Thematicity and Informational Focus in English to Mandarin Translation: Maintaining Textual Equivalence

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ABSTRACT

This study is concerned with what Systemic Functional Linguistics (e.g. Halliday 1994) terms the systems of Theme/Rheme and Given/New. It provides a small scale exploration of the degree to which equivalence in these two systems is maintained under English to Mandarin translation. As well, it pays close attention to the two English structures known as Theme Predication and Theme Identification due to their association with the expression of exclusiveness. This expression attributes the conflation of Theme with New rather than with Given, the usual state of affairs. As a consequence, they pose certain challenges for Mandarin to English translation. This paper offers the following key findings. Firstly, thematic and informational equivalence is usually, but not universally maintained under English to Mandarin translation. Some discussion is provided of why such 'breakdowns' occasionally occur. Secondly, while Theme Predication and Theme Identification do pose some problems for translation, the mechanisms employed by the translators to achieve the textual equivalence will be described, with discussion how they are both similar to and different from English original. Special attention paid to the expression of exclusiveness demonstrates that, while in English this expression is conveyed via particular word orderings, in Mandarin it is conveyed via the use of certain adverbs. Despite its necessity only of a limited nature, this study is expected to serve as the commencement of researches on exploring the significance of textual meaning in translation, as well as on exploring other possible elements in Mandarin related to text structuring meaning.

SIGNED STATEMENT

The thesis contains no materials which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best my of knowledge and belief, contains no material previously published or written by another person, except where due reference has been make in the text.

I consent to the thesis being made available for photocopying and loan if accepted for the award of the degree.

Signature: Date:

Wei Teng

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ABBREVIATIONS

The abbreviations adopted in this thesis, as listed below, are from Li and Thompson's *Mandarin Chinese: A Functional Reference Grammar* (1981).

ABBREVIATION	TERM
ASSOC	associative (的; de)
BA	把; ba
CL	Classifier
COMP	Comparative
CRS	Currently Relevant State (了;le)
CSC	complex stative construction (得; de)
DUR	durative aspect(著/在; zhe/zai)
EXP	experiential aspect (過; guo)
GEN	genitive (的; de)
NOM	nominalizer(的; de)
ORD	ordinalizer (第; di)
PFV	perfective aspect(了; le)
REx	Response to Expectation (呢; ne)
RF	Reduced Forcefulness (啊/呀; a/ya)
Q	question (嗎; ma)

CHAPTER 1
INTRODUCTION

Overview

This chapter introduces the investigation reported in this study. The study will shed some light on the considerations underpinning the motivation of applying 'textual metafunction' as a perspective to analyse original and translation texts for the purpose of maintaining the original communicative function. By textual metafunction, this study will focus on what the text construes as the 'starting point', 'grounding' or 'angle' of each clause and what is presented as 'newsworthy', 'noteworthy' or the primary point of interest. Research questions and objectives of the study are involved in an attempt to clearly indicate the purpose of this study. A brief description of the material adopted for analysis and a brief summary of findings on analysis are provided as well in order to give a preview of the study. The last section provides a brief representation of the structure of the study.

1.1 Rationale

The function of language is to "express our experiences of the world that is around us or inside us", and to "act out our social relationships" (Halliday 1976a, p.27; 2004, p.29). These two functions can only be performed with a third function as a facilitator which has the ability to build up "sequences of discourses, organizing the discursive flow and creating cohesion and continuity as it moves along" (ibid. 2004, p.30). Under the account of Systemic Functional Linguistics, this third function is called textual metafunction concerned with the departure point (labeled as Theme in Theme system) and newsworthiness (labeled as New in Information system) of the message. It is the perspective adopted by this study to explore how language, specifically written language, performs its expected function, for example, to

recount an experience of encountering a friend.

While the paper has a general interest in how Theme/Rheme and Given/New are dealt with under English to Mandarin translation, it also has a more narrow focus. The specific concern is with how the two particular English structures are dealt with under translation, namely what Halliday (1967; 2004) terms 'thematic predication' and 'thematic identification. These structures are of particular interest because, in various ways, they can be seen as marked or salient in what is typically made Theme and/or what is typically made Given or New. The interest of this study is in the degree to which how the Mandarin translators can manage to parallel the translation text with the English original text in terms of which element is made as the Theme, and which elements are presented as New and as Given.

Translation is defined by Bell as "the replacement of a representation of text in one language by a representation of an equivalent text in a second language" (1991, p.6). As for "equivalent", Bell explains further that equivalence at different ranks as to word-for-word, phrase-for-phrase or sentence-for-sentence (ibid.). Rather, current translation strategies mostly put emphasis on clause-for-clause equivalence as well as syntactic structures of the target language (Baker 1992; Ventola 1995); thus the significance of communicative function of the original text is often in expense. That is to say, the original text always has its own arrangement of selecting 'starting points' for conveying messages. Upon these selected 'starting points', messages can be coherently conveyed and pushed forward through the whole text. The 'arrangement' of these 'starting points' is the way in which the original text communicates with its readers, and what matters with this arrangement is how faithfully it can be maintained in a translation text. That is to say, the original arrangement of 'starting points' (the meaning represented as the thematic) has to be maintained under translation. While exploring the maintenance of thematic arrangement, 'textual metafunction' is a potential

perspective on analysing the original rhetoric effect by such an arrangement, and thus reflecting on how a translation text faithfully maintains the original arrangement.

1.2 Research Questions and Objectives

The central research question is concerned with the degree to which textual meanings can be maintained under English to Mandarin translation. Subsidiary to this, questions are about the conditions under which the textual equivalence is achieved and the conditions under which it typically is not achieved. More specifically, the study is concerned with what happens to textual meanings when the English original employs either Theme Predication or Theme Identification structure.

Theme Predication involves the introduction of a dummy Subject 'it' — for example, '*It was on Monday that he left*' or '*It was John who drank Coke*' which Theme Identification are structures such as '*What I want to drink is a Coke*' or '*What John wanted to do was to help*'. Do these structures pose particular problems for translation? Are there particular mechanisms which the Mandarin translators can employ in order to deal with the particular semantic effects associated with these formulations?

In order to investigate these questions, it is necessary

● To explore differences and similarities in the textual metafunctions of Mandarin and in English, with special reference to thematicity (Theme/Rheme) and information structure (Given/New).

● To investigate the rate at which thematic equivalence (the same Theme and the same Given or New in both original and translation) typically occurs under translation.

● To investigate the rate of this equivalence when the original texts involves Theme

Predication or Theme Identification structures.

● To investigate the specific textual and lexico-grammatical circumstances under which this thematic equivalence fails.

1.3 Data Description

Findings in this study is based on an analysis of two Mandarin translations of an extract from a chapter in an English-language novel, the chapter entitled *The Orientation* from the novel *Tuesdays with Morrie, by Mitch Albom*. This extract is chosen essentially at random. A close analysis on thematic patterns is conducted in Chapter 2 in order to discover what is typically the case for thematic equivalence/non-equivalence. Based on the analysis in Chapter 2, Chapter 3 investigates all of the instances of Theme Predication and Theme Identification structures in the novel in order to explore what happens when maintaining thematic equivalence in the context of these two particular English structures.

1.4 Findings on Analysis

Findings from Chapter 3 will discover that the majority of instances where thematic equivalence is maintained under translation. The rate of maintaining the equivalence is above 90% in both translation texts. Maintaining thematic equivalence indeed, at least in this study, is a norm under English to Mandarin translation, except on the occasion where English clauses operate with less usual, more marked grammatical arrangement (i.e. New or grammatically complex Theme).

Chapter 4, on the other hand, will reveal that the two particular English structures, Theme Predication and Theme Identification, do seem to pose problems for translators in that

thematic equivalence occurs less frequently. The analysis, however, will also reveal that the Mandarin translators seem to have mechanisms and ready-made equivalent structure, such as involving certain particles or nominalization, for maintaining at least some aspects of the textual meaning of the English original.

1.5 Structure of the Study

The study consists of five chapters. Chapter One provides rationale of the study. It also presents the aim and objectives followed by research questions of the study. Chapter Two reviews a body of literature, primarily based on Systemic Functional Linguistics, related to 'textual metafunction' in English. Further, for exploring the possibility of operating *SFL* based 'textual metafunction' in Mandarin, other non-*SFL* based literature related to similar textual function in Mandarin will also be used. It also reviews a number of literature related to thematic progression in an attempt to explore thematic choices on information flow within paragraphs. Chapter Three analyses the translation texts of a randomly chosen extract from a English-language novel for revealing the frequency of maintaining the original thematic orientation, so does it show interests for any instance where the orientation is not maintained. Chapter Four turns to focus on the investigation of two particular types of structure in English, 'Theme Predication' and 'Theme Identification'. It is concerned with the expression of exclusiveness in these two structures being translated into Mandarin text. Chapter Five provides brief conclusions on the findings in previous chapters, as well as the limitations of the study and directions for possible future research.

CHAPTER 2
LITERATURE REVIEW

Overview

As indicated in the previous chapter, the focus of this study is based upon what Systemic Functional Linguistics terms as the 'textual metafunction'. That is to say, it is concerned with the meaning of organising mechanism by which the speaker's 'starting point' or 'angle' with respect to the material under consideration is revealed and by which particular meanings are presented as newsworthy or noteworthy for the listener. Within *SFL*, upon which the current study primarily relies, these two textual organisational mechanisms are dealt with by means of the notions of Theme and Rheme, and the notions of Given and New (see Halliday 2004, Chapter 3). Accordingly, this study will explore *SFL*-based accounts of these two systems, as well as noting some important contributions to the understanding of these aspects of meaning making which come from non-*SFL* literature. Obviously, this study also needs to consider how these two systems might operate in Mandarin, and accordingly the study attends to the literature dealing with related text structuring mechanisms in the language.

2.1 Theme System and Information System: Based on Systemic Functional Linguistics

Systemic Functional Linguistics (*SFL*) theory in this area has been strongly influenced by the work of Prague-school linguists, such as Mathesius (Fries 1995b, p1) who initially advocated the concept of Theme. Fries interpreted Mathesius's definition of Theme as two concepts: a) information which is known or obvious in the situation and, b) information from which the speaker proceeds. (Fries 1995b, p.1) The two concepts have been developed and modified by the *SFL* framework, and are separately assigned to different sub-systems of text organisation

meaning, namely those of Theme and Rheme and of Given and New. Accordingly, this section explores *SFL* and related accounts of these two sub-systems.

2.1.1 Theme-Rheme

Within the *SFL* literature considering the sub-system of 'Thematization' (that is, the text organisation of Theme-Rheme), the definition of the category of Theme (and its related category of Rheme) is rather of diversity. Halliday (1967, p.212) describes Theme as "what is being talked about, the point of departure the clause as a message". Later, Halliday in his highly influential work *Introduction to Functional Grammar* (2004, henceforth *IFG*) defines Theme as "the point of departure for the message. It is the element the speaker selects for 'grounding' what he is going to say" (Halliday 2004 p.58, quotation marks in original). Further, in regard to the function of Theme, Baker, based on Halliday's *IFG*, indicates two functions of Theme: a) it acts as a point of orientation by connecting back to previous stretches of discourse and thereby maintaining a coherent point of view and, b) it acts as a point of departure by connecting forward and contributing to the development of later stretches" (Baker 1992, p.121).

Thus, within the *SFL* account, Theme can be regarded as a means of constructing a frame for readers or listeners to interpret what the following "messages" or "stretches" is about. The use of "following message" implies that Theme, at least in English, is the element that comes first in a clause, and the element is usually realised by a nominal group (Butt et al. 2003; Fries 1995a; 1995b; Halliday 1967; 1970; 1976b; 1978; 2004; Matthews 1997). Under *SFL* account, the following "messages" or "stretches" can be seen as constituting the Rheme of the clause, which "is the reminder of the message, the part in which the Theme is developed" (Halliday 2004, p.64). That is, within the *SFL* account, Rheme carries the very information that a speaker or writer wants to convey, and the information carried by the Rheme must be

something to do with the Theme (Baker 1992, p.122). Further, the part that Theme plays in a text is organizing the development of the text, and the part that Rheme plays is presenting the 'message' that Theme tends to draw out so as to induce the flow of information (Martínez 2003).

This notion of 'Theme' is not one which typically occurs in more traditional grammar of English, instead, the categories encountered are Subject, Verb and Object. In the *Introduction to Functional Grammar*, Halliday clearly clarifies the relation between his notion of 'Theme' and the more traditional notion of 'Subject'. He does this by noting that in the un-functional grammar where the notion of 'Subject' has, in fact, incorporated three different grammatical functions. These three functions were "psychological Subject", "grammatical Subject" and "logical Subject" (Halliday 2004, p.56). The meanings of these three kinds of Subjects are quoted from *IFG* as following:

> (i) Psychological Subject meant 'that which is the concern of the message'.
> It was called 'psychological' because it was what the speaker the speaker had
> in his mind to start with, when embarking on the production of the clause.
> (ii) Grammatical Subject meant 'that of which something is predicated'. It
> was called 'grammatical' because at the time the construction of Subject and
> Predicate was thought of as a purely formal grammatical relationship; ……it
> was not thought to express any particular meaning.
> (iii) Logical Subject meant 'doer of the action'. It was called 'logical' in the
> sense this term had had from the seventeenth century, that of 'having to do
> with relations between things', as opposed to 'grammatical' relations, which
> were relations between symbols. (ibid., p.56)

For making these three Subjects more distinct from each other, Halliday (2004) replaces the three terms with other three specific terms with distinct functions in respective strands of meaning: (1) Theme (for psychological Subject) is what the clause is about, the orientation of the message conveyed by the clause; (2) Subject (for grammatical Subject) is the element

being validated by its predication, which is dealt with as a category within the interpersonal metafunction; and (3) Actor (for logical Subject) is the element that executes the action portrayed in the clause, which is seen as a type of participant, and dealt with as a category within the transitivity system.

In the sentence like this one: *This morning, I was woken by dad.* The message being conveyed by this clause is something that happened in *This morning*, and *This morning* is also the starting point of conveying the message; it thus is the Theme of this clause. For *I*, it is the element being predicated by the event *was woken by dad this morning*, it is the argument that the event holds true, and it surely can be argued about as true or false; it thus is the Subject of this clause. As for *dad*, it plays an active role in the action of *waken*, whereas *I* plays a passive role, that is, *dad* is the doer of the portrayed action *waken* in this clause; it thus is the Actor of this clause. This clause can be diagramed as below in Figure 2.1.

This morning,	I	was woken by	dad
Theme	Subject		Actor

Figure 2.1: Theme, Subject and Actor

Under the account of *SFL*, the relation between grammatical subject and its predicate was not merely seen as a formal relation without expressing any meaning; instead *SFL* considers grammatical subject a 'meaningful' category to perform an interpersonal function. Such a consideration, though is not of immediate relevance here, could be resorted again since it is related to the concept of Subject in Mandarin.

2.1.2 Given-New

The second type of text organisation meaning within the *SFL* framework is that of Given-New, which is termed as the sub-systems of 'Information'. Though the idea of Given-New is correlated with Theme-Rheme, the two systems are indeed independently derived from

different concepts. The distinction of these two concepts has been continuously explored by Halliday, who distinguishes between these two sub-systems of "information" and "thematization" in his early study (1967), which respectively assigns structures of Given-New, and Theme-Rheme. From Daneš's understanding, "the former determines the organisation of text into discourse units, the latter frames each clause into the form of a message about one of its constituents" (Daneš 1974, p.107). In other words, within the information system (Given-New), a unit is specified and organised for relating it to preceding discourse; whereas thematization organises a unit in a way that is independent of preceding discourse (Halliday 1967; 1976b). To make it short, "information" is related to "before", and "thematization" is related to "present"; further while Theme-Rheme is speaker-oriented, Given-New is listener-oriented. It is the speaker who orients the angle and starting point of the message, and who also assigns what message is being newsworthy or noteworthy for listeners.

Halliday (1967) indicates that it is the "tonality" that the addresser can manipulate in the utterance to make the addressee aware of the distinction between given and new information. Thus, Given and New are realised by phonological patterns (Halliday 1978). Similarly, Chafe (1976) also clearly indicates that the phonological patterns in an utterance have significant influence on distinguishing given and new information. The information unit in an utterance is stressed or attenuated by the addresser in a dialogue, to respectively make it 'new' or 'given'. The unit being stressed or attenuated bears the focused information, and is selected by the addresser, thus it could be located in the initial, middle or final position in an information structure, which could be one or more clauses, and there could be more than one information unit being stressed.

The concept of given and new information in a text is not based on the notion that whether the information has been mentioned in previous discourse or not, though it is often that given

information is recoverable from, or predictable according to preceding discourses. It is the addresser's intention of stressing certain information unit in an utterance to make it prominent, or attenuating certain information unit to make it non-prominent. The addresser's intention is based on his/her assumption by which information unit could be known by the addressee (Halliday 1967; 1970; 1976b; 2004).

> The term 'given' and 'new' are to be interpreted, not as 'previously mentioned' and 'not previously mentioned', but as 'assigned, or not assigned, by the speaker, the status of being derivable from the preceding discourse'. Thus what is treated as new may be contrastive or contradictory. (Halliday 1976b, p.176)

Halliday's suggestions above have a resemblance to Chafe's (1974) suggestion, from a psychological viewpoint, that given information, exclusive of other information already known by the addressee, is assumed by the speaker to be presently in the addressee's consciousness, but new information assumed by the speaker neither to be presently in addressee's consciousness, nor to be already known by the addressee (Chafe 1974; Prince 1978).

For information unit that is not in the initial position in a discourse, given information can be represented by the use of three anaphoric techniques, which are Ellipsis, Substitution and Reference. In Halliday's early study, Ellipsis and Substitution are discussed separately. Under Ellipsis, the speaker omits information which has been mentioned previously, thus the omitted information loses the potentiality of being focused. That is, from Halliday's word, "what is unsaid cannot be otherwise than taken for granted" (Halliday 1967, p.206). For Substitution, it "involves those items which are essentially text-referring" (ibid.); in other words, information, which is carried by an element represented by Substitution, is still realised in information unit only with different anaphoric representations. In his lately study, *IFG*, the two techniques are

simply categorised as 'Ellipsis', "since Substitution can be interpreted as a systemic variant" (Halliday 2004, p.535). The previous representation of information is not realised in later information unit, but the information can still be represented. Reference means the use of anaphoric items, which are extralinguistic references, to represent information outward from the discourse (Halliday 1967; 2004; Halliday & Hasan 1976). Halliday's wording, Ellipsis, Substitution and Reference, is again similar to Chafe's suggestion of the establishment of "givenness". The assumption that an addresser can establish givenness in the consciousness of the addressee is dependent on either extralinguistic or linguistic context (Chafe 1974; 1976).

