unmarked			She	1 1
18.2	she screamed for heads;	unmarked			she	1 +2

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
18.3	“Reform’s rebellion”	unmarked			Reform	=2 "1
18.4	— so she said.	unmarked	so		she	=2 2
19	So the less you say about reform.	marked	So		the less	
20	The longer you’ll keep your head from harm.	marked			The longer	
21.1	Clack goes my clapper,	marked			Clack	1
21.2	and in I stride	marked	and		in	+2 α
21.3	To find the teahouse boss inside.	unmarked			[Ø: I]	+2 xβ
22	Old timer there, would you like to hear the scene About Yang Yanzhao and Mu Guiying?	unmarked		Old timer there, would	you	
23.1	You’ve made your pile, <<if I’m not wrong,>> Of silver and gold, Proprietor Wang.	unmarked			You	α
23.2	<<if I’m not	unmarked	if		I	<<xβ>>

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
	wrong,>>					
24.1	You've got money,	unmarked			You	1
24.2	but all I own Is a hungry ballad-monger's tongue.	unmarked	but		all I own	x2

Appendix 6 Sample of Analysis of Dramatic Monologue (TT2)

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
1.1	I'm Silly Yang,	unmarked			I	1
1.2	and from shop to shop, I make my rounds	marked	and		from shop to shop	+2 α
1.3	till here I stop.	marked	till		here	+2 $x\beta$
2	This great teahouse, Yutai by name, A booming business, fortune and fame.	unmarked			This great teahouse	
3.1	Trade is brisk,	unmarked			Trade	1
3.2	lots of tea sold,	unmarked			lots of tea	+2
3.3	Everyone welcome, young and old.	unmarked			Everyone	+3
4.1	Some sing	unmarked			Some	1 1
4.2	or hum,	unmarked	or		[Ø: some]	1 +2
4.3	others sit	unmarked			others	+2 1
4.4	and chat,	unmarked	and		[Ø: others]	+2 +2
4.5	Each in his gown,	unmarked			Each	+3 1
4.6	cash in his hat.	unmarked			[Ø: each]	+3 +2
5.1	This is	unmarked			This	α
5.2	where bird fanciers meet,	unmarked			where	= β

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
5.3	Where cricket-and-grasshopper-owners compete.	unmarked			where	$\Rightarrow\gamma$
6.1	With tea and snacks, you can while away the day,	marked			With tea and snacks	1
6.2	But not a crumb for those [[who cannot pay]].	unmarked	But		[Ø: there]	x2
7.1	Here chess players meet for their favourite game,	unmarked			Here	1
7.2	Tasty meat balls, the winners claim.	marked			Tasty meat balls,	+2
8.1	Pomp is loved,	unmarked			Pomp	1
8.2	but manners one must note,	unmarked	but		manners	+2
8.3	Everything has style,	unmarked			Everything	+3 α
8.4	even clearing the throat.	unmarked			even clearing the throat	+3 $=\beta$
9.1	But above all else, get this	marked	But		above all else	1

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
	straight,					
9.2	Never, <<if you please,>> discuss affairs of state.	unmarked		Never	discuss	=2 α
9.3	<<if you please, >>	unmarked	if		you	=2 <<x β >>
10.1	Matters there, alas, aren't good at all,	unmarked			Matters there	1
10.2	The Great Qing Empire seems heading for a fall.	unmarked			The Great Qing Empire	=2
11.1	Mandarins and generals have one common trick,	unmarked			Mandarins and generals	1
11.2	Faced by foreign armies,	unmarked			[Ø: they]	=2 $x\beta$
11.3	they turn tail double quick.	unmarked			they	=2 α
12	Foreign goods you'll find everywhere, With opium thrown in as an extra fare.	marked			Foreign goods	
13.1	The peasants'	marked			The peasants'	1

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
	plight, words cannot say,				plight	
13.2	Forced to sell their children,	unmarked			[Ø: the peasants]	=2
13.3	there's no other way.	unmarked			there	=3
14.1	The rich got richer,	unmarked			The rich	1
14.2	the poor got worse,	unmarked			the poor	+2 α
14.3	Till Tan Sitong demanded a reverse.	unmarked	Till		Tan Sitong	+2 $x\beta$
15.1	Kang Youwei supported him	unmarked			Kang Youwei	1 1
15.2	and Liang Qichao,	unmarked	and		Liang Qichao	1 +2
15.3	All wanting the reforms, here and now.	unmarked			All	=2
16.1	But such changes the despots' doom presaged,	marked	But		such changes	1
16.2	No wonder the Empress Dowager was	unmarked		No wonder	the Empress Dowager	x2