2.1.3 Theme-Rheme and Given-New

In this section, the discussion turns to considering possible interactions between Theme-Rheme structure and Given-New structure, and what the typical and not so-typical patterns in these interactions, whereby it reveals the material being thematic is either Given or New.

In an English clause, Theme has always preceded Rheme, that is, the two have to be realised strictly under a Theme-Rheme sequence. Thus, when a Theme is typically realised in the clause-initial position by a noun or nominal group which is conflated with Subject in a declarative clause, the Theme of this clause is considered as "unmarked Theme". In other cases, when the clause-initial is posited with elements other than Subject, the Theme is considered as "marked Theme". It is the mapping of Theme-Subject that determines the thematic markedness of a Theme (Cloran 1995; Halliday 1967; 1976b; 2004; White 2005).

Though Theme system as to Theme-Rheme is independent of Information system as to Given-New, the correlation between the two systems often reveals a mapping that is a frequent occasion that the Theme of a clause is conflated with given information, whether the

Theme is marked or unmarked, as exemplified below:

(1) Where did you go last Monday?
(2) Well, last Monday, I went to Glenelg.

Sentence (2) has a marked Theme '*well, last Monday*' in the sense of not being consistent with Theme-Subject mapping, but this marked Theme is obviously not newsworthy information, thus is Given.

Halliday (1967) makes a clear statement for explaining the overlap between Theme and Given, and the correlation between Theme-Rheme and Given-New structures.

> …the given-new structure is not itself realized by the sequence of elements, and the focus of information may fall anywhere in the information unit, the partial congruence between this variable and the one which is in fact realized by the sequence of elements, that of theme-rheme, together with the partial congruence between clause and information unit, results in a tendency towards a left to right form of organisation in the information unit with given, if present, preceding new (Halliday 1967, p.205)

Halliday's statement of "a tendency towards a left to right form of organisation in the information unit" can be related to Chafe's (1974, p.112) statement that "the material assumed to be in the addressee's consciousness tends to be transmitted first". Both statements clarify the correlation between Theme and Given in unmarked cases. Other previous studies (Fries 1995a; 1995b; Halliday 2004; 1967; 1976b; Kopple 1991; Vallauri 1995) as well have claimed that Theme usually carries information that is known by addressees or mentioned or obvious in the context, such information is called "Given" as the first concept in Fries' interpretation of Mathesius' definition of Theme; on the other hand, the information that Rheme carries is usually unknown, "New". Thus, Theme-Rheme structure is often coincided with "Given-New" structure. However, in English it is possible to have New Theme for the

purpose of contrastiveness. As exemplified sentences below where sentence (4) has '*Mary*' as Themes for the purpose of contrasting with '*everybody*', thus is conflated with new information.

(3) He said that everyone arrived on time.
(4) But actually Mary was late.

The typical information unit is composed of a Given element accompanied with a New element. The account of this typical unit holds two exceptions which are: 1) the discourse-initiating position is posited with a New element, and 2) the achievement of phoricity of given information (referring to Ellipsis in Section 2.1.2) in the non-initial position in a discourse. Both exceptions mean the absence of Given elements. Thus, structurally, "an information unit consists of an obligatory New element plus an optional Given" (Halliday 1967; 1970; 2004).

2.1.4 The Expression of Stressed Tonic Group in Written English

As the discussion in Section 2.1.2, the status of information as New can simply be realised by phonologically stressing an element to equip it with the feature of information focus in spoken English. However, it is a fact that the strategy of 'stress' is not an available mechanism in written English. This deficiency can be complemented by the usage of "predicated Theme" and "identifying Theme". Predicated Theme involves the usage of the *it*-cleft structure, which is involved in the system of "Theme Predication" (Halliday 2004, p.95); whereas identifying Theme involves the usage of *wh*-cleft structure which is termed as "thematic equative" in the system of "Theme Identification" (ibid. p.69). Usages of these two types of Themes "offer a way of signaling known vs new information independently of the use of intonation" (Baker 1992, p.136). The two types of structures are shown in Figure 2.2 below.

Theme Predication	
It is the book	(that) I need.
Theme	Rheme
Theme Identification	
What I need is	the book.
Theme	Rheme

Figure 2.2: Theme Predication & Theme Identification

In the structure possessing a predicated Theme, as the term inferring, the Theme in this structure is predicated by the empty subject '*it*'. That is, the Theme is not '*it*', but the succeeding element occurring after the copula verb '*be*' and before the embedded clause initiated with '*that*' (Baker 1992, p.135; Halliday 2004, p.95). The empty subject '*it*' serves the function of predication by placing the succeeding elements near the beginning of a clause to foreground a framework for what the clause is about.

In Huang and Fawcett's study (1996, p.181), this type of Theme, as '*the book*' in the exemplified sentence above, is considered as "enhanced theme" in this particular structure. They indicate the element conflated with enhanced Theme has the thematic effect of making this element being thematically focused. However, what they mean to be 'thematically focused' seems ambiguous. Under the account of *SFL*, '*the book*' is indeed focused, but it is focused in terms of conflation of information prominence with the Theme. It is the effect of this type of structure to signal the stress should be placed on an element in the Theme, thus to indicate that the Theme is the point of interest in the message, hence a Theme Predication structure contains a New Theme, as another example shows in Figure 2.3.

What do you want?	
It is a Coke	(that) I want
Theme	Rheme
New	Given

Figure 2.3: Theme-Rheme and Given-New in Theme Predication

Further, a predicated Theme is likewise a result of selection among several available options for foregrounding certain frameworks, it is what the writer/speaker assumes to be newsworthy or noteworthy to readers/listeners, and thus is "given the sense of contrastive selection among a set of alternative candidates" (Halliday 2004, p.395). In other words, giving the above sentence as an example, not '*a Pepsi or Fanta*' (alternative candidates), but '*a Coke*' is exactly what I want. The noteworthy information conflated with '*a Coke*' reveals the feature of contrastiveness. This feature of contrastiveness on the one hand ensures the information conflated with the predicated Theme as being New, and it on the other hand indicates the selection of this element as the Theme is exclusive of other options, and thus the feature of exclusiveness is also what the Theme in this particular structure can represent.

Exclusiveness is also a salient semantic feature that is realised by identifying Themes in the system of Theme Identification. This system involves the use of *wh*-cleft structure for representing thematic equatives as a thematic nominalization in the expression of Theme-Rheme structure. As the term 'identify' and 'equative' infers, the particular type of clause to form a thematic equative is the identifying clause, and in the identifying clause, the Theme-Rheme structure is set up in the foundation of equality with the use of the verb '*be*' as a kind of equaliser (Halliday 2004, p.69). To put it in another way, in an identifying clause, while Theme identifies Rheme, Rheme identifies Theme. It means that Theme is equal to Rheme. This foundation of equality leads to the semantic feature of exclusiveness (Halliday1967, pp.223-230; 2004, pp.69-71; pp.227-229).

The typical thematic structure in a thematic equative is the nominalization as the Theme conflated with Subject, along with the element after the copula verb '*be*' as Rheme. The nominalization, in a thematic equative, is an embedded clause initiated with '*what*' to serve as

the "identified" in an identifying clause. As in the sentence, '*What I need is a Coke*', the information conveyed by '*What I need*' the nominalization, is that I want to tell my listener that I need '*something*', and this '*need*' is known by the listener. That is, the information involved in nominalization is Given (Baker 1992; Prince 1978); but the listener does not know that this '*something*' is '*a Coke*' which is the element conveying the newsworthy message, the new information that the speaker wants the listener to know. On the contrary, when the embedded clause nominalization comes after the verb as the Complement, this sentence is reversed as '*a Coke is what I need*', it reveals that '*What I need*' is posited as the Rheme, and '*a Coke*' is the Theme which is typically conflated with more focused information, depending on its potential contexts.

The semantic feature of exclusiveness along the conveying of prominent information can be easily expressed by manipulating intonation in spoken English. For example sentences like '*it is the book that I need*' and '*What I need is a Coke*' can be uttered as '*I need **the book***' with the stress on '*the book*', and '*I need **a Coke***' with the stress on '*a Coke*' to inform listeners the newsworthy information in this utterance. The negation of manipulating intonation in written English is complemented by the usages of these two types of Themes.

While both Theme Predication and Theme Identification structures have the capability of expressing the informational newsworthiness on a certain element, the two structures express this newsworthiness in quite a divergent way. In the Theme Predication structure, the Theme is given the feature of contrastiveness as being New; in Theme Identification structure, certain elements are all 'packaged' by the use of nominalization as the Theme in an attempt to leave out the possibility of being a part of the Rheme, thus all of these packaged elements are conflated with non-newsworthy information under the account of typical Theme-Given mapping, and what is left out of this 'package' is conflated with the most newsworthy

information as being New, the point of interest. The exemplified sentences below provide a clearer explanation on the use of this 'package effect'.

(5) Would you like a Whisky?
(6) I'd like a Coke.　　　　(*I*: Theme/Given; *'d like a Coke*: Rheme/New)
(7) What I'd like is a Coke.　(*what I'd like*: Theme/Given; *a Coke*: Rheme/New)
(8) A Coke is what I'd like.　(*a Coke*: Theme/New; *what I'd like*: Rheme/Given)

In sentence (6) only '*I*' is the Theme as Given, and the other elements are parts of the Rheme, the newsworthiness is not specifically conflated with '*a Coke*'; whereas, in sentence (7) only '*is a Coke*' is the Rheme, the newsworthiness is solely conflated with it. In sentence (8) what is left out of the package as to nominalization is still '*A Coke*', which is conflated with newsworthy information.

2.2 The Two Systems in Mandarin

Section 2.1 discussed the realisation of the two systems in English, as occasionally mentioned that several features, namely the sequence of Theme-Rheme or Given-New elements, are faithfully represented in English. This section will explore how the two systems are realised in Mandarin, which will again begin with the status of the Subject in Mandarin, and end with the realisation of applying the two systems in Mandarin.

2.2.1 Theme in Mandarin

In studies being conducted on Mandarin grammar, there are a number of approaches related to the meaning of thematicity and givenness/newness. In one approach, a Theme-like function is recognised and distinguished from a separate Subject-like function; in another approach, only the Theme-like function is recognised. These two approaches will be considered in the following discussion.

2.2.1.1 Li & Thompson and the Notion of 'Topic'

Li and Thompson in their influential work on the grammar of Mandarin (1989) have

identified what they term as the 'Topic'. They indicate that the Topic is "what the sentence is

about" (p.85). They also state that Topic functions to "limit the applicability of the main

predication to a certain restricted domain" (1975, p.50), which means that a topic sets "a

spatial, temporal or individual framework" from which the following stretches attached to the

Topic can be appropriately interpreted (Chafe 1976; Dahl 1974; Li & Thompson 1975; 1989).

To distinguish between the 'Topic' and 'Subject', Li and Thompson clearly distinguish the

Topic from what they term as 'Subject', which they defines as "the noun phrase that has a

semantically 'doing' or 'being' relationship with the verb in that sentence" (1989, p.87,

quotation in original). For this relationship with the verb, they note that this Subject enters

into a grammatical relation with the verb of the sentence (1976; 1989). They introduce the

term, "selectional relations", for this characteristic. "Selectional relations" means that "a

selectional relation must exist between the Subject of a sentence and some verb in that

sentence, whereas no such relationship need exist between topic and verb" (ibid. 1976, p.463).

It would appear that Li and Thompson's notion of the Mandarin Topic is similar, at least in

broad terms, to what *SFL* terms the Theme. Both Mandarin Topic and English Theme are said

to be what the sentence/clause 'is about' and both are said to set up a framework by reference

to which the following meanings in the clause are interpreted. Hence, it is valid, at least for

the current purpose of considering English to Mandarin translation in this study, to postulate

that there is a single Theme function which can be observed in both languages. In this study,

Theme is defined as the element which indicates what the clause is about and which provides

the departure point. This study is supported by Fang, McDonald and Cheng (1995), who

similarly choose to operate with the notion that Themes operate both in Mandarin and English.

Accordingly, in order to avoid confusion, I will operate this term Theme when discussing

either Mandarin or English.

It is also clear that Li and Thompson's notion of Subject in Mandarin is quite coterminous with what is termed as Subject in English. That is to say, while the Subject in English has the characteristics that it agrees with the verb, and is co-selected with the verb (Radford 2004), Subject in Mandarin has the "Selectional relations" with the verb, as in Li and Thompson's assertion that it has 'doing' and 'being' relationship with the verb.

Li and Thompson declare that Mandarin is a Topic-prominent language, whereby they recognise that, in Mandarin syntax, the role of the Theme (their Topic) seems to be more dominant than that of Subject. That is, almost all Mandarin clauses have a Theme while it is quite frequently the case that the Subject is absent from the clauses. Here, indeed, they are making a contrast with English, where the Subject in much more central to the syntax.

2.2.1.2 Chao and the One Function Approach

Unlike Li and Thompson, Chao identifies only one element or function as 'Subject'. Apparently, under the influence of English grammar, he provides this label of 'Subject'. However, it is obvious that his notion of Subject in Mandarin is much more like English Theme than English Subject in that he defines the Mandarin Subject as 'the subject matter' of the clause, or the element that presented to "be talked about" (1968, p.70). He also sees the Mandarin clause as divided into two halves as what he terms as 'Subject' and 'Predicate', but states that these two parts are "topic and comment, rather than actor and action" (1968, pp.60-69). He notes that this Subject is likely to represent the 'known' (again suggesting connection with the English Theme) and that 'the Predicate introduces something unknown' (suggesting connection with the English Rheme since it is where the New typically occurs). Chao offers an explicit explanation of the Mandarin Subject that "the subject is literally the

subject matter to talk about, and the predicate is what the speaker comments on when a subject is presented to be talked about" (ibid., p.70).

From the reviewing on Chao's concept about Mandarin Subject, it is quite clear that what he terms as 'Subject' has a completely different meaning from what English linguists term as 'Subject'. In English linguistics, the Subject has the characteristics that it agrees with the verb, and is co-selected with the verb (Radford 2004). These are not the characteristics that Mandarin Subject has as Chao conceives; instead, what he conceives as to Mandarin Subject is quite similar with the Theme in the account of *SFL*. Hence, to avoid confusion, it could be simply to substitute Theme for Subject. Similarly, what Chao terms as 'Predicate' is the same element that *SFL* terms as Rheme; hence to avoid confusion, it also could simply be to substitute Rheme for Predicate.

2.2.2 Theme-Rheme and Given-New in Mandarin

Summarising the discussion as to the concept of Mandarin Subject and Topic in the last section, a framework is established. The Topic in Mandarin is conterminous with the Theme in English, that is, it is tentatively assumed the Topic in a Mandarin clause is actually the Theme of that clause, and what is left out of this Theme is considered as the Rheme. As for the Subject in Mandarin, it is conterminous with the Subject in English in that both Subjects have 'doing' and 'being' relation with the verb. Several mappings of Theme and Subject in Mandarin are displayed in Figure 2.4 below.

a)	I don't have class on Tuesday.		
	wo *I*	xingqier *Tuesday*	mei you ke *not have class*
	Theme/Subject	Rheme	

b)	xingqier *Tuesday*	wo *I*	mei you ke *not have class*
	Theme/Adjunct	Subject	
		Rheme	

c)	That car is sold.	
	na bu che *that* CL *car*	mai le *sell* PFV/CRS
	Theme/Object	Rheme

Figure 2.4: Realisation of Theme in Mandarin Sentence

Figure 2.4 represents the possibilities of conflation and separation of Theme and Subject in sentence a) and b). In exemplified sentence a), Theme and Subject are conflated, — in '*wo*'. In such a structure, Mandarin appears to be rather similar to English, where, at least under the account of *SFL*, such a Theme would be classified as 'unmarked' since, in English, Theme most frequently appears to be conflated with Subject. In b), in contrast, Theme and Subject are not conflated; rather, the element '*xingqier*' (Tuesday) involves the conflation of Theme with an Adjunct. In the *SFL* analysis of English, such an arrangement would be considered as 'marked' under the account of Theme not conflating with Subject. It is arguable, however, that such an arrangement is not marked in Mandarin, or at least less marked than in English since there is evidence that fewer Themes in Mandarin are conflated with Subject. As well, it is not acceptable to place such a temporal Adjunct at the end of the clause (compare with the typical '*I don't have class on Tuesday*' in English). It is valid to argue that b) might more appropriately be translated as '*I don't have class on Tuesday*' than '*On Tuesday, I don't have class*'. (Indeed, there is little work in the literature on this specific aspect of the conflation of Theme with elements of Transitivity structure in Mandarin. Obviously, this is an area where more research is required.)

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As for sentence c), here differences between Mandarin and English are clearly revealed. Specifically, it is worthy noticing that not only the Theme maps Object, but that there is no Subject (in the sense defined above) present. It may be necessary to stress this clause is not with passive voice (referring to Li & Thompson Chapter 16 for the expression of passive voice with '*bèi*' in Mandarin), Thus what is observed here is that it is possible to leave out the element that has the 'doing' relation with the verb '*mai*' (sell) — that is to say, the Subject is ellipsed. With no doubt, the obvious translation of such a clause in English would be one in passive voice — for example, '*That car has been sold*', reflecting the need in English for there to be a Subject element '*car*' (che) with the 'doing' relation and grammatical agreement with the verb '*sell*'. This account may partially explain why English is called a Subject-Prominent language, while Mandarin is called Topic-Prominent language.

2.2.2.1 Theme Choices and Contrastiveness

As already noted in Section 2.1.3, there is something of a tendency in English for Themes which do not conflate with Subject (i.e. what *SFL* terms 'marked Themes') to be associated with contrastiveness and newness. This is especially the case when the Theme is conflated with Object (and less so when it is conflated with Adjunct), as exemplified below.

(9)
    A   So you don't much like living in Adelaide?
    B   **Adelaide** I love, it's just that I miss my family.

Here, there is a marked sequence of Theme/Object ^ Subject ^ Verb in '*Adelaide I love*', and an associated sense that the Speaker B's loving of Adelaide is in contrast with something else, i.e. her/his missing family.

In Mandarin, on the other hand, non-Subject Themes are typically not strongly contrastive and certainly are frequently not New. There would be no contrastiveness associated with such the Theme '*na bu che*' in the exemplified sentence below.

(10) **na   bu   che** wo   mai   le
     that CL   *car* *I*   *sell* PFV/CRS

Chafe observes in relation to non-Subject Theme in Mandarin that "Chinese seems to express the information in these cases in a way that does not coincide with anything available in English" (Chafe 1976, p.50). Similarly, Green, Christopher and Mei observes that "in Chinese, the occupation of Theme position by the discourse topic does not have the effect of rendering the information structure marked" (2000, p.102). It seems plausible that the reasons for this absence of contrastiveness on non-Subject Theme in Mandarin is the greater flexibility of word order in Mandarin, whereby an Object-initial clause, as an instance, is substantially less unusual in Mandarin than it is in English.

Accordingly, in what follows, the current study will do away with the notion of marked Theme as it has been used in *SFL* literature to refer to where the English clause does not conflates the Theme with the Subject. This is because it is not clear whether non-Subject Themes in Mandarin should be seen as 'marked' in this way, and it could be inappropriate to impose an English category on the Mandarin. Thus, the more language-neutral terms as to Subject-Theme and non-Subject-Theme are employed. By Subject-Theme, it refers to where the Theme conflates with the Subject; by non-Subject-Theme, it refers to where the Theme conflates with non-Subject element such as Adjuncts and Objects.

2.2.2.2 Theme and Given/New in Mandarin

Mandarin is similar to English in the sense that meanings presented as thematic are very

typically also construed as Given as in Shi's statement (2005, p.63) that "在绝大多数的汉语句子中，主位对应的一般是已知信息，述位对应的则是未知信息" (in the majority of Mandarin sentences, what is generally correlated with Theme is known information, and what is correlated with Rheme is unknown information); the known information here refers to new information, whereas unknown information refers to new information. Nevertheless, just as it is possible for Themes in English to be new (see Section 2.1.3 for New Theme in English), so too is it possible that Themes in Mandarin to be New. The exemplified sentences below reveal how Mandarin express newsworthy information in Themes.

(11)
 i   libaiyi   ni   you   mei   ke   ma?
     Monday   you   have   not   class Q
        (Don't you have class on Monday?)
 ii libaisan   wo   cai   mei   ke.
     Wednesday   I   only then   not   class
        (It is on Wednesday that I don't have class)

(12)
 i   ni   shenme   shihou   hui   qu   tushuguan?
     you   what   when   will   go   library
        (When will you go to the library?)
 ii mingtien   hui   qu.
     tommorow   will   go
          (I'll go tomorrow. p.s. '*I*' is understood in Mandarin, thus ellipsed)

In sentence (11ii), '*libaisan*' (Wednesday) can either be posited before or after the Subject '*wo*' (I), when it is posited before the Subject, as in the exemplified sentence, it is the Theme, and because of the adverb '*cai*' (only then), the Theme '*libaisan*' is specified. Hence, it is a New Theme; in sentence (12ii), '*mingtien*' (tomorrow) also can either posited before or after the Subject of the clause, and in this clause the Subject is '*wo*' ellipsed. When '*wo*' precedes '*mingtien*' as Theme, '*mingtien*' is the Rheme conflated with New. But either when '*wo*'

succeeds '*mingtien*', or is ellipsed, '*mingtien*' is considered as New Theme. That is to say, from these two examples, it may assume that the newsworthiness with Mandarin Theme could be expressed by the use of certain adverbs such as '*cai*' here, or by the ellipsis of Subject to ensure the element being New is on clause-initial position. However, more analyses on various discourse types or genre types are needed to reveal other possibilities as to the expression of newsworthiness in Mandarin Theme.

To make a brief summary about the realisation of the Theme and Information systems in Mandarin, it is suitable to regard the first constituent of a clause as the Theme, whether it is conflated with Subject or not, and the tendencies as to Theme-Subject mapping which have been observed in English do not apply in Mandarin; in fact, thematic markedness is almost absent in Mandarin due to its flexible word order. Further, without the use of certain adverbs or ellipsis as to Subject, the correlation between Theme-Rheme and Given-New is quite fixed, that is, the typical mapping of the two systems are Theme-Given and Rheme-New.

2.3 Theme at the Higher Clause-complex Level

This study has so far considered Theme/Rheme and Given/New at the level of the clause. However, numerous writers working within *SFL* have demonstrated that Thematicity is also an issue at the higher level of clause complex. Halliday and others thus have argued that thematic choices do not merely occur below the clause level, but above the clause level as well (Halliday 2004; Vallauri 1995).

  "A clause complex consists of two or more clauses, and it may be described from two related points of view: textual and logical" (Fang, McDonald & Cheng 1995, p.246). From the logical viewpoint, a clause complex is formed by a pair of clauses as a "clause nexus", and a clause

nexus comprises of a "primary" clause and one or more "secondary" clauses. The logical

relation between primary one and secondary ones can be described based on two systems of

determining a degree of how clauses are related to each other. These two systems are

Interdependency or Taxis, and Logico-semantic relation.

The degree of Interdependency relation consists of "Parataxis" (subordination) and

"Hypotaxis" (coordination). The primary clause in this relation is the "initiating" in Parataxis,

and "dominant" in Hypotaxis; the secondary clause(s) is/are the "continuing" in Parataxis, and

"dependent" in Hypotaxis, as seen in Table 2.1.

The degree of Logico-semantic relation consists of two logical relations: "Expansion" and

"Projection". In the Expansion relation, the primary clause can be expanded by the secondary

clause via "expansion", "extension" and "enhancement"; in the Projection relation, the

secondary clause can be projected by the primary clause, which positions it as "a locution" or

"an idea". The relation and the representation of Interdependency and Logico-semantic

relations are tabulated in Table 2.1. (For more discussion and definitions of the categories

given above, see Halliday 2004, pp.374-378)

	Primary	Secondary
Parataxis	1 (initiating)	2 (continuing)
Hypotaxis	α (dominant)	β (dependent)
Expansion:		
elaboration	=	(primary equals secondary)
extension	+	(primary is added by secondary)
enhancement	×	(primary is multiplied by secondary)
Projection:		
locution	"	(secondary is projected by primary as wording)
idea	'	(secondary is projected by primary as meaning)

<p style="text-align:center">Table 2.1: Logical relations in clause complex (Halliday 2004, pp.376-377)</p>

Based on the approach in *IFG* reviewed above, a table in Fang, McDonald and Cheng's study (ibid.), which is adapted from Ouyang's study, represents types of clause complexes in Mandarin, as in Table 2.2.

Logico-semantic relation	Interdependency relation	
	Parataxis	Hypotaxis
Expansion:		
elaboration	$1^{=}2$	
extension	$1^{+}2$	$^{+}\beta\ \alpha$
enhancement	$1^{\times}2$	$^{\times}\beta\ \alpha$
		$\alpha^{\times}\beta$ (marked)
Projection:		
locution	1 "2	α "β
	"1 2	"$\beta\ \alpha$ (marked)
idea	1 '2	α 'β
	'1 2	'$\beta\ \alpha$ (marked)

Table 2.2: Types of clause complex in Mandarin
(Fang, McDonald & Cheng 1995, P.251)

The table shows that the structure order within parataxis are fixed, and the only variation within parataxis is whether the primary clause is projecting or projected; further, the clause order in hypotaxis normally is that dependent precedes dominant in expansion, and in contrast, dominant precedes dependent in projection. The variation of clause order in hypotaxis is possible for expressing marked thematic pattern.

What this suggests is that, while at the clause level, it is difficult to identify Theme choices in Mandarin (i.e. Theme conflating with Object, Theme conflating with Adjunct) as 'marked' (at least when compared with English), it does seem more valid to propose that certain choices at the level clause complex should be seen as marked. Thus in Mandarin the following two orderings of clauses are possible.

(13)

i	ta	shuo,	"ni	zongsuan	lai	le".	(he said, you've come at last.)
	he	*say*	*you*	*at last*	*come*	PFV/CRS	
ii	"ni	zongsuan	lai	le",	ta	shuo.	(you've come at last, he said.)
	you	*at last*	*come*	PFV/CRS	*he*	*say*	

However, the ordering in (13ii) – projected, subordinate clause first – is much less frequent than the order in (13i) and hence can be classed as 'marked'.

An interesting point is revealed that Mandarin seems to have more potentiality for the expression of marked Theme within a clause complex than it has within a single clause. In other words, Mandarin has greater flexibility in word order below the clause level, but above the clause level, it has less flexibility in clause order.

2.4 The Concept of Thematic Progression

Despite the discussion in Section 2.1.1 stating that it is Rheme that carries the very information that a speaker/writer wants to convey through an utterance/sentence, from the viewpoint of textual organisation, it is Theme that organises the development of a text. While Rheme bears the significance of typically conveying newsworthy information, Theme bears the significance of making a text coherently convey the newsworthy information. Coherently conveying information employs the collaboration between Themes of clauses/sentence within a text. This collaboration between Themes can be revealed by the 'Thematic Progression' (abbreviated as TP) within this text.

The concept of thematic progression originates from works on text organisation done by several Prague School scholars, Daneš (1974) and others who work on Sentence Functional

Perspective (SFP). Thematic progression, in Daneš's word, means

"the choice and ordering of utterance themes, their mutual concatenation and hierarchy, as well as their relationship to the hyperthemes of the superior text units (such as the paragraph, chapter, …), to the whole text, and to the situation. (Daneš 1974, p.114)

Figure 2.5 below graphically displays three main types of thematic progression ascertained in Daneš's study (1974) on Czech, German and English texts.
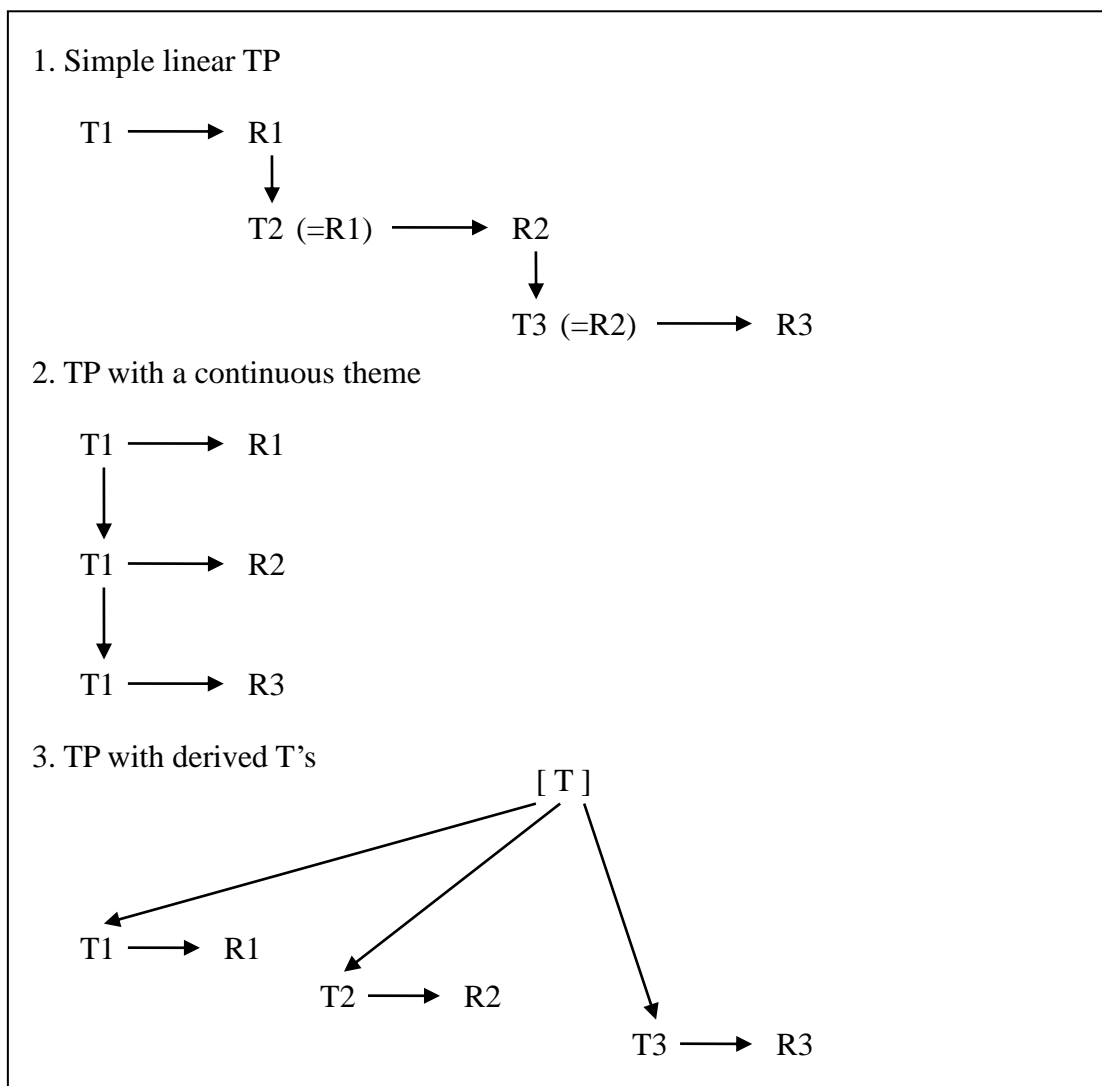
Figure 2.5: Three main types of thematic progression (Daneš 1974, pp.118-119)

The first type is called "simple linear TP". It is the most basic thematic progression, in which

the content of T2 derives from the content of R1, and the content of T3 derives from the

content of R2, and analogically goes on. The second type is "TP with a continuous theme". A

particular kind of contents co-referentially appears in the Themes of a series of clauses.

Themes in this type of progression are not necessarily with identical wordings. The third type

is "TP with derived T's". In this type of progression, Themes are derived from a

"hypertheme" of, saying, a paragraph. Along with a general notion delivered by this

hypertheme, contents appearing in the Themes of a series of clauses within a paragraph do not

need to be directly co-referential, but all relate to the general notion (Daneš 1974; Fries 1995a;

1995b).

For the thematic progression in Mandarin, these three main types are eligible as well, however

it is worthy noticing the fact that in Mandarin "normally the coreferential phrase in the second

sentence is not mentioned, although it may also be present as a pronoun" (Li & Thompson

1989); thus when a series of clauses share an identical Theme, this Theme is normally ellipsed

after the first clause. Such an ellipsis in Mandarin is termed by Wang (1999, p.899) as "承上

省略" (anaphoric ellipsis).

Wang (ibid.) also indicates that the relation between clauses in Mandarin is not as obvious as

in English. What he means is that Mandarin does not heavily rely on participants to explicitly

indicate the linking within a series of clauses; instead this linking can be achieved by merely

adopting conjunctions to represent the logical relation between clauses. Hence, thematic

progression in a translation text of English-Mandarin/Mandarin-English practically can be

parallel.

2.5 The Significance of Thematic Choices in Translating

The selection of Themes is a possibility for a translator to make the translations have the same or similar textual development with the original. The function of Theme, as the discussion in Section 2.1.1, is representing speaker's/writer's departure point in each clause, and organizing each clause to fit into the development of its surrounding context. It is particularly significant in translating that thematic choices cannot be considered merely on clause level because a text has to be thought of as whole.

The elements chosen as the Themes of clauses within a text could "refer to one semantic field then that semantic field will be perceived as the method of development of the paragraph" (Fries 1983, quoted in Baker 1992, p.129). By introducing these particular elements as Themes, an author can orient readers' 'starting-point' of paying attention to what forthcomings are going to be about (Baker 1992; Halliday 1967; 2004; Ventola 1995). Thus, the influence of thematic choice on interpreting a text cannot be neglected. As Baker points out

> …that is why you have to ensure that whatever elements you put in
> initial-clause position in your target text or in a given part of your target
> text add up to something that can be understood as a method of
> development and that can provide a point of orientation for that part of the
> text. (1992, p.129)

The equivalence of thematic pattern in translation texts ("target text" in Baker's word) is what Baker's statement intends to emphasize. Without this equivalence, the translation texts could lose the potentiality of performing the function of authentically orienting readers' 'starting point' of interpreting forthcomings. Baker' emphasis on this equivalence can be based on a definition of translation that "translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language" (Bell 1991, p.6).

Summary

The two textual organisation systems as to Theme-Rheme and Given-New have been explored in this chapter by way of theories mostly within the account of *SFL*, as well as that outside the *SFL* account. By this exploring, the correlation between the two systems indicates that Theme-Given mapping is a typical pattern in English, and as well it is possible to have New Theme in English. By attending to literature dealing with textual organisation in Mandarin, such patterns observed in English are as well observable in Mandarin. This chapter also demonstrates a substantial difference between Mandarin and English with respect to the elements that conflate with Theme, that is, the tendencies as to Theme-Subject mapping in Mandarin is not as applicable as in English. Indeed, within a single clause, Mandarin seems to void of thematic markedness. Another crucial aspect regarding to the purpose of this study, that is, the semantic feature of exclusiveness obviously can be expressed by means of formal structure in English, it is, however, uncertain by what means can Mandarin express such a semantic feature.

CHAPTER 3

REVEALING GENERAL PATTERNS OF THEMATIC CONVERSION UNDER TRANSLATION

Overview

The purpose of this chapter is to reveal what typically happens to thematic orientation when a text goes through the process of translation. This focus on what is 'typical' provides a ground work of comparison for the analysis of how Mandarin translators deal with Theme Predication and Theme Identification structures. With the objective of laying the ground of work for this comparison, this chapter presents findings as to how frequent the two Mandarin texts can achieve what is termed 'thematic equivalence'. For 'Thematic equivalence, it means the situation in which both translation and original conflate Theme with the same set of interpersonal, ideational and textual meanings. The first section of the chapter is devoted to a discussion of the majority of instances where thematic equivalence is observed in the two translation texts. The different clausal arrangements in which thematic equivalence typically occurs are described and findings are presented which suggest that thematic equivalence is achieved for a large majority of clauses. The second section of the chapter is devoted to considering the minority of instances where thematic equivalence does not occur and to offering some suggestions as to why this equivalence has not been achieved.

3.1 Methodology

This current chapter is set up for the analysis of the translation into Mandarin of an extract from a chapter in an English-language novel, the chapter entitled *The Orientation* from the novel *Tuesdays with Morrie, by Mitch Albom*. This extract is chosen essentially at random.

The purpose of conducting this analysis is to provide insights into what typically happens with respect to Theme-Rheme and Given-New under English to Mandarin translation, at least in the context of fictional, novelistic texts of this type. Obviously, since only one extract is being analysed, any findings can only be preliminary and any conclusion can only be tentative. In an effort, however, to produce findings which are to a certain degree generalisable, two quite separate translations of the same extract are chosen for the analysis; one by the Taiwanese translator (Bai, Yu Chen) and the other one by the Mainland Chinese translator (Wu, Hong). By this, it is hoped that the analysis can identify what are likely to be general tendencies in English to Mandarin translation, rather than tendencies just in the work by a single translator.

The focus of the analysis is upon which is termed as 'thematic conversion' in this study. Here the study attends to whether or not meanings which are thematic in the original English text are also made thematic in the translation texts. There are various possibilities for conversions. For example, what is thematic in the original English text may be maintained as thematic in the translation texts, what is thematic in the original may become rhematic in the translation, what is rhematic in original may become thematic in the translation, and so on. I am also interested in what happens with regard to Givenness/Newness. Thus, is it the case that where the Theme conflates with Given in the original, it will also conflate with Given in the translation, or, in those rarer cases where Theme conflates with New in the original, will it also conflate with New in the translation.