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
	enraged.					
17.1	“Treason!”	unmarked			[Ø: this]	1 "1
17.2	she screamed,	unmarked			she	1 2 α
17.3	wanting blood,	unmarked			[Ø: she]	1 2 $x\beta$
17.4	So the movement was crushed,	unmarked	So		the movement	$x2 \alpha$
17.5	nipped in the bud.	unmarked			[Ø: the movement]	$x2 =\beta$
18.1	But I’d better stop	unmarked	But		I	1
18.2	and hold myself in check,	unmarked	and		[Ø: I]	+2
18.3	Talking too freely will surely risk my neck!	unmarked			Talking too freely	$x3$
19.1	Beating my clappers,	unmarked			[Ø: I]	α
19.2	into the teahouse I go,	marked			into the teahouse	$x\beta$
19.3	Hoping	unmarked			[Ø: I]	$x\gamma$
19.4	that somebody some interest will show.	unmarked	that		somebody	‘ δ
20.1	Would you like a story to cheer you up Of heroes and heroines,	unmarked		Would	you	α

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
20.2	while you enjoy your cup?	unmarked	while		you	$x\beta$
21.1	Manager Wang, for you these seem profitable times,	marked		Manager Wang	for you	1
21.2	Don't be hard on poor old me,	unmarked		Don't	be	$x_2 \alpha$
21.3	living by my rhymes!	unmarked			[Ø: I]	$x_2 x\beta$

Appendix 7 Sample of Analysis of Stage Direction (ST)

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
1.1	幕启：	unmarked			幕	1
1.2	这种大茶馆现在已经不见了。	unmarked			这种大茶馆	x2
2	在几十年前，每城都起码有一处。	marked			在几十年前	
3.1	这里卖茶，	unmarked			这里	1
3.2	也卖简单的点心与饭菜。	unmarked			[Ø:这里]	+2
4.1	玩鸟的人们，<<每天在遛够了画眉、黄鸟等之后，>>,要到这里歇歇腿，	unmarked			玩鸟的人们	1
4.2	<<每天在遛够了画眉、黄鸟等之后，>>	unmarked			[Ø:玩鸟的人们]	x4
4.3	喝喝茶，	unmarked			[Ø:玩鸟的人们]	+2
4.4	并使鸟儿表演歌唱。	unmarked			[Ø:玩鸟的人们]	+3
5	商议事情的，说媒拉纤的，也到这里来。	unmarked			商议事情的，说媒拉纤的	
6.1	那年月，在茶馆时常有打群架	unmarked			那年月	1

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
	的，					
6.2	但是总会有朋友	unmarked	但是		[在这里]	x2 α
6.3	出头	unmarked			[Ø:朋友]	x2 $x\beta$
6.4	给双方调解；	unmarked			[Ø:朋友]	x2 $x\gamma$
6.5	三五十口子打手，经调人东说西说，	unmarked			三五十口子打手	=3
6.6	便都喝碗茶，	unmarked			[Ø:三五十口子打手]	x4
6.7	吃碗烂肉面（大茶馆特殊的食品，价钱便宜，作起来快当），	unmarked			[Ø:三五十口子打手]	+5
6.8	就可以化干戈为玉帛了。	unmarked			[Ø:三五十口子打手]	x6
7.1	总之，这是当日非常重要的地方，	unmarked	总之		这	1
7.2	有事无事都可以来坐半天。	unmarked			有事无事	x2
8.1	在这里，可以听到最荒唐的新闻，	marked			在这里	1
8.2	如某处的大蜘蛛怎么成了精，	unmarked	如		某处的大蜘蛛	=2 α
8.3	受到雷击。	unmarked			[Ø:某处的大蜘蛛]	=2 $x\beta$

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
					蛛]	
9.1	奇怪的意见也在 这里可以听到，	marked			奇怪的意见	1
9.2	像把海边上都修 上大墙，	unmarked	像		——	=2 xβ
9.3	就足以挡住洋兵 上岸。	unmarked			[Ø:大墙]	=2 α
10	这里还可以听到 某京戏演员新近 创造了什么腔 儿，和煎熬鸦片 烟的最好的方 法。	marked			这里	
11	这里也可以看到 某人新得到的奇 珍——一个出土 的玉扇坠儿，或 三彩的鼻烟壶。	marked			这里	
12.1	这真是个重要的 地方，	unmarked			这	1
12.2	简直可以算作文 化交流的所在。	unmarked			[Ø:这]	=2