The original text of *The Orientation* is provided in full in Appendix 3. The text is broken down into paragraphs, with the English text first and immediately followed by the two translation texts. The translation by Taiwanese is provided in traditional Chinese characters (this being the writing system used in that jurisdiction), and translation by Mainland Chinese

provided in simplified Chinese characters (this being the writing system used in that jurisdiction). For the convenience of readers not familiar with the Chinese characters, all characters will be orthographized using pinyin system when appearing in discussions.

In the English version the whole chapter comprises 85 clauses/clause complexes, from which 125 information chunks are blocked out for identifying themes at the clause level, and for analyzing the thematic conversion between original and translation texts. The notion of 'information chunk' is taken from Fries (1992, p.462) who argues that clauses provide for the informational chunking of texts, as does the combination of independent and dependent clauses into clause complexes.

The analysis of thematic conversion is represented in Appendix 4. For reasons as outlined in the previous chapter, the analysis distinguishes those clauses in which Themes conflate with Subject (what would be treated as 'unmarked Theme' in English), and those clauses in which Themes conflate with a clause element other than Subject (what would be treated as 'marked Theme in English), such as an Adjunct or Object. Accordingly, the analysis records what happens under translation to clauses where the Theme conflates with Subject (indicated as ST), and where the Theme conflates with non-Subject (indicated as nonST). The analysis also records clauses where the Theme conflates with Given or New. To make it specific, the analysis allows the following possibility with respect to thematic conversion:

Total thematic equivalence:
(1) Given/ST → Given/ST: where the original clause conflates the Theme with the Subject and where the same conflation applies in the translation
(2) Given/nonST → Given/nonST: where the original clause conflates the Theme with a non Subject element (for example an Adjunct), and where this same conflation (Theme with

non Subject element) applies in the translation. As well, in both English original and translation, Theme conflates with Given information

(3) New/nonST → New/nonST: where the Theme in original conflates with a non Subject element and also with New information, and where the same conflation (Theme with New and non Subject) applies in the translation

Partial thematic equivalence:

(4) New/nonST → Given/nonST: where the translation has the same non Subject Theme (i.e. an Adjunct) as the original and but the Theme in the translation is Given whereas it is New in the original.

Non-thematic equivalence:

(5) Given/ST or Given/nonST → Rheme (i.e. Given/ST→R or Given/nonST→R): where the clause element which is thematic and Given in the original (either Subject nor non Subject) is located in the Rheme of the translation.

(6) New/nonST → Rheme (i.e. New/nonST→R): where the clause element which is thematic and New in the original (either Subject nor non Subject) is located in the Rheme of the translation.

(7) Rheme → ST or nonST (i.e. R→ST, R→nonST): where the clause element which is thematic in the translation was rhematic in the original.

Hence, the first letter (ST or nonST or R) represents the state of affairs in the original, and the second letter (ST or nonST or R) represents the state of affairs in the translations. The analysis also records where a minor clause (minorCl in short) occurs since such a structure can typically either be analysed as being Un-thematic or entirely being constituted of Theme.

It needs to be noted that not all of the possible options have been allowed for the list above. For example, the option for New/Subject/Theme → New/Subject/Theme conversion is absent

since no clause either in the original or translation text conflates the Subject/Theme with New. Thus for the sake of simplifying presentation, options which are not found in the analysis are excluded here.

The analysis in Appendix 4 also records where a minor clause (minorCl in short) occurs, such a structure can typically either be analysed as being Un-thematic or entirely being constituted of Theme. However, since the analysis in this chapter attends to the issue of whether the original thematic mapping (i.e. Subject/Theme or Adjunct/Theme mappings) can be maintained under translation, the 12 occasions of minor clauses is ignored for further analysis. Thus, the total number of clauses adopted for the analysis is 112.

3.2 Findings: Thematic Equivalence under Translation

Turning to considering in detail the frequency with which, and the circumstances under which, thematic equivalence is achieved under translation, the discussion will be begun with reporting on frequencies and then some typical examples.

Within the 112 clauses available for analysis, there are 99 clauses where the original English clauses have the Theme conflating with the Subject. Further, within these 98 clauses having Subject/Theme, 1 clause is identified as Theme Predication structure (found in No.68) and 2 clauses are identified as Theme Identification structures (found in No.28 and 31). These two types of structures will be discussed later in the next chapter, thus are ignored in this chapter. As for remaining 96 clause all have the Theme conflating with Subject, and with Given, that is, the original English text has 96 clauses where the thematic mappings are Given/Subject/Theme.

Further, within the 112 applicable clauses, total of 14 clauses in the original where the Theme conflates with non-Subject elements. All of these non-Subject elements are Adjuncts. That is to say these 14 clauses have Themes conflating with Adjuncts. With respect to the conflation of Givenness/Newness with the Adjunct/Theme, 6 of which are conflated with Given and 7 are conflated with New. Table 3.1 below clearly displays the total of Given/Subject/Theme, Given/non-Subject/Theme and New/non-Subject/Theme in the original English text.

Total in English Text (original Givenness/Newness)		Thematic Equivalence (Thematic Conversion)	Taiwan Text (times)	(percentage)	Mainland Text (times)	(percentage)
Given/ST	96	Given/ST→Given/ST	88	91.7%	91	94.8%
Given/nonST	6	Given/nonST→Given/nonST	6	100%	5	83.3%
New/nonST	7	New/nonST→New/nonST	3	42.9%	3	42.9%

Table 3.1: Rate of maintaining Thematic equivalence under translation

It is clear from this analysis in Table 3.1 that there is a very strong tendency for total thematic equivalence to apply under translation when the English clauses conflates Theme with Subject and with Given – 91.7% equivalence in the Taiwanese translation and 94.8% equivalence in the Mainland translation. The high percentage of cases where the original thematic structure is maintained indicates that both texts have the intention of preserving "the thematic patterning of the original without distorting the target text (the two translation texts in this study)" (Baker 1992, p.128).

The analysis also reveals an even stronger tendency to maintain the original Given/non-Subject/Themes in the Taiwan translation text. The total thematic equivalence is maintained in the Taiwanese version in 6 out 6 instances – 100%; while the percentage for the Mainland translation is 83.3%. That is, the strong tendency of maintaining total thematic equivalence in Given/nonST→Given/nonST conversion demonstrates the typical of mapping Given onto Theme in both languages.

With respect to New/non-Subject Themes, the analysis reveals that the tendency of maintaining this type of thematic mapping in the original text is relatively weak. In both translation texts, total thematic equivalence is maintained in 3 out 7 instances – 42.9%. The weakness of maintaining thematic equivalence in this type of thematic mapping seems indicate that Mandarin has a preference of conflating Newness with Rheme. This is an interesting and important finding which will be taken up for further discussion in a later section.

What follow up in the next three sections are the findings of where thematic equivalence is maintained under translation, with some examples provided.

3.2.1 ST→ST Conversion: Maintaining Given/Subject/Theme under Translation

As the discussion of Table 3.1 above indicates that there is a very strong tendency in both translations (above 90%) to maintain the original thematic mapping when the original clause conflates Theme with Subject. This situation is exemplified in the following, taken from No.14, No.17 and No.30 as set out in Appendix 4 (p.s. An inter-lingual gloss of the Mandarin is provided in italics, and Themes are in bold font). One thing needs to be noted that in the Mainland translation of No.30 the element '*gangcai*' though is translated as '*a while ago*', what this element really functions in Mandarin could be a tense marker to indicate the past tense. That is, this element indicates the time when the action '*zai zhao yaoshi*' (looking for keys) happens is not at the moment of making this utterance; thus '*gangcai*' cannot be considered as an Adjunct/Theme.

(1) ST→ST conversion: No.14
     Original text:
                    I had not seen him in sixteen years.
     Taiwan text:

wo	shiliu	nian	mei	jiandao	ta	le.
I	*sixteen*	*year*	*not*	*meet*	*he*	CRS

Mainland text:

wo	you	shiliu	nian	mei	you	jiandao	ta.
I	*have*	*sixteen*	*year*	*not*	*have*	*meet*	*he*

(2) ST→ST conversion: No.17
Original text:

> **I** suddenly felt unprepared for this reunion

Taiwan text:

wo	turan	juede	ziji	hai	mei	you	zhunbei
I	*suddenly*	*feel*	*self*	*yet*	*not*	*have*	*prepare*
hao	he	ta	chong	ju			
done	*with*	*he*	*again*	*gather*			

Mainland text:

wo	turan	gandao	wo	hai	mei	you	zhunbei
I	*suddenly*	*feel*	*I*	*yet*	*not*	*have*	*prepare*
hao	chong	feng					
done	*again*	*meet*					

(3) ST→ST conversion: No.30
Original text:

> **I** had told him
> **I** was searching for my keys,

Taiwan text:

wo	gaosu	ta	
I	*tell*	*he*	
wo	zai	zhao	yaoshi,
I	*DUR*	*look for*	*key*

Mainland text:

wo	**gaosu**	**ta**			
I	*tell*	*he*			
gangcai		**wo**	zai	zhao	yaoshi,
a while ago		*I*	*DUR*	*look for*	*key*

Since Theme is only relevant when it is within its context, the following extract in Table 3.2

demonstrates a sequence where both translations maintain thematic equivalence (extracted from No.14~No.17).

1.	**I** had not seen him in sixteen years.
	wo shiliu nian mei jiandao ta le. *I sixteen year not meet he* CRS
	wo you shiliu nian mei you jiandao ta. *I have sixteen year not have meet he*
2.	**His hair** was thinner, nearly white,
	tade toufa bian de eng shao, jihu yijing *his hair become* CSC COMP *less almost already* quan bai, *completely white*
	ta toufa geng xi le, jijin huabai, *he hair* COMP *thin* CRS *almost white*
3.	**and his face** was gaunt.
	liankong ye xiaoshou qiaocui *face also thin gaunt*
	xingrong kugao. *face haggard*
4.	**I** suddenly felt unprepared for this reunion
	wo turan juede ziji hai mei you zhunbei hao *I suddenly feel self yet not have prepare done* he ta chong ju *with he again gather*
	wo turan gandao wo hai mei you zhunbei hao *I suddenly feel I yet not have prepare done* chong feng *again meet*

Table 3.2: Demonstration of thematic equivalence within context

The table displays that in the original and both translation texts, the same thematic development occurs across the four clauses as:

Original text: I ˆ his hair ˆ (his) face ˆ I

Taiwan text: *wo* (I) ˆ *tade toufa* (his hair) ˆ *linakong* (face) ˆ *wo* (I)

Mainland text: *wo* (I) ˆ *ta* (he) ˆ *xingrong* (face) ˆ *wo* (I)

Under such arrangement, the Givenness/Newness equivalence, at least with respect to whether the original Theme is Given or New, also applies. Thus in the above sequence, the thematic equivalence is total. Both translations and original texts have the same mapping of the Themes to clause element (i.e. the Subject) and to the value of Given/New.

3.2.2 Given/nonST→Given/nonST Conversion

The discussion of Table 3.1 indicates that, within the 5 occasions of Given/Adjunct/Theme, the Taiwan text has 5 occasions where the Themes are also conflated with the (same) adjunct and with Given, and the Mainland text has 4 occasions. Thus, the rate of maintaining thematic equivalence for Given/Adjunct/Theme in the Taiwan text is 100%, and in the Mainland text is 80%. These 5 occasions in the original text are found in No.43, No.44, No.65, No.73 and No.81. The Adjunct/Themes in No.43, No.73 and No.81 depict 'time', No.44 depicts 'location' and that in No.65 depict 'purpose'.

The following extract demonstrates thematic equivalence in the case of an Adjunct Theme depicting time (No.43). The preceding clauses of this extract are provided in Table 3.3 in order to give some context for the occasion where thematic equivalence is maintained.

(4)　Given/nonST→Given/nonST conversion: No.43
　　　Original text:
　　　　　　　for the next few hours, I could fool him.
　　　Taiwan text:
　　　　　　　zai　jiexialaide　jige　xiaoshi　li, wo　keyi　manguo　ta.
　　　　　　　in　next　several　hour　in　I　can　deceive　he

Original Text				Thematic Progression
Theme		Rheme		
T1	**I**	R1	remember graduation day, the briefcase, his tears at my departure,	T1→R1

T2	**and I**	R2	swallowed	T2(=T1)→R2
T3	**because I**	R3	knew, deep down, that	T3(=T1)→R3
T4	**I**	R4	was no longer the good, gift-bearing student he remembered	T4(=T1)→R4
T5	**I**	R5	only hoped that,	T5→R5
T6	**for the next few hours,**	R6	I could fool him.	T6(=T2)→R6

Taiwan Text				Thematic Progression
	Theme		Rheme	
T1	**wo**	R1	xiang qi bi ye dian li na tian, xiang qi na zhi shou ti xiang, xiang qi ta han lei mu song wo li qu, bu you de yan le yan kou shui,	T1→R1
T2	**yin wei wo**	R2	nei xin zhi dao,	T2(=T1)→R2
T3	**wo**	R3	bu zai shi ta ji yi zhong na ge shan liang er you tian fen de hao xue sheng.	T3(=T1)→R3
T4	**wo**	R4	zhi xi wang,	T4(=T1)→R4
T5	**zai jie xia lai de ji ge xiao shi li,**	R5	wo ke yi man guo ta.	T5→R5

Table 3.3: Example 4 in context (extracted from No.41~No.43)

It can be observed from this table that, in the original text, a shift in thematic orientation from the writer ('*I*' in original; '*wo*' in translation) to an orientation towards forthcoming time ('*for the next few hours*' in original; '*zai jie xia lai de ji ge xiao shi li*' in translation). This translation in the Taiwan text faithfully follows the original thematic development.

3.2.3 New/nonST→New/nonST Conversion

As well, by referring to the discussion of Table 3.1, it can be observed that within the 8 occasions of New/Adjunct/Theme, both translations respectively have 3 occasions where the Themes are conflated with the (same) Adjunct and with New. The rates of maintaining

thematic equivalence for New/Adjunct/Theme in both translations is thus 37.5%.

The extract demonstrates an occasion (No.29) where the Adjunct Theme is construed as New rather than Given.

> I had not seen him in sixteen years. His hair was thinner, nearly white, and his face was gaunt. I suddenly felt unprepared for this reunion—for one thing, I was stuck on the phone—and I hoped that he hadn't noticed my arrival, so that I could drive around the block a few more times, finish my business, get mentally ready. But Morrie, this new, withered version of a man I had once know so well, was smiling at the car, hands folded in his lap, waiting for me to emerge.
> "Hey?" the producer said again. "Are you there?"
> For all the time we'd spent together, for all the kindness and patience Morrie had shown me when I was young, I should have dropped the phone and jumped from the car, run and held him and kissed him hello.
> Instead, I killed the engine and sunk down off the seat, as if I were looking for something.
> "Yeah, yeah, I'm here," I whispered, and continued with my conversation with the TV producer until we were finished.
> I did what I had become best at doing: I tended to my work, even while my dying professor waited on his from lawn. I am not proud of this, but that is what I did.
> **(No.29) <u>Now, five minutes later,</u> Morrie was hugging me, his thinning hair rubbing against my cheek.**

The Theme '*Now, five minutes later*' in No.29 is construed as New rather than Given on the following grounds: a) if the extract is read aloud it is extremely likely that '*Now*' would bear stress, thus indicating that it is the point of noteworthiness or Newness; b) there seems to be a contrastive meaning associated with the Adjunct (*Now, five minutes* versus *then, at the earlier time*), and contrastiveness is usually associated with Newness.

Example 5 displays how the two translation texts deal with this New/Adjunct/Theme.

(5) New/nonST→New/nonST conversion: No.29
Original text:

Now, five minutes later, Morrie was hugging me, his thinning hair rubbing against my cheek.

Taiwan text:

wu   fenzhong   hou,   morui   yijing   yongbao   zhe
five   minute   after   Morrie   already   hug   DUR
wo,   ta   ri   jian   xishu   de   toufa   ca
I   he daily   gradually   thin   NOM   *hair   rub*
zhe   wode   mianjia.
DUR   *my   cheek*

With the void of translating '*Now*', the exemplified translations above represent the maintaining of original orientation as to '*five minutes later*' (*wu fenzhong hou*) as the starting point or the angle. Thus with respect to the orientation as to newsworthiness or noteworthiness, Mandarin seems to have another mechanism for such New/Theme mapping.

An interesting point is found in the Rheme '*morui yijing yongbao zhe wo*' (Morrie already hugged me) in the Taiwan text, which introduces an adverb, '*yijing*' (already). Likewise '*Now*' in the original, if the extract is read aloud, what receives stress is '*yijing*', but the point of noteworthiness that it indicates is its preceding elements, rather than succeeding. Thus the Adjunct '*wu fenzhong hou,*' (five minutes later) is the element associated with the point of noteworthiness as to Newness.

3.3 Findings: Thematic Non-equivalence under Translation

While Table 3.1 indicates that there is a very strong tendency for maintaining total thematic equivalence in both translations, the discussion will now turn to consider the relatively low rate of losing the equivalence under translation. As revealed in Table 3.5 below.

Total in English Text (original Givenness/Newness)		Thematic Non-equivalence (Thematic Conversion)	Taiwan Text (times)	(percentage)	Mainland Text (times)	(percentage)
1. Given/ST	96	Given/ST→R	9	9.3%	3	3.1%
2. Given/nonST	6	Given/nonST→R	0	0	1	16.7%
3. New/nonST	7	New/nonST→R	4	57.1%	4	57.1%
		New/nonST→Given/nonST	0	0	1	14.3%

Table 3.5: Rate of occurrence of Thematic non-equivalence under translation

This table suggests two distinctive scenarios: a) conversion when the original clause conflates the Theme with Givenness — rows 1 and 2 in Table 3.5; b) conversion when the original clause conflates the Theme with Newness — i.e. row 3 in Table 3.5. For the first instance (Theme/Given mapping), whether the original conflation of Theme with Subject or with non-Subject is not a major factor since there is just 1 instance of non-thematic equivalence for Given/nonST across the two translations, only 3 instances of non-thematic equivalence for Given/ST in the Mainland text and just 9 in the Taiwan text. In contrast, in the second instance of non-thematic equivalence for New/nonST, there is only 1 instance of New/nonST→Given/nonST found in the Mainland text; further, both translations reveal a typical preference (i.e. 57.1% for New/nonST→R) that what is thematic in the original becomes rhematic in the translation. The two scenarios will be discussed and exemplified in later sections.