Appendix 8 Sample of Analysis of Stage Direction (TT1)

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
	SCENE					
1.1	Large teahouses like this are no longer to be seen,	unmarked			Large teahouses like this	1
1.2	but a few decades ago every district in Beijing had at least one,	marked	but		a few decades ago	x2 α
1.3	where in addition to tea, simple snacks and meals were served.	unmarked			where	x2 $=\beta$
2.1	Every day bird fanciers would come in	marked			Every day	1 α
2.2	to rest awhile	unmarked			[Ø: bird fanciers]	1 x β
2.3	after strolling about with their caged orioles and thrushes	unmarked			[Ø: bird fanciers]	1 x γ
2.4	enjoy a pot of tea	unmarked			[Ø: bird fanciers]	+2
2.5	and compare the singing abilities	unmarked	and		[Ø: bird fanciers]	+3

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
	of their birds.					
3	Go-betweens and those who had deals to discuss also frequented such teahouses.	unmarked			Go-betweens and those who had deals to discuss	
4.1	In those days there would often be quarrels between gangs	marked			In those days	1
4.2	but there were always friends about	unmarked	but		there	x2 α
4.3	to calm things down.	unmarked			[Ø: friends]	x2 x β
5.1	The two sides would crowd around these mediators [[who would reason first with one side then the other]]	unmarked			The two sides	1
5.2	then they would all drink tea	unmarked	then		they	x2
5.3	and down bowls of noodle, with	unmarked	and		[Ø: they]	+3

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
	minced pork (a specialty of the large teahouses — cheap and quickly prepared),					
5.4	hostility transformed to hospitality.	unmarked			hostility	x4
6	In sum, the teahouse was an important institution of those times, a place [[where people came to transact business, or simply to while away the time]].	unmarked	In sum		the teahouse	

Appendix 9 Sample of Analysis of Stage Direction (TT2)

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
1.1	The curtain rises:	unmarked			The curtain	1
1.2	One doesn't find large teahouses like this any more.	unmarked			One	x2
2	A few decades ago, every district in Beijing had at least one.	marked			A few decades ago	
3	Tea was served as well as simple snacks and quick meals.	unmarked			Tea	
4.1	Bird fanciers, <<after having spent what they considered sufficient time strolling about with their caged orioles and thrushes>>, used to come here every day	unmarked			Bird fanciers	α
4.2	to rest,	unmarked			[Ø: Bird	x β

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
					fanciers]	
4.3	sip tea	unmarked			[Ø: Bird fanciers]	+γ
4.4	and demonstrate the singing virtuosity of their birds.	unmarked			[Ø: Bird fanciers]	+δ
4.5	<<after having spent what they considered sufficient time strolling about with their caged orioles and thrushes>>	unmarked	after		[Ø: Bird fanciers]	xε
5	The teahouse was also a meeting place for all sorts of discussions and transactions, and a haven for go-betweens and pimps.	unmarked			The teahouse	
6.1	Gang fights were common in those days,	unmarked			Gang fights	1

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
6.2	but fortunately there were always friends around	unmarked	but	fortunate ly	there	x2 α
6.3	to calm things down.	unmarked			[friends]	x2 $x\beta$
7.1	Between 30 to 50 toughs from both sides, [[reconciled through the good offices of a mediator]], would gather here	unmarked			Between 30 to 50 toughs from both sides	1 α
7.2	to drink tea	unmarked			[Ø: Between 30 to 50 toughs from both sides]	1 $x\beta$
7.3	and consume bowls of noodles with minced pork (a specialty of large teahouses, cheap and easy to prepare),	unmarked	and		[Ø: Between 30 to 50 toughs from both sides]	1 $+\gamma$
7.4	and peace would once more have been restored in the land.	unmarked	and		peace	+2

Clause No.	Clause (ranking)	THEME SELECTION (TOPICAL)	textual Theme	interpersonal Theme	topical Theme	tactic relations
8	In short, the teahouse was a most important institution, a place [[[where people could come for business or just to while away the time]]].	unmarked	In short		the teahouse	