3.3.1 Given/ST→R Conversion

Referring to the discussion of Table 3.2, within the 96 Given/Subject/Theme in the original text, the Taiwan text has 9 occasions where the Themes in translation are not conflated with the (same) Subject and with Given, and the Mainland text has 3 occasions where the Themes in translation are not conflated with the (same) Subject and with Given. Thus, the rate of thematic non-equivalence for Given/Subject/Theme in the Taiwan text is 9.3%, and in the

Mainland text is 3.1%. The following extract is the only occasion of where both translations reveal this tendency, which is found in No.39.

(6) Given/ST→R conversion: No.39
Original text:

    I was surprised at such affection after all these years,

Taiwan text:

(T→Rat)   **ta** zheyang de   reqing   shi wo shou chong
    he   *this* ASSOC *enthusiasm make I* *receive flatter*
    ruo   jing,   daodi   women   ge   le   zheme jiu
    as if *startle* *after all*   *we* *separate* PFV *so*   *long*
    mei   jian.
    not   *meet*

Mainland text:

(T→Ras)   **xiangge** **le** **zheme** **duo** **nian** ta   juran   neng
    separate PFV *so*   *many* *year* *he* *unexpectedly* *can*
    baochi   zhe   zhe fen ganqing, wo gandao shifen jingya.
    maintain DUR *this* CL *sentiment* *I* *feel* *very* *surprised*

Example 6 reveals that the original text is a single declarative clause having the Theme conflating with the Subject '*I*'. However, the original single clause is decomposed into two clauses. The original clause thus is translated as clause complexes in both translations. As shown in Table 3.6 below.

Original text:										
I was surprised at such affection after all these years										
Taiwan text:										

α	**ta**	zheyang	de	reqing	shi	wo	shou	chong	ruo	jing,
	he	*this*	ASSOC	*affection*	*make*	*I*	*receive*	*flatter*	*as if*	*startle*

THEME (marked)	Theme	Rheme								

×β	**daodi**	**women**	ge	le	zheme	jiu	mei	jian.
	after all	*we*	*separate*	PFV	*so*	*long*	*not*	*meet*

RHEME	Theme		Rheme					

Mainland text:

×β	**xiangge**	**le**	**zheme**	**duo**	ta	juran	neng	baochi	zhe
	separate	PFV	*so*	*many*	*he*	*unexpectedly*	*can*	*maintain*	DUR
	nian				zhe	fen	ganqing,		
	year				*this*	CL	*sentiment*		

THEME	Theme				Rheme				

α	**wo**	gandao	shifen	jingya.
	I	*feel*	*very*	*surprised*

RHEME	Theme	Rheme		

Table 3.6: Logico-semantic relation in translations in Example 6

What is most telling in this instance is the fact that while the original clause has the reference '*I*' as the Theme, the Taiwan text replaces this with '*ta*' (he) as well as the Mainland text replaces it with '*xiangge le zheme duo nian*' (being separated for so many years), though the Mainland has '*wo*' (I) as the Theme of the second clause. What can be proposed for this replacement is that it would be too redundant for Mandarin expression to express the meaning of '*I'm surprised at such affection*' and '*after all these years*' within one clause; thus it would be more appropriately to express this original meaning by two clauses in Mandarin. The translation below demonstrates how redundant it could be for expressing the original meaning within one clause in Mandarin.

wo	dui	ta	zai	xiangge	le	zheme	duo	nian	zhiho	hai	neng
I	*to*	*he*	DUR	*separate*	PFV	*so*	*many*	*year*	*after*	*still*	*can*
	baochi	zhe	fen	reqing	gandao	shifen	jingya				
	maintain	*this*	CL	*affection*	*feel*	*very*	*surprise*				
Theme	Rheme										

The translation above though maintains the original thematic orientation as to '*wo*' (I) it is too redundant to place such a long Adjunct depicting time '*zai xiangge le zheme duo nian zhiho*' (after being separated for so many years) in the middle part of the clause, nor can it be placed at the final part. To avoid such redundancy, both translations thus express the information of '*I'm surprised at such affection*' and '*after all these years*' with two clauses. Hence, '*ta*' (he) is introduced under translation as the Subject of one of the clauses, and is conflated with the Theme in the Taiwan translation. As the result, both translations fail to maintain thematic equivalence.

3.3.2 Given/nonST→R Conversion

As displayed in Table 3.5, this type of conversion occurs only once. This instance is found in the Mainland translation text in No.43, and involves an embedded clause. It is the embedded clause where the instance of Given/nonST→R conversion is found, as extract in Example 7.

(7) Given/nonST→R conversion: No.43
   Original text:

   I only hoped
   that for the next few hours, I could fool him.

   Mainland text:

wo	suo	xiwang	de	shi,			
I	so	hope	NOM	be			
wo	neng	zai	jiexialai	de	jige	xiaoshi	li
I	*can*	*in*	*next*	NOM	*several*	*hour*	*in*
mengzhu	tade	yanjing.					
blind	*his*	*eye*					

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Taiwan text:

(nonST→nonS **wo** zhi xiwang,
T) *I* *only* *hope*

zai jiexialaide jige xiaoshi li, wo keyi manguo ta.
in *next* *several* *hour* *in* I *can* *deceive* *he*

Obviously the original mapping of Adjunct onto Theme is not maintained in the Mainland

translation; instead, the correspondent translation of this Adjunct '*zai jiexialaide jige xiaoshi*

li' (in the next few hours) is placed as the Rheme and in its place '*wo*' (I) is made thematic.

Compare this with the Taiwan translation which maintains thematic equivalence—conflating

the Adjunct '*zai jiexialaide jige xiaoshi li*' (in the next few hours) with the Theme, there is no

obvious reason for failing to maintain thematic equivalence, thus the Mainland translation is

probably a case of inadvertence.

3.3.3 New/nonST→R Conversion

The previous two sections have dealt with the minority scenario where the original Given

Themes (either Subject or nonSubject/Theme) becomes the Rheme under translation. The

discussion, therefore, now turn to the typical scenario where the original New Themes

(actually Adjunct/Theme) becomes the Rheme under translation. For ease of reference, the

rate of relevant conversion as to New/nonST→New/nonST in Table 3.1 is repeated in Table

3.7 below.

Total in English Text (original Newness)	Thematic Conversion	Taiwan Text		Mainland Text	
		(times)	(percentage)	(times)	(percentage)
New/nonST 7	New/nonST→New/nonST (equivalence)	3	42.9%	3	42.9%
	New/nonST→R (non-equivalence)	4	57.1%	4	57.1%

Table 3.7: Comparing rates of thematic conversion in the occasion of original New/nonST

Instances of New/nonST→R conversion are found in No.22 (2 clauses), No.40 and No.85 in both translation texts. Within these three occasions, a common feature involving complex nominal group is revealed within the original text, that is, all of the clauses involve an embedded clause within the Adjunct/Theme, as set out below (embedded clause is within double square brackets i.e. [[…]]).

> (No.22) **For all the time [[we'd spent together]], for all the kindness and patience [[Morrie had shown me when I was young]],** I should have dropped the phone and jumped from the car, run and held him and kissed him hello
>
> **I** was surprised at such affection after all these years,
> (No.40) **but then, in the stone walls [[I had built between my present and my past]],** I had forgotten how close we once were.
>
> (No.85) **The whole time [[I know him]],** I have two overwhelming desires: to hug him and go give him a napkin

The set out below in Example 8 through 10 demonstrates the instances where Themes are represents by nominal complexities.

(8)   New/nonST→R conversion: No.22
       Original text:

                 For all the time [[**we**'d spent together]],
                 for all the kindness and patience [[**Morrie** had shown me when I was young]],
       Taiwan text:

                 women   yiqi   gong   du   name   duo   shiguang,
                  we   *together* *share* *spend*   *so*   *many*   *time*
                 morui   dui   wo   zhe   nianshao qishengde   ren,
                  Morrie   *to*   *I*   *this*   *young*   *impetuous*   *person*
                 cengjing   ruxu   naixinde   hehu   tiaojiao,
                  ever   *so*   *patient*   *care about*   *teach*

(9) New/nonST→R conversion: No.40
Original text:

> but then, in the stone walls [[**I** had built between my present and my past]],

Taiwan text:

> **buguo wo ne**,   zao   zai guoqu he   xianzai
> *but   I   Rex   early   at   past   and   now*
> zhijian   zhu   qi yi dao doa shi   qiang,
> *between   build up   a   CL   CL stone   wall*

Mainland text:

> **zheng youyu wo** zai wode guoqu he   xianzai
> *just   because I   at   my   past   and   now*
> zhijian   jianli qi   le   yi du   shi   qiang,
> *between   build   up PFV   a   CL stone   wall*

(10) New/nonST→R conversion: No.85
Original text:

> The whole time [[**I** know him]],

Taiwan text:

> **wo he ta** zai   yiqi   zhe   duan   qijian,
> *I and he* DUR *together* *this* CL   *period*

Mainland text:

> **zai wo** renshi ta   de   na   duan shijian li,
> DUR *I   know   he* NOM *that* CL   *period*   *in*

It seems that such nominal complexity poses certain problems for both translators, as revealed in the extract above that all of the Themes in the original embedded clauses are shifted forward to the clause-initial position, hence, for example the Taiwan translation of No.22, the original Theme in embedded clause (i.e. *we*) becomes the Theme of the whole clause in the Mandarin text. Such arrangement can also be seen in the other cases, thus in order to deal with the complex nominal group in the original Theme, both translators apparently produce an array of different structure and in the process are unable to maintain thematic equivalence. Obviously, failing to maintain thematic equivalence leads to change the orientation of

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'starting point' or 'angle' as well as the orientation of Given and New.

3.3.4 New/nonST→Given/nonST Conversion

The only instance where this type of partial non-thematic equivalence is found is No.29. In this instance, the Taiwan translation maintains the original conflation of non-Subject Theme with New by introducing an adverb, '*yijing*' (already), as the discussion in Section 3.2.3. Compared to the Taiwan text, the Mainland translation below does not have an element to function in a similar way, thus of which the Theme is simply a starting point without any indication for the noteworthiness of this temporal concept. This non-Subject Theme is, therefore, conflated with Givenness.

(11) New/nonST→Given/nonST conversion: No.29
      Original text:

      Now, five minutes later, Morrie was hugging me, his thinning hair rubbing against my cheek.

      Mainland text:

      wu   fenzhong   hou,   moli   yongbao   le   wo,
      five   minute   after   Morrie   hug   PFV   I
      ta   xisongde   toufa   ca   guo   wode   lianjia.
      he   thin   hair   rub   pass   my   cheek

Summary

This chapter has examined the patterns occurring in the translation of *The Orientation*. The high percentage maintaining thematic equivalence obviously reveal that both translation texts have the strong intention (more than 80% of all clauses) of totally maintaining original thematic and information orientation so as to create similar 'starting point' or 'angle', and newsworthiness or noteworthiness. Meanwhile, this chapter also demonstrates the occasions where thematic equivalence is not maintained under translation. A number of reasons for

those occasions are identified. On at least one occasion (No.43) failing to maintain the equivalence this seems to be the advertence on the part of one translator (since the other translator effortless maintains the equivalence). More general reasons for not maintaining the equivalence are observed in the context of New/nonST-R conversion. A possible reason is the complex nominal group within the original Adjunct/Theme forces the Mandarin translators to produce a different array of the structure, thus failing to maintain thematic equivalence. Another possible reason could be the information status of these Adjunct/Themes as New, rather than Given. It seems plausible that Mandarin translators have a preference for placing what is New in the Rheme, rather than the Theme.

This chapter has demonstrated that maintaining thematic equivalence is a norm under English to Mandarin translation, except in the occasion where the English clause operates with less usual, more marked grammatical arrangement—i.e. New or grammatically complex Theme. Bear this norm in mind, the study in the next chapter will turn to explore whether such a norm as applies in the case of Theme Predication and Theme Identification structures.

CHPTER 4

MAINTAINING THEMATIC EQUIVALENCE IN THEME PREDICATION AND THEME IDENTIFICATION STRUCTURES

Overview

While the last chapter establishes that maintaining thematic equivalence is the norm under translation, except in the rare case of New/Adjunct/Theme. This chapter turns to explore what happens when the two translations deals with another two rarely occurring structures, Theme Predication and Theme Identification. Such structures can be classified as 'marked', not with reference to whether or not they conflate Theme with Subject, but because they are statistically less common in terms of the mappings they make with Given or New. The two structures while having Theme conflated either with New or Given, the semantic feature of exclusiveness represented by these two structures is the focus in this study. This chapter aims to reveal how thematic equivalence can be maintained when dealing with these two structures; further, while the thematic equivalence is maintained under translation, this chapter will uncover how the semantic feature of exclusiveness can be expressed in Mandarin, and to detect if the expression is semantically equivalent.

4.1 Methodology

The discussion in Section 2.1.4 indicates that these two types of structures (i.e. Theme Predication and Theme Identification) could be a mechanism for the negation of manipulating intonation to convey newsworthy or noteworthy information in written English. According to Baker's statement, these two types of structures "offer a way of signaling known vs new information independently of the use of intonation (1992, p.136). Further, while both Theme

Predication and Theme Identification possess the capability of conveying newsworthy information on a certain element with the clause, the two structures convey the newsworthiness in a rather divergent way. That is to say, Theme Predication is a mechanism by which Theme is conflated with New, thereby establishing a sense of contrast or exclusiveness; whereas Theme Identification has nominalization as the Theme in attempt to leave out the possibility of being part of the Rheme, therefore what is left out of the nominalized group is conflated with the newsworthy information as being New, the point of interest.

From the short review above, it could be interesting to explore how the clauses involving these two structures can be appropriately translated into Mandarin. That is to say, in the case of translating these two particular English structures, what influences can be exerted on maintaining the original thematic orientations, and the original semantic feature of exclusiveness.

Tuesdays with Morrie and the two correspondent Mandarin versions in the analysis in Chapter 2 are again adopted as the material for doing the analysis. The reason for adopting materials from an identical fiction is to avoid the stylistic discrepancy represented by different authors and translators. For this analysis, not just a particular chapter, but the whole book is reviewed for picking out applicable sentences. The transcription of theses sentences are included in Appendix 6. Each single original text is put in its respective paragraph, and is immediately followed by two respectively correspondent translations: the Taiwan text, transcribed in traditional characters, and the Mainland text, transcribed in simplified characters. For the convenience of readers not familiar with the Chinese characters, all characters will be orthographised when appearing in discussions.

There are only 10 instances of these structures in the entirety of the book. 3 of these are instances of Theme Predication, and 6 are instances of Theme Identification. The analysis of thematic conversion occurring to the two types of structures after the process of translating is represented in Appendix 7. The proportion of each type of thematic conversion will be provided in later discussion.

4.2 Findings: Theme Predication under Translation

As reviewed above, it is normal that the Theme in a Predicated Theme structure is conflated with Newness, thereby establishing a sense of contrastiveness or exclusiveness. The analysis found 3 occasions where the Theme Predication structure is adopted in the English version—extracted in No.1, No.2 and No.3 in Appendix 7. For classifying whether the Theme is conflated with Subject or non-Subject Theme (i.e. ST or nonST) in this structure, it needs the agnate form in which the predication is removed. By looking at the agnate forms of the three occasions, as demonstrated below, whether or not the Theme is conflated Subject is clear.

No.1:
original: but it was **Morrie's softness** that draws me
agnate: **Morrie's softness** draws me
No.2:
original: It is **at these times** that I realize he is indeed a professor,
agnate: **At these times**, I realize he is indeed a professor
No.3:
original: It was **on Tuesdays** that we sat together
agnate: **On Tuesday**, we sat together

The agnate form in the above extracts indicate only No.1 has the ideational element represented by Participant (i.e. *Morrie's softness* which could be a Subject), while the other

two have the ideational elements represented by non-Participant (i.e. *At these times* and *On Tuesday* which could be Adjuncts). By disregard the dummy Subject '*it*' and copula verb '*be*' in the original Theme Predication structure, No.1 could be considered as conflating Theme with Subject (indicated as ST), while No.2 and No.3 as conflating Theme with non-Subject (indicated as nonST). Within these occasions, the thematic equivalence maintained in both translations is 2 out of 3 instances (1 in ST→ST conversion and 1 in nonST→nonST conversion); as for the thematic non-equivalence, only 1 nonST→R conversion is found in both translations, as displayed in Table 4.1 below.

Theme Predication		Taiwan Text times	Mainland Text times
Thematic Equivalence	ST→ST nonST→nonST	2	2
Thematic Non-equivalence	nonST→R	1	1
	Total	3 chunks	3 chunks

Table 4.1: Thematic conversion occurring to Theme Predication

Obviously Theme Predication rarely occurs within the English text (the whole fiction *Tuesdays with Morrie*); the table can only postulate the tendency of maintaining thematic equivalence could still be a norm in both translations in the occasion of Theme Predication. Hence while both translations still have the tendency of maintaining thematic equivalence, the points of interest in the later discussion is to explore: 1)in the case of thematic equivalence (i.e. ST→ST; nonST→nonST), whether the original expression of exclusiveness which makes the Theme conflate with Newness can be maintained under translation; 2) in the case of thematic non-equivalence (i.e. nonST→R), while the translation maintains the conflation of Newness with the meaning (the Theme in original) by placing this meaning as the Rheme under translation, the feature of exclusiveness whether or not is maintained is another interest in the discussion.

It seems that there is no structure available in Mandarin which directly parallels the dummy Subject '*it*' plus copula verb of the English Theme Predication structure. Findings on how the two translators here deal with such an English structure indicates none of the strategies adopted involving the parallel translation of '*it*' and verb '*be*' , as set out in Appendix 7. What they do translate is only the ideational element (such as Participant or Circumstance) that follows '*it*' and the copula verb. The findings suggest that English-Mandarin translators, at least in this study, have three strategies for dealing with this translation problems.

4.2.1 Thematic Equivalence (ST→ST & nonST→nonST Conversions)
The only occasion where ST→ST conversion occurs is found on No.1 in both translations, as extracted in Example 12. Disregarding the presence of the empty Subject '*it*' and copula verb "*is*", both translations have parallel thematic structures with the origin, due to their lexical ordering.

(12) ST→ST conversion: No.2
      Original text:
              —but it was **Morrie's softness** that draws me,
      Taiwan text:

dan	**morui**	**de**	**yipai**	**wenwen**	xiyin	zhe	wo,
but	*Morrie*	GEN	*complete*	*softness*	*draw*	DUR	*I*

      Mainland text:

—raner,	**morui**	**de**	**heai**	xiyin	le	wo,
however	*Morrie*	GEN	*amiability*	*draw*	PFV	*I*

Example 12 clearly represents both translation texts paralleling the thematic structure by having '*de yipai wenwen*' and '*morui de heai*' (Morrie's softness) as the Theme; both translations hence parallel the 'starting point' with the original English text. However, in neither Mandarin versions is there the sense of exclusiveness or contrastiveness which

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operates in the English original, since, at least in this case, the Mandarin version is arranged in a 'usual' sequence as: Subject + Verb + Object. The arrangement is as below

morui de yipai wenwen   _xiyin zhe_   _wo_   (**Morrie's softness** draws me)
     [Subject]   [Verb]   [Object]

With this usual sequence, there is nothing to suggest that the Theme '_morui de yipai wenwen_' (Morrie's softness) here conflates with New rather than Given. Consequently, there is nothing to suggest the sense of contrastiveness which operates in the English original. As such, in both Mandarin translations the informational focus is not on '_Morrie's softness_' (as it was in the original) but rather on some element in the Rheme – i.e. '_wo_' (I) or possibly on '_xiyin_' (draw). Clearly then, both translations maintain thematic equivalence to parallel the 'starting point', but fail to maintain the informational markedness associated with a New Theme.

In contrast with the ST→ST conversion where the Theme under translation is partially equivalent with the Theme in the original (i.e. represented by the same ideational element, but not conflating with Newness), the only occasion of nonST→nonST conversion has completely maintained the original thematic mappings not only as to the same ideational element but also Newness and exclusiveness under translation, as extracted from No.3 in Example 13.

(13)   nonST→nonST conversion: No.3
     Original text:
              It is **at these times** that I realize he is indeed a professor, not an uncle. …
     Taiwan text:

zai	**zhexie**	**shihou,**	wo	cai	hui	xiang	dao
_at_	_these_	_moments_	_I_	_only then_	_will_	_think of_	_to_
ta	bu	shi	wo	shushu		jiujiu,	er
_he_	_not_	_be_	_I_	_uncle (agnate)_		_uncle (maternal)_	_but_

<div align="center">

shi yi ge   jiaoshou…
be   a   CL   professor

</div>

Mainland text:

<div align="center">

zhi you zai   zhe zhong shihou, wo   cai
only have at   this kind moment   I   only then
yishi dao ta shi ge   zhenzhengde jiaoshou,   er
realize to he be CL   real   professor   but
bu   shi   zhangbei…
not be   elder

</div>

In Example 13, while preserving the authentic thematic orientation, the semantic feature of exclusiveness is represented by the introduction of two adverbs in translation texts. As such, the original noteworthy information conflated with '*at these times*' is preserved. These two adverbs are '*cai*' (only then) and '*zhi*' (only). For '*cai*', it "must refer back to some element specifying a time or a set of conditions under which the predicate with *cái* holds true" (Li & Thompson 1989, p.332, italic in origin); for '*zhi*', it is a "predicate-modifying adverb" for modifying "solely the entire predicate phrase" (ibid.). That is to say, what '*cai*' specifies in the Taiwan text is '*zai zhexie shihou*' (at these times) and in the Mainland text is '*zai zhe zhong shihou*' (at this kind of moment); while what '*zhi*' modifies is '*you zai zhe zhong shihou*' (at this kind of time) in that this Mandarin sentence involves the verb '*you*' (have) which though in this sentence cannot be translated directly to English.

The Taiwan text though does not have exclusiveness represented in the Theme, the Rheme introduces '*cai*' to specify the Theme, the information conflated with the Theme is exclusive of other conditions. That is, the exclusiveness of '*zai zhexie shihou*' (at these moments) is referred and highlighted by the adverb '*cai*'. It is the element in the Rheme that performs the function of attention-getting to indicate which previous part is also noteworthy and new information.

<div align="center">

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</div>

On the other hand, the Mainland text introduces not only adverb '*cai*' in the part of Rheme, but also adverb '*zhi*' in the part of theme to further represent the exclusiveness of '*zai zhe zhong shihou*' (at this kind of moment). The use of these two adverbs in Theme and Rheme, the informational orientation represented in the Theme is obviously to inform readers that the information conflated with the Theme is crucial in the sense that it makes the Theme exclusive of other possible options to be the starting point of the message, therefore making it noteworthy.

The two strategies above maintain the original thematic orientation, and it is obviously that Mandarin depends on some adverbs to analogously achieve the expression of exclusiveness on certain elements within the clause. The discussion will now turn to the strategy which does not maintain thematic equivalence, yet to a certain degree maintain the equivalence as to Given/New.

4.2.2 Thematic Non-equivalence (nonST→R Conversion)

The occurrence of nonST→R conversion identically locates on No.5 in both translation texts in Appendix 7, as extracted in Example 14 below.

(14)   nonST→R conversion: No.5
   Original text:
            It was **on Tuesdays** that we sat together
   Taiwan text:
            women   ye   shi   xingqier   pengmian
            we   *also*   *be*   *Tuesday*   *meet*
   Mainland text:
            women   zong   shi   zai   xingqier   zuo   dao   yikuai
            we   *always*   *be*   *on*   *Tuesday*   *sit*   *to*   *together*

The original ordering of the Adjunct/Theme (i.e. *on Tuesdays*) and the Subject (i.e. *we*)

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involved in the event is reversed after translating. Though the previous discussion in Chapter 2 indicates that Mandarin has greater flexibility of word order (see Section 2.2.2.1 for non-Subject Theme in Mandarin), the feature of flexible word order does not fit for the temporal Adjunct '*xingqier*' (Tuesday) in the case here. The re-locating of '*xingqier*' at the clause-initial position is not eligible because of the presence of copula verb '*shi*' (to be).

The verb '*shi*' (to be) can signify how the translator assume if '*xingqier*' is noteworthy or non-noteworthy information for his readers in that it has the function of giving special affirmation to or assertion of the preceding or following statements. The statement can be an entire sentence or a predicate (Chao 1968; Li & Thompson 1989; McDonald 1992). These being affirmed or asserted statements can be considered as noteworthy information; hence the element '*xingqier*', the statement being affirmed, in both translations are the focus of newsworthiness. Hence, the parallel English structures of the two translations in this case are '*we also **are** Tuesday meeting*' and '*we always **are** on Tuesday sit together*' rather than '*we Tuesday meet*'. However, it should be noted that these structures do not convey the sense of contrastiveness or exclusiveness which is present in the English original. Accordingly, the conversion in this case is one which to a certain informational equivalence is maintained (the temporal Adjunct in both original and two translations is construed as New, but not exclusive), while thematic equivalence is not maintained.

The above three strategies adopted by the two translators seems to indicate that, as mentioned earlier, Mandarin seems not to have a parallel structure with the English Theme Predication structure, the suggested modification below however, could indicate that Mandarin does have an available structure which would closely parallel the thematic and information orientation of the English.

For expressing the feature of exclusiveness and maintaining the original thematic orientation, both translations in Example 15 can be modified by adding adverb '*hai*' (still) to precede verb '*shi*' (be), and '*cai*' (only then) to precede verb '*zuo*' (sit), as modified translation below.

hai	shi	zai	xingqier	women	**cai**	hui	zuo	dao	yikuai
still/also	*be*	*at*	*Tuesday*	*we*	*only then*	*will*	*sit*	*to*	*together*
THEME					RHEME				

By substituting '*hai*' (still/also) for '*yei*' (also) and adding '*cai*' (only then) in the position of Rheme, the original thematic and informational orientations are preserved, as well as the feature of exclusiveness which can be maintained because: 1) the meaning of '*hai*' is applied to its succeeding elements, unlike '*yei*' applied to its preceding elements (Li & Thompson 1989, p.334), in this modification it thus is more appropriate for '*cai*' as a facilitator for verb '*shi*' (be) to specify '*shi zai xingqier*'; 2) the function of '*cai*' as in the discussion of Example 13 is referring back to some element specifying a time under which the action that '*cai*' predicates holds true, thus the Theme is further specified by this adverb in the Rheme position. By this dual effect of specification, the feature of exclusiveness is expressed, therefore informational orientation as noteworthiness conflating with the Theme is maintained. By positioning '*xingquer*' (Tuesday) in the part of Theme as to the starting point of the message, the thematic orientation is maintained as well.

4.3 Findings on Theme Identification

The discussion now turns to the second of the two structures under consideration—Theme Identification, what Halliday terms the "thematic equative" (1967; 2004). Based on Appendix 7, sentences involving this structure are found in No.4 through No.10 in the original text. A minor clause is found in No.4 in the Taiwan text, which is ignored in discussions. Thematic

equivalence maintained in the Taiwan text is 2 out 7 instances—28.6% and in the Mainland text is relatively higher—57.1%; while in contrary the rate of thematic non-equivalence in the Taiwan text is 42.8% and in the Mainland text is 28.6%; both translation also have an occasion of R→ST conversion where an element in the original Rheme becomes the Theme under translation. The rate of each type of thematic conversion is presented in Table 4.2.

Theme Identification		Taiwan Text		Mainland Text	
		times	%	times	%
Thematic Equivalence	ST→ST	2	28.6%	4	57.1%
Thematic Non-equivalence	ST→R	3	42.8%	2	28.6%
	R→ST	1	14.3%	1	14.3%
	minorCl	1	14.3%	0	
	Total	7 chunks		7 chunks	

Table 4.2: Thematic conversion occurring to Theme Identification

Though the occasion of where Theme Identification is rather sporadic (similar the occasion of Theme Predication), an obvious similarity on the translating strategy can be found in both translations, that is, the use of nominalization. The presence of nominalization in translation could be a factor of contributing to preserve the original thematic orientation.

The 7 occasions of this structure extracted from the novel are provided below, along with enough of the preceding text to provide for an understanding of the textual sequence in which each structure occurs. The clause which features this structure is indicated in bold, with its Theme underlined.

No.4

> I did what I had become best at doing: I tended to my work, even while my dying professor waited on his from lawn. I am not proud of this, but **<u>that</u> is what I did**.

No.5

Now, five minutes later, Morrie was hugging me, his thinning hair rubbing against my cheek. I had told him I was searching for my keys, **that's what had taken me so long in the car**, and I squeezed him tighter, as if I could crush my little lie.

No.6

Morrie hates lawyers.

"What do you want to do when you get out of college?" he asks.

I want to be a musician, I say. Piano player.

"Wonderful," he says. "But that's a hard life."

Yeah.

"A lot of sharks."

That's what I hear.

"Still," he says, "if you really want it, then you'll make your dream happen."

No.7

The first time I saw Morrie on "Nightline," I wondered what regrets he had once he knew his death was imminent. Did he lament lost friends? Would he have done much differently? Selfishly, I wondered if I were in his shoes, would I be consumed with sad thoughts of all that I had missed? Would I regret the secrets I had kept hidden? When I mentioned this to Morrie, he nodded. **"It's what everyone worries about, isn't it?...**

No.8

"You look fine," Koppel said when the tape began to roll.

"That's what everybody tells me," Morrie said.

"You sound fine."

"That's what everybody tells me."

No.9

"It's the same for women not being thin enough, or men not being rich enough. **It's just what our culture would have you believe.** Don't believe it."

No.10

His eyes widened. "Mitch, it was a most incredible feeling. The sensation of accepting what was happening, being at peace. I was thinking about a dream I had last week, where I was crossing a bridge into something unknown. Being ready to move on to whatever is next."

But you didn't.

Morrie waited a moment. He shook his head slightly. "No, I didn't. But I felt that I could. Do you understand? "**That's what we're all looking for.** A certain peace with the idea of dying.

Section 2.1.4 in Chapter 2 has noted that the embedded clause nominalization in Theme Identification structure can either come before the verb in Subject position or come after the verb as the Complement. For example,

What I want is a Coke. (nominalization as Subject)
A coke is what I want. (nominalization as Complement—'reversed' form)

It also has been noted that in 'reversed' form the Theme is typically conflated with New, rather than Given. Therefore, in '*A coke is what I want*', it is the Subject/Theme, '*A coke*', which is presented as the New information that the speaker/writer wants to stress that it is a '*coke*' rather than other drinks which he/she wants.

In English, then, the salient feature of the structure of Theme Identification is the equivalence between a nominalized *wh*-clause cleft structure (i.e. '*what I want*') and a nominal element—such as a pronoun ('*what I want is **you***'), a noun group ('*what I want is **a nice cold Coke***') or another embedded clause ('**what I want is** *to drink a nice cold Coke*'). While in English nominalization is realised by *wh*-clause cleft structure (see Section 2.1.4), in Mandarin it is realised by adding a particle '*de*' (的) as the nominalizer (abbreviated as NOM), subordinate to the verb of the embedded clause that needs to be nominalized (for fuller discussion see Chao 1968; Fang, McDonald & Cheng 1995; Li & Thompson 1989). Further, the nominalized clause in Mandarin, likewise that of in English, can either be placed as the Subject conflating with Theme or as the Complement conflating with Rheme. The arrangement is illustrated in sentences below to reveal how close Mandarin and English seem

to be in this respect.

(nominalization as Subject)
wo   dian   de   shi kafei   (what I order is coffee)
<u>I   order NOM</u>   be   coffee
  nominalization
(nominalization as Complement—'reversed' form)
 kafei   shi wo   dian   de   (Coffee is what I order)
coffee   be   <u>I   order NOM</u>
          nominalization

All 7 occasions of Theme Identification structure found in the novel are of 'reversed',

nominalization as Complement type—i.e. '*That's what everybody tells me*', and as is typically

the case with such structure, they act to conflate the initial Subject (the element with which

the embedded clause is being equated) with New. For example, in

"You look fine,
" Koppel said when the tape began to roll.
"<u>That</u>'s what everybody tells me,"
Morrie said.

This occasion acts to place the informational focus on '*That*' (itself referring back to the

proposition '*You look fine*'). The effect was to present the proposition that '*Morrie*' was

'look[ing] fine' as still in play, as still the focus of information attention. (Such structures will,

of course, usually have a second New focus. In the above instance, it is possible that '*tells*'

would also receive stress if read aloud and hence could be construed as another point of

newsworthiness.)

It is also noteworthy that all of the occasions of Theme Identification involved, in the Subject,

a pronoun is used to either refer back to previous textual content or forward to forthcoming

textual content. In all 7 occasions, this structure is used to bring a previous or a forthcoming

proposition into marked informational focus.

The discussion on translating Theme Identification structure will begin with the use of a ready-made equivalent structure in Mandarin which leads to maintain the thematic equivalence for such English structure.

4.3.1 Thematic Equivalence (ST→ST Conversion)

The occurrences of ST→ST conversion are found in No.7 and No.10 in the Taiwan text; No.4, No.7, No.9 and No.10 in the Mainland text. The use of nominalization effortlessly leads to produce parallel syntactic structures; hence the original thematic orientation is realised in translations. Further, the original Subject/Theme represented by demonstrative references is faithfully translated as demonstrative references.

What the verb '*be*' functions this particular English structure is an equaliser between the Theme and Rheme; that is, in an identifying clause, while Theme identifies Rheme, Rheme identifies Theme. It means that Theme is equal to Rheme. This foundation of equality leads to the semantic feature of exclusiveness (see Section 2.1.4). This function as being an equaliser of the verb '*be*' is served as well by the verb '*shi*' in Mandarin (McDonald 1992); additionally, '*shi*' has the semantic function of giving special affirmation to or assertion of the preceding or following statements which had been inferred by both speakers and hearers (Chao 1968; Li & Thompson 1989; McDonald 1992). Translation texts in Example 15 to 17 below all comprises verb '*shi*' to equalise the demonstrative references as themes and the nominalization as rhemes, but what is being affirmed by '*shi*' is more obviously the part of nominalization, the Rheme, rather than the Theme.

(15)   ST→ST conversion: No.4
        Original text:

but **that** is what I did.

Mainland text:

dan **zhe** zheng shi wo suo zuo de.
but *this* *exactly* *be* *I* *so* *do* NOM

(16) ST→ST conversion: No.9
Original text:

It's just what our culture would have you believe.

Mainland text:

zhe dou shi womende wenhua yao ni xiangxin
this *all* *be* *our* *culture* *want* *you* *believe*
de.
NOM

(17) ST→ST conversion: No.10
Original text:

That's what we're all looking for.

Taiwan text:

na jiu shi women dou zai zhui
that *then* (emphatic) *be* *we* *all* DUR *pursue*
xun de,
search NOM

Mainland text:

zhe jiu shi women dou zai xun
this *then* (emphatic) *be* *we* *all* DUR *search*
qiu de:
request NOM

Regarding the expression of exclusiveness in Mandarin, the use of demonstrative references in both translation texts could be under the account. Except '*na*' (that) in the Taiwan text in Example 20, '*zhe*' (this) is used in all the other examples. While demonstrative reference '*zhe*' can function as an anaphora as well as a cataphora in Mandarin, as a determiner, it further has stronger potentiality of expressing the semantic feature of exclusiveness than '*na*' has. Both translation texts thus tends to use '*zhe*' to compensate for the original exclusiveness of '*that*'

(i.e. '*That is what I did*' or '*That's what we're all looking for*') which is expressed by the particular formal structure in English.

Another more crucial facilitator for the expression of exclusiveness is that certain adverbs are inserted between the correspondent translation of the original Themes and the verb '*shi*' (be). As in the examples above, both translation texts use certain adverbs, which include '*zheng*' (exactly) in Example 15, '*dou*' (all) in Example 16 and '*jiu*' (then) in Example 17 (it is noteworthy that '*jiu*' cannot be considered as a Conjunction in Mandarin, unlike its English translation '*then*'). These three adverbs '*zheng*' '*dou*' and '*jiu*' all have the function of emphatically referring to specific nominal groups, and facilitating the expression of affirmation by '*shi*'. The translation texts reveal that, among these three adverbs, while '*dou*' and '*zheng*' specifically refer to preceding nominal groups, '*jiu*' usually refers to succeeding nominal or verbal groups. But due to the presence of '*shi*' as the equaliser between the demonstrative references and nominalization, '*jiu*' both specifies its preceding references and succeeding nominalization. In other words, the demonstrative references '*zhe*' and '*na*' are emphatically specified by these adverbs, whereby the feature of exclusiveness is represented on these references.

The discussion of the above three examples could postulate that by means of introducing endophoric references, certain emphatic adverbs and the semantic affirmation with '*shi*', the original informational orientation and the feature of exclusiveness are represented via the capability of specific referencing in these means.

In contrast with the above three examples, translation texts in Example 18 alone is the only occasion where the expression of exclusiveness on the Theme is not maintained, though both translations introduce an adverb '*dou*' which does not immediately follow the Subject, the

Theme; instead it is placed in the Rheme, what '*dou*' specifies thus is '*meige ren*' (everyone).

(18) ST→ST conversion: No.6
Original text:

It's what everyone worries about,

Taiwan text:

zhe	shi	meige	ren	dou	hui	danxin	de	shi,
this	*be*	*every*	*person*	*all*	*will*	*worry*	*NOM*	*thing*

Mainland text:

zhe	shi	meige	ren	dou	yao	danxin	de,
this	*be*	*every*	*person*	*all*	*have to*	*worry*	*NOM*

4.3.2 Thematic Non-equivalence (ST→R Conversion)

Unlike the translation in the instance of ST→ST conversion, nominalization is not present anywhere in translation in the instance of ST→R conversion. The instances of this type of conversion are presented in Example 19 to Example 21. Since the translating strategies applied in these instances are rather similar, all of these instances will be considered as identical cases in the later discussion. A typical pattern is revealed that the meaning placed as the Theme in the original English text is placed as the Rheme under translation, the meaning is, however, often posited before the verb or even absent in both translations.

About the expression of exclusiveness in translations with the absence of nominalization, a particular adverb is used commonly in the translation texts, which is '*zheme*' (this way). In fact, this adverb can only be roughly translated as '*so*' in this discussion, while '*ruci*' has the same rough translation in the discussion. Examples below represent the use of these adverbs.

(19) ST→R conversion: No.4
Original text:

but **that** is what I did.

Taiwan text:

dan	**wo**	dique	ruci	zuo	le.

(20) ST→R conversion: No.8
      Original text:
            That's what everybody tells me,
      Taiwan text:
            dajia   dou   zheme   jiang.
            everyone   *all*   *this way*   *say*
      Mainland text:
            meigeren   dou   zheme   dui   wo   shuo,
            everyone   *all*   *this way*   *to*   *I*   *say*

(21) ST→R conversion: No.9
      Original text:
            It's just what our culture would have you believe.
      Taiwan text:
            womende   **wenhua**   yao   ni   zheme   xiang,
            our   *culture*   *want*   *you*   *this way*   *think*

From Example 19 to 21, when these two adverbs are respectively split into two parts; '*ru ci*' and '*zhe me*', the exclusive expression falls on '*ci*' (this) and '*zhe*' (this), while '*ru*' means 'alike' and '*me*' is a modal suffix in Chao's explanation, which is for expressing degree and manner (1968). While the original text clearly indicates that it is the anaphoric references '*that*' or '*it*' that bears the semantic feature of exclusiveness, translation texts jointly express exclusiveness, and functions as anaphoric references by using a single adverb, '*ruci*' or '*zheme*'. This single adverb has a similar feature with adverb '*cai*' (see the discussion of Example 13 in this chapter), that is, even though the adverb grammatically modifies its succeeding verb, it has an anaphoric function as referring back to some elements specifying certain conditions under which the verb being grammatically modified is in effect. For example, when the translation of No.7 is put within its context, what '*zheme*' refers to is '*ni kan lai qise bu cuo*' in the Taiwan text and '*ni qise bu cuo*' in the Mainland text (you look

fine), as the extract below (Themes in bold font). Consequently, in translation texts, the feature of exclusiveness is backwardly expressed by the use of these adverbs in the part of Rheme.

Taiwan Text:

dang	**sheyingji**	kaishi	yunzhuan,
when	*video camera*	*begin*	*run*

kabo	shuo :
Kopple	*say*

「 **ni**	kan	lai	qise	bu	cuo. 」
you	*look*	*come*	*complexion*	*not*	*bad*

morui	shuo:
Morrie	*say*

「 **dajia**	dou	zheme	jiang. 」
everyone	*all*	*this way*	*say*

Mainland Text:

"**ni**	**qise**	bu	cuo, "
you	*complexion*	*not*	*bad*

daizi	kaishi	zhuandong	shi
tape	*begin*	*roll*	*when*

kepeier	shuo.
Kopple	*say*

"**meigeren**	dou	zheme	dui	wo	shuo, "
everyone	*all*	*this way*	*to*	*I*	*say*

moli	huida.
Morrie	*answer*

(22) ST→R conversion: No.6

Original text:

    That's what I hear.

Mainland text:

wo	zao	yi	ting	shuo	le.
I	*early*	*already*	*hear*	*say*	PFV

As for Example 22 above, this Mandarin rendering clearly is not thematic equivalent as well, and it is further the case that the original Theme (i.e. '*That*') is ellipsed in the translation. The translation of the ellipsed item could be '*zheme*' as the other translations in ST→R conversion, and can be placed before the verb '*ting*' (hear) as '*wo zao yi zheme ting shuo le*'. Though the item that bears the expression of exclusiveness is not present, it is usually understood by a Mandarin speaker that the information conflated with the ellipsed item is focused.

In fact, all of the translation texts in Example 19 to 22 can be revised to maintain the original thematic orientation by merely using nominalization as the rhemes, as the translations found in ST→ST conversion in last section, so as to maintain the original thematic orientation, too is the feature of exclusiveness expressed by introducing the adverbs that is found in ST→ST conversion. Hence these translations are revised as the following.

Revision of translation in Example 19:
Original text:
        but **that** is what I did.
Taiwan text:

dan	**wo**	dique	ruci	zuo	le.
but	*I*	*indeed*	*so*	*do*	PFV/CRS

Revised translation:

dan	**zhe**	zheng	shi	wo	suo	zuo	de
but	*this*	*exactly*	*be*	*I*	*so*	*do*	NOM

Revision of translation in Example 20:
Original text:
        That's what everybody tells me,
Taiwan text:

dajia	dou	zheme	jiang.
everyone	*all*	*this way*	*say*

Mainland text:

        meigeren dou   zheme   dui wo shuo,

        everyone all this way to I say

Revised translation:

        zhe jiu   shi dajia   gen wo shuo de

        this then (emphatic) *be everyone to I say* NOM

Revision of translation in Example 21:

Original text:

        It's just what our culture would have you believe.

Taiwan text:

        womende wenhua yao   ni   zheme   xiang,

        our   culture want you   this way   think

Revised translation:

        zhe jiu   shi womende wenhua yao ni

        this then (emphatic) *be   our   culture want you*

        xiangxing   de

        believe   NOM

Revision of translation in Example 22:

Original text:

        That's what I hear.

Mainland

text: **wo** zao   yi   ting shuo le.

        I   early already hear say PFV

Revised translation:

        na ye   shi wo ting   shuo   de

        that also be   I   hear say NOM

Hence it is some what puzzling here as to why translators (especially the translator of the Taiwan text) sometimes do not achieve thematic equivalence while there is a ready-made equivalent structure available in Mandarin. The reason for abandoning the equivalent structure could be that Mandarin depends on certain adverbs (i.e. '*cai*' or '*jiu*') or anaphoric elements (i.e. '*zheme*' or '*ruci*'), rather than formal structure (unlike English), for representing the focused information in a certain element in the clause. Such as in '*dajia dou zheme jiang*'

and '*zhe jiu shi dajia gen wo shuo de*' (both meaning '*That's what everybody tells me*'),

'*zheme*' and '*zhe*' both receive stress when read aloud and hence is construed as the point of

noteworthiness; especially '*zheme*', which does not need an additional adverb (such as '*jiu*'),

itself has the expression of excluding other optional meanings which are also plausible for

making the clause meaningful. Therefore in the extract of No.8, what '*zheme*' exclusively

refers back to is '*ni kanlai qise bu cuo*' (you look fine), rather than anything else. (relevant

clause in bold with '*zheme*' underlined)

Mandarin version (Taiwan text):
dang   sheyingji   kaishi   yunzhuan,
when   video camera   begin   roll

 kabo   shuo :
Koppel   say

「ni   kanlai   qise   bu   cuo.」

 you   look   complexion   not   bad
morui   shuo:
Morrie   say

「**dajia   dou   <u>zheme</u>   jiang.**」

everybody   all   this way   say

English version:
"You look fine,
" Koppel said when the tape began to roll.
"<u>That</u>'s what everybody tells me,"
Morrie said.

Hence the un-achievement of maintaining thematic equivalence can be postulated as the result

of translators' inadvertence on thematic orientation while they do attend to construe the

representation of noteworthiness and exclusiveness on certain elements in the original English

clause.

Summary

This chapter has revealed that the tendency towards maintaining thematic equivalence under translation which was observed in last chapter is also found in occasion with more informationally marked structures. The analysis has demonstrated both translations do achieve, with at least some regularity, thematic equivalence both in the case of Theme Predication and Theme Identification. Nevertheless, it has also demonstrated that, in the context of these structures, the equivalence occurs in a lower frequency than is the more general norm for the translation as whole. This is particular the case with reference to the translation of Theme Predication structure where there is no parallel structure available in Mandarin.

This chapter also has demonstrated that both translation texts indeed have similar techniques to express the semantic feature of exclusiveness in Mandarin. These techniques include the use of nominalization (using '*de*' to nominalize the clause; such as in '*wo suo zuo **de***' for '*what I did*') to map out similar thematic structures, and the introducing of certain adverbs for the expression of exclusiveness. By these adopted strategies, specifically adverbs, this chapter again reveals that mechanisms for expressing exclusiveness in English and in Mandarin are fundamentally different. While English can manipulate formal structure to fulfill the expression, Mandarin heavily relies on certain adverbs, such as '*zhi*' (only), '*cai*' (only then), '*zheng*' (exactly), '*jiu*' (then), '*ruci*' (so) and '*zheme*' (this way), for the fulfillment of this expression. Further, the verb '*shi*' (be) and the demonstrative reference '*zhe*' (this) bear more responsibility for the expression of exclusiveness than their respective English correspondences.

CHAPTER 5

CONCLUSIONS

Overview

Based on discussions in previous chapters (i.e. in Chapters 3 & 4), this chapter will briefly make conclusions specifically on the high frequency of maintaining thematic and informational equivalence under English to Mandarin translation. This chapter is also concerned with what challenges to thematic and information equivalence are posed by Theme Predication and Theme Identification structures, and what typically occurs under translations. Of crucial importance here will be the exclusiveness meaning which such formations typically convey. Limitations of the study and directions for possible future researches, primarily based on the conclusion, will be included as well.

5.1 Parallel Thematic Orientation under English-Mandarin Translation

The discussion in Chapter 3 demonstrates that it is of great possibility of maintaining the original thematic orientation under English-Mandarin translation, even though the two languages are substantially different. In fact, this great possibility can be considered as a norm in the case of dealing with normal clausal arrangement—i.e. Given or grammatically simple Theme. The norm of maintaining thematic equivalence also indicates that as is it possible for English to place non-Subject elements (such as Object or Adjunct) as the Theme, so too is it possible for Mandarin. Indeed, non-Subject elements being placed as Themes in Mandarin are more common than in English.

In other cases where Themes are conflated with Newness or grammatically complex, the norm of maintaining thematic equivalence is likely to be failed. This fail in maintaining

thematic equivalence could attribute to the Mandarin translators' preference for placing what is New in the Rheme, rather than Theme. However, the discussion in Chapter 3 indeed also has observed that the conflation of Theme with Newness is possible in Mandarin. This conflation depends on the introduction of certain adverbs, such as '*yiing*' (already), and this adverb is placed as part of the Rheme, rather the Theme. Such arrangement may postulate that Mandarin also have the preference to place elements which bear the feature of Newness (i.e. indicating what is New) as part of Rheme.

5.2 Findings on the Expression of Exclusiveness in Mandarin

The analysis and discussion in Chapter 3 demonstrates that the two translation texts effortlessly maintain the original orientation since Theme-Given is also a typical mapping in Mandarin. Chapter 4, however, indeed reveals the occasional occurrence of New Theme in written English, specifically on the expression of 'exclusiveness' in the context of Theme Predication and Theme Identification. This expression of 'exclusiveness' in Mandarin is expressed by dramatically different mechanisms. That is to say, for the expression of 'exclusiveness', English relies on the manipulation of altering formal structure while Mandarin relies on the involvement of verb *shi* (be) and nominalization (involvement of '*de*' as nominalizer), and on the manipulation of certain particles.

Based on the findings in Chapter 4, the particles that have the potentiality of expressing exclusiveness include adverbs '*cai*' (only then), '*chi*' (only), '*zheng*' (exactly), '*dou*' (all) and '*jiu*' (then), and elements which have anaphoric meanings '*zheme*' (this way) and '*ruci*' (so). Though all of these adverbs do have effect on the expression of exclusiveness, verb '*shi*' alone can indeed fulfill such an expression. These adverbs, in fact, can be considered as facilitators for verb *shi* to enhance the expression of affirmation or assertion, thus to express

exclusiveness on the element being affirmed or asserted. Further, while the element that *shi* affirms or asserts is nominalization, the semantic feature of exclusiveness can easily be expressed. This type of formal structure is quite similar to that of the 'Theme Identification' in English, both languages in this type of structure involving nominalization require verb *shi* (in Mandarin) and *be* (in English) as the equalizer to fulfill the expression of exclusiveness.

Without the involvement of *shi* and nominalization, Mandarin obviously relies on certain adverbs for such expression. Among the adverbs discussed above, '*chi*' directly indicates exclusiveness on the element being modified by its literal meaning; whereas '*cai*' is a particular one that has the connotation of negating other potential options, either present or absent in discourses. That is to say, by negating other options, '*cai*' can fulfill the expression of exclusiveness specifically on the element that is being referred by '*cai*'. The thematic structure of the clause involving '*cai*' in Mandarin is quite similar to that of the 'Theme Predication' in English, that is, what conflates with the feature of exclusiveness is placed as the Theme (see Section 2.2.2.2 and Section 4.2)

Further, though it could be too narrowly focused on individual words, a reflection on the usage of this adverb does occur to me, (somewhat different from the observation by Li and Thompson; see Section 4.2.1). The element being referred by '*cai*' does not necessarily specify abstract concepts of "a time or a set of condition", whereas it could be an object with concrete concept as well. As in exemplified sentences below where the utterance of Speaker B involves '*cai*' to refer back to an object '*kele*' (Coke).

A. ni   yao   he   yinliao   ma?
   you   want   drink   drink   Q
      (Do you wanna drink something?)
B. kele   wo   cai   yao   he.

Coke   I   only then   want   drink

    (It is Coke that I wanna drink.)

Except the involvement of the adverbs mentioned above, nominalization or verb '*shi*', '*zheme*' and '*ruci*' (i.e. the two elements with anaphoric meanings) can be considered as alternatives for the expression of exclusiveness in Mandarin, without the involvement of those mechanisms which though obviously contribute to produce the parallel structure of English Theme Identification structure. These two elements alone already have the connotation of specifically referring back to a certain previous textual content.

5.3 Limitations of this Study Reconsidered

The most obvious factor that affects the applicability of this study is the materials adopted for doing analyses, both the original text and the two translation texts.

On the one hand, it is a fact that there is only one source for the original English text, and this single text merely represents a particular genre type, fiction in this study. Even though it diminishes variables of rhetoric styles, this single genre type contains different types of text. For instance, in the chosen chapter *The Orientation*, certain paragraphs could be a recount or a narrative by the author, and others could be a conversation between the two protagonists. All such differentials raise difficulties over the analysis on thematic patterns. Further, the individual writing style is another factor that may affect the generality of thematic patterns appearing in this particular genre.

On the other hand, this study uses two translation texts, respectively from Taiwan and Mainland, for the sake of objectively revealing translation strategies. Nevertheless, though it

is bold to query about the quality of both translation texts, in terms of translation strategies and Mandarin language use, it is necessary to diminish influences from individualities; thus for exploring the generality and dissimilarities between the two areas absolutely with respect to how Mandarin is actually used, more translation texts and authentic Mandarin texts done by different translators and authors are needed.

5.4 Possible Future Researches

One possibility for future research is concerned with the majority of maintaining original thematic orientation under both translation texts. While both translations maintain the thematic orientation, the percentage of Theme ellipsis is quite low, that is 12.6% in Taiwan text and 4.2% in Mainland text (see ST→STut conversion in Appendix 5). Such a low frequency of the ellipsed Theme does not conform to the typical pattern as to "anaphoric ellipsis" in Mandarin. Thus, there is a need for:

● The investigation of how this maintaining of English thematic orientation can have influences on representing authentic Mandarin rhetoric in translation texts.

Another possibility is concerned with what mechanisms can be used in Mandarin for the expression exclusiveness. In the course of this study, several particles and verb *shi* do have the potentiality for such an expression; nevertheless, these findings are from translation texts, which may not be as accurate as those from a genuine Mandarin text. The exploration of mechanism for expressing exclusiveness in Mandarin will be beneficial for translators to faithfully preserve such expression in the target text, whether Mandarin or English. Thus the second direction for research is:

● The investigation into genuine Mandarin texts for exploring possible mechanisms (such as adverbs and nominalization) which has the potentiality for expressing exclusiveness in

Mandarin.

5.5 Conclusion

By demonstrating the norm of maintaining total thematic equivalence under English-Mandarin translation, this study answers the first research question that Mandarin and English do have great similarity in the textual metafunctions with reference to the mapping of Theme/Given and Rheme/New. The demonstration of this norm also answers the second research question that the rate at which thematic equivalence occurs is rather high (above 90% in both translations). In answering the last two questions, this study has observed a relatively lower rate of maintaining thematic equivalence in the case of translating Theme Predication and Theme Identification structures. However, it also has been observed that the Mandarin translators do have certain mechanisms and ready-made structure for paralleling the translation text with the original text.

For paralleling the Mandarin translation with the English Theme Predication structure, even though there is no directly parallel structure available in Mandarin, the Mandarin translators manage to produce meanings which are quite close by introducing certain elements, such as '*cai*' (only when) in the discussion of Example 14. Due to its potentiality of referring back to certain elements, the Theme on the translation clause is conflated with Newness.

On the other hand, in the context of Theme Identification, a parallel structure available in Mandarin is observed. This parallel Mandarin structure is the involvement of nominalization and the verb '*shi*' (be) as the equaliser between the Theme and Rheme. Further, similar with the arrangement in English, the part of nominalization can be either placed as the Theme or the Rheme. Without the involvement of this parallel structure, the expression of exclusiveness

on certain meaning in the original clause can be maintained by introducing certain elements such as '*zhi*' (only), '*cai*' (only then), '*zheng*' (exactly), '*jiu*' (then), '*ruci*' (so) and '*zheme*' (this way). However, it is also the case that thematic equivalence is not maintained under translation.

Despite its potential limitation and the need for further research, this study, by answering the four research questions proposed at the beginning, demonstrates the potentiality of maintaining thematic equivalence, and thereby tries to emphasise the importance of such maintenance in order to parallel the translation text with the original text not only on the level of clause-for-clause equivalence but also on the level of textual equivalence.

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Appendix 1: The meaning of symbols and abbreviations adopted in analyses

Symbols:

[ ]: un-present element in the original/translation text

Some abbreviations of lowercase letters are added to the representation of thematic conversion (ex. T-T) for representing more specific types of thematic conversion, the meaning of those lowercases is as below:

t: Theme

s: Subject

u: understood

a: added

n: new

ex: explicity

The meanings of the representation of thematic conversion after being attached with those lowercases are explained as below:

T-Tut: Theme is understood in the translation text, thus it is omitted. The omitted theme is still presented in the bracket [ ] in the above analysis.

T-Tat: the theme in the original text is changed to be the subject in the translation text, and new theme is added in the translation text.

T-Tnt: the theme in the original text is lost in the translation text, and a new theme is adopted in the translation text.

T-Tex / T-Rex: the original text has metaphorical meaning, but the translation text does not.

T-Rat: the theme in the original text is changed in the translated text, and a theme/subject which has similar ideational meaning with some of the elements in the original text is

added in the translation text.

T-Rns: the theme in the original text is changed in the translation text, and a new subject is adopted in the translation text.

T-Rt: the rheme in the original text becomes the theme in the translation text.

R-Tex: the original theme is lost, and the rheme in the original text becomes the theme in the translation text; the original text has metaphorical meaning, but the translation text does not.

minorCl (minor clause): Theme and Rheme are unidentifiable in the clause

Appendix 2: Types of circumstantial element (modified from Halliday 2004, pp.262-263)

	Type		wh-item
enhancing	1 Extent	distance	How far?
		duration	How long?
		frequency	How many times?
	2 Location	place	Where? [there, here]
		time	When? [then, now]
	3 Manner	means	How? [thus]
		quality	How? [thus]
		comparison	How? What like?
		degree	How much?
	4 Cause	reason	Why?
		purpose	Why? What for?
		behalf	Who for?
	5 Contingency	condition	Why?
		default	
		concession	
extending	6 Accompaniment	comitative	Who/What with?
		additive	And who/what else?
elaborating	7 Role	guise	What as?
		product	What into?
projection	8 Matter		What about?
	9 Angle	source	
		viewpoint	

Appendix 3: The transcription of *The Orientation* and the two correspondent translation texts from Taiwan (transcribed in traditional characters) and Mainland (transcribed in simplified characters)

The Orientation (pp.26-31)

新生訓練 (pp.37-43)

入校 (pp.24-29)

As I turned the rental car onto Morrie's street in West Newton, a quiet suburb of Boston, I had a cup of coffee in one hand and a cellular phone between my ear and shoulder. I was talking to a TV producer about a piece we were doing. My eyes jumped from the digital clock—my return flight was in a few hours—to the mailbox numbers on the tree-lined suburban street. The car radio was on, the all-news station. This was how I operated, five things at once.

我開著租來的車，轉進西紐頓墨瑞所住的街上，這是波士頓城外一處寧靜的郊區。我一手拿杯咖啡，用肩膀把行動電話頂在耳邊，和一個電視製作人談到我們進行的一個節目。我眼睛瞄著車上的數字鐘，因為我的回程飛機預定幾個小時後就要起飛，一會兒我又不忙不迭將視線移到綠蔭夾道的路邊，辨識著郵筒上的門牌號碼。我把廣播開著，收聽新聞網。我總是像這樣做事，手頭有五件事同時進行。

当我那辆租来的车子拐上莫里在波士顿一个僻静的郊区西纽吨的那条街时，我手里握着一杯咖啡，肩膀和耳朵间夹着一只手机。我正在跟一个电视制片人谈一个节目。我的眼睛在数字钟—离我回车的班机时间还有几个小时—和树木成行的街道上那些邮箱号码之间跳来跳去。车上的收音机打开着，那是新闻台。这就是我的生活节奏，一心可

以五用。

"Roll back the tape," I said to the producer. "Let me hear that part again."

我跟製作人說：「倒帶，這部分我再聽一遍。」

"把带子倒回去，" 我对制片人说，"让我把那部份再听一遍。"
"Okay," he said. "It's gonna take a second."

他說：「好，你等一下。」

"好的，" 他说，"稍等片刻。"

Suddenly, I was upon the house. I pushed the brakes, spilling coffee in my lap. As the car stopped, I caught a glimpse of a large Japanese maple tree and three figures sitting near it in the driveway, a Youngman and a mille-aged woman flanking a small old man in a wheelchair.

突然我已經來到目的地。我踩下煞車，咖啡濺到膝上。車子停穩後，我看到一顆很大的日本楓樹，門口三個人坐在離樹不遠處，一個年輕男子和一名中年婦人，兩人中間，是一個坐在輪椅上的瘦小老人。

突然，那栋房子进入我的眼帘。我踩下煞车，咖啡晃出了杯子。车停下后，我瞥见

了车道上的那颗日本大槭树和它旁边坐着的三个人。坐在两边的是一个年轻人和一个中

年妇女，中间是一个坐在轮椅上的老人。

Morrie.
At the sight of my old professor, I froze.

墨瑞。

一看到我的老教授，我就僵住了。

莫里。

一看见我的老教授，我惊呆了。

"Hello?" the producer said in my ear. "Did I lose you?..."

「哈囉？」製作人的聲音在我耳邊響起：「你聽到我嗎？」

"喂？" 制片人的声音在我耳边响了起来。"你还在听吗？···"

I had not seen him in sixteen years. His hair was thinner, nearly white, and his face was
gaunt. I suddenly felt unprepared for this reunion—for one thing, I was stuck on the
phone—and I hoped that he hadn't noticed my arrival, so that I could drive around the block a
few more times, finish my business, get mentally ready. But Morrie, this new, withered
version of a man I had once know so well, was smiling at the car, hands folded in his lap,

waiting for me to emerge.

我十六年沒見到他了。他的頭髮變得更少，幾乎已經全白，臉孔也削瘦憔悴。我突然覺得自己還沒有準備好和他重聚（別的不說，我電話都還沒講完），因此希望他沒有注意到我的到來，好讓我可以在附近多轉幾圈，談完我的公事，並作好心理準備。但是墨瑞正微笑看著我的車，兩手合起放在膝上，等著車上的人下來。這個人我曾經如此熟悉，如今卻羸弱骨瘦如斯。

我有十六年沒有見到他。他頭发更稀了，几近花白，形容枯槁。我突然感到我還沒有准備好重逢—至少，我眼下還得先应付完這个電話—我希望他并沒有注意到我的到来，這样我就可以再駛过几个街区，办完我的公事，做好心理准备。但莫里，這位我曾经是那么熟悉但现在又是那么陌生、那么憔悴的老人，此时正对着车子在微笑。他两手交叉着放在腿上，等待着我从车子里出现。

"Hey?" the producer said again. "Are you there?"

「喂?」製作人聲音又響起:「你聽到嗎?」

"喂，"制片人又在喊。"你在听吗？"

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For all the time we'd spent together, for all the kindness and patience Morrie had shown me when I was young, I should have dropped the phone and jumped from the car, run and held him and kissed him hello.

我們一起共度那麼多時光，墨瑞對我這年少氣盛的人，曾經如許耐心的呵護調教，照說我應該馬上掛掉電話，縱身跳下車，衝上前去抱住他，吻他額頭道哈囉才對。

为了我们多年的相处，为了莫里曾经给予我的那份体贴和耐心，我应该丢掉电话，跳出车子去拥抱他，去吻他。

Instead, I killed the engine and sunk down off the seat, as if I were looking for something.

然而我關掉引擎，在座位上放低身子，假裝是在找東西。

但我没那么做。我关掉了引擎，蹲伏下身子似乎在找东西。

"Yeah, yeah, I'm here," I whispered, and continued with my conversation with the TV producer until we were finished.

「聽到聽到，」我低聲說，繼續和製作人對話，直到事情搞定。

"是的，我在听，" 我压低嗓门继续同制片人在交谈，直到把事情谈妥。

I did what I had become best at doing: I tended to my work, even while my dying professor waited on his from lawn. I am not proud of this, but that is what I did.

我做的是我現在最拿手的事：處理自己的工作。就算我垂垂將死的老師在他家草坪上等著我，我仍然在工作。這不是值得誇口的事，但我的確如此做了。

我做了我最擅长的事情。我仍在尖心我的工作，尽管来日无多的老教授在他们前草坪等着我。我并不引以为自豪，但这正是我所做的。

Now, five minutes later, Morrie was hugging me, his thinning hair rubbing against my cheek. I had told him I was searching for my keys, that's what had taken me so long in the car, and I squeezed him tighter, as if I could crush my little lie. Although the spring sunshine was warm, he wore a windbreaker and his legs were covered by a blanket. He smelled faintly sour, the way people on medication sometimes do. With his face pressed close to mine, I could hear his labored breathing in my ear.

五分鐘後，墨瑞已經擁抱著我，他日漸稀疏的頭髮擦著我的面頰。我告訴他我在找鑰匙，所以才在車上多待了幾分鐘，說著我更用力擁了擁他，彷彿這樣就能壓下我的小小謊言。春日陽光暖洋洋的，但他仍穿件厚運動夾克，腿部也用毛氈覆蓋著。他身上有股微酸臭味，是生病吃藥的人常有的那種味道。他的臉靠我的腮幫子很近，我可以在耳際聽到他略嫌粗濁的呼吸聲。

五分钟后，莫里拥抱了我，他稀松的头发擦过我的脸颊。我告诉他刚才我在找钥匙，

所以在车里待了那么久。我更用力地抱住他，似乎想挤碎我的小谎言。虽然春天的阳光暖融融的，他却穿着一件风衣，腿上还盖着毯子。他嘴里发出一股淡淡的酸味，那是正在服药的人常有的一种气味。由于他的脸凑得离我很近，我能听见他吃力的呼吸声。

"My old friend," he whispered, "you've come back at last."

「我的老朋友，」他低聲說 :「你終於回來了。」

"我的老朋友， " 他轻声说，"你终于回来了。 "

He rocked against me, not letting go, his hands reaching up for my elbows as I bent over him. I was surprised at such affection after all these years, but then, in the stone walls I had built between my present and my past, I had forgotten how close we once were. I remember graduation day, the briefcase, his tears at my departure, and I swallowed because I knew, deep down, that I was no longer the good, gift-bearing student he remembered.

他身子前後搖晃起來，抱著我不放，我彎腰貼近他時，他抓著我手肘。他這樣的熱情使我受寵若驚，到底我們隔了這麼久沒見。不過我呢，早在過去和現在之間築起一道道石牆，早就忘記我們曾經多麼親近。我想起畢業典禮那天，想起那只手提箱，想起他含淚目送我離去，不由得嚥了嚥口水，因為我內心知道，我不再是他記憶中那個善良而有天份的好學生。

他倚着我摇晃着身子，始终没和我分开。当我俯下身去时，他的手抓住了我的肘部。相隔了这么多年他居然能保持着这份感情，我感到十分惊讶。但再一想。正由于我在我的过去和现在之间建立起了一堵石墙，所以我会忘记我们曾有过的亲密，我记起了毕业的那天，记起了那只皮包和我离开时他的泪花。但我没有流露出来，因为我在内心深处已经意识到，我不再是那个他记忆中的赠送他礼物的好学生了。

I only hoped that, for the next few hours, I could fool him.

我只希望，在接下來的幾個小時裡，我可以瞞過他。

我所希望的是，我能在接下来的几个小时里蒙住他的眼睛。

Inside the house, we sat at a walnut dining room table, near a window that looked out one the neighbor's house. Morrie fussed with his wheelchair, trying to get comfortable. As was his custom, he wanted to feed me, and I said all right. One of the helpers, a stout Italian woman named Connie, cut up bread and tomatoes and brought containers of chicken salad, hummus, and tabouli.

進了屋子之後，我們坐在一張核桃木的餐桌前，一旁的窗戶看出去是鄰居的房子。墨瑞在輪椅上東挪西移，想要坐得舒服些。他和過去一樣，要看我吃些東西，我說好啊。一個名叫康妮的健碩義大利婦人，為我們切了麵包及番茄，並端來幾盤雞肉沙拉、鷹嘴豆泥等。

进屋后，我们坐在一张核桃木的餐桌旁，靠近一扇能望见邻居的窗户。莫里在轮椅上不停的动，想使自己坐舒服些。他想请我吃点什么，这是他的习惯。我说好的。助手中有一位名叫康尼、长得很结实的意大利女人端上了切好的面包、土豆，以及放有鸡肉色拉、鹰嘴豆泥和小麦色拉的盘子。

She also brought some pills. Morrie looked at them and sighed. His eyes were more sunken than I remembered them and hi cheekbones more pronounced. This gave him a harsher, older look—until he smiled, of course, and the sagging cheeks gather up like curtains.

她也拿來幾顆藥丸。墨瑞望著藥丸，歎了口氣。他的眼眶比我記憶中的更加凹陷，顴骨也更高了，看來憔悴蒼老得多，但笑起來仍宛如舊時，鬆垮垮的腮幫肉，也像布幕一樣向上拉起。

她还拿来了药片。莫里朝它们看看，叹了一口气。他的眼睛凹陷得比我想像中的还要深，顴骨也凸得更出了。这使他显得更苍老—只有他笑的时候，那松垂的脸颊才向帷幕一样收拢起来。

"Mitch," he said softly, "you know that I'm dying."

「米奇，」他輕聲說：「你知道我快死了。」

"米奇，" 他轻声说，"你知道我离死期不远了。"

I knew.

我知道。

我知道。

"All right, then." Morrie swallowed the pills, put down the paper cup, inhaled deeply, then let it out. "Shall I tell you what it's like?"

「很好，那麼，」墨瑞吞下藥丸，把紙杯放下，作了個深呼吸，然後說：「要我告訴你其中滋味嗎？」

"那好，" 莫里吞下了药片，放下纸杯，深深地吸了口气，在慢慢地呼出来。"要我告诉你是怎么回事吗？"

What it's like? To die?

什麼滋味？死亡嗎？

怎么回事？死亡是怎么回事？

"Yes," he said.

「沒錯。」他說。

"是的，"他说。

Although I was unaware of it, our last class had just begun.

這時我還不曉得，我們的最後一門課，剛剛揭開序幕。

雖然我还没有意识到，但我们的最后一堂课开始了。

It is my freshman year. Morrie is older than most of the teachers, and I am younger than most of the students, having left high school a year early. To compensate for my youth on campus, I wear old gray sweatshirts and box in a local gym and walk around with an unlit cigarette in my mouth, even though I do not smoke. I drive a beat-up Mercury Cougar, with the windows down and the music up. I seek my identity in toughness—but it was Morrie's softness that draws me, and because he does not look at me as a kid trying to be something more than I am, I relax.

是我大一那年。墨瑞比大多數老師都老，而我比大多數學生年輕，因為我提前一年

從中學畢業。為了不在校園裡顯得稚氣，我總是穿件舊舊的灰色棉襯衫，在體育場裡打

沙包練拳，嘴裡刁根香菸晃來晃去，雖然我並不抽煙。我開一輛破舊的 Mercury

Cougar，車窗總是搖下，音樂總是響著。我耍個性來求取認同，但墨瑞的一派溫文吸引著我，而由於他不把我當作裝大人的小孩子看待，我在他面前很放鬆。

那是我大学的第一年，莫里的年龄比大部分教师大，而我却比大多数学生小，因为我提前一年就高中毕业了。为了在校园里不显得稚嫩，我身着旧的灰色无领长袖衫，常去当地的体育馆打拳，走路时还叼上一支没有点燃的菸，尽管我不吸烟，我开的是一辆水星牌的破车，震耳音乐从没有摇上的车窗里传出来，我竭力表现出粗野的个性——然而，莫里的和蔼吸引了我，而且，也正因为他没有把我看成是一个未经事故的孩子，于是我释然了。

I finish that first course with him and enroll for another. He is an easy marker, he does not much care for grades. One year, they say, during Vietnam War, Morrie gave all his male students A's to help them keep their student deferments.

我修完他的第一門課，又選了下一門。他打分數不嚴，因為他不是很看中分數。據說在越戰期間，有一年他給了選課的所有男學生九十分，好讓他們可以辦兵役緩征。

我上完了他的第一门课，又选了他的另一门课。他是个打分很宽松的教授，不太注重分数。据说有一年，那是在越战时期，莫里给所有的男学生都打了 A，使他们能获得缓役的机会。

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I begin to call Morrie "Coach," the way I used to address my high school track coach. Morrie likes the nickname.

我開始稱墨瑞為「教練」，就像我以前稱呼我中學的徑賽教練，墨瑞也喜歡我這樣叫他。

我开始称呼他〝教练〞，就像我称呼高中的田径教练那样，莫里很喜欢这个绰号。

"Coach," he says, "All right, I'll be your coach. And you can be my player. You can play all the lovely parts of life that I'm too old for now."

「教練，」他說：「好吧，我就當你教練，那你就是我的選手。我現在太老了，你可以代我迎向生命中許多美好的挑戰。」

〝教练，〞他说，〝好吧，我会成为你的教练，你可以做我的上场队员，凡是生活中美好但我又老得无法享受的东西，你都可以替我上场。〞

Sometimes we sat together in the cafeteria. Morrie, to my delight, is even more of a slob than I am. He talks instead of chewing, laughs with his mouth open, delivers a passionate thought through a mouthful egg salad, the little yellow pieces spewing from his teeth.

有時我們會一起在自助餐廳用餐。我很高興，墨瑞比我還邋遢。他老是顧著講話不

顧著嚼，滿嘴食物還哈哈大笑。他可以一邊吃著雞蛋沙拉，一邊大談某個學派思想，蛋黃碎屑噴得到處都是。

有时我们一起在餐厅用餐。令我高兴的是，他比我还不修边幅。他吃东西时爱说话，还张大嘴笑，从他满嘴的鸡蛋色拉和沾着蛋黄的牙缝里传出富有激情的思想。

It cracks me up. The whole time I know him, I have two overwhelming desires: to hug him and go give him a napkin.

這些事情讓我絕倒。我和他在一起這段期間，老是有兩個強烈慾望，一是抱抱他，一是給他一條餐巾。

他让我捧腹大笑。在我认识他的那段时间里，我最强烈的两个愿望是：拥抱他和给他一张餐巾纸。

No.	English Text		Original Theme Status	
	Mandarin Translation Text in Taiwan		Thematic Conversion	
	Mandarin Translation Text in China			
1.	<u>As I</u> turned the rental car onto Morrie's street in West Newton, a quiet suburb of Boston,		Subject Theme	
	<u>我</u>　開著　租來的 車，　轉　　進　　西紐頓　　墨瑞　所住的　街上，　這　是　波士頓 <u>I</u>　drive　rental　car　turned　into　West Newton　Morrie　lived　　street　this　be　Boston 城　　外　　一　　處　　寧靜的　郊區。 city　outer　a　CL　quiet　suburb	103	ST→ST	
	<u>当　　我</u>　那　辆　租来的　车子　拐　　上　　莫里　在　波士顿　一　个　僻静的 when　<u>I</u>　that　CL　rental　car　turn　onto　Morrie　in　Boston　a　CL　quiet 郊区　　　西纽吨　　　的　　那　条　街　　时， suburb　West Newton　ASSOC　that　CL　street　moment			ST→ST
2.	<u>I</u> had a cup of coffee in one hand and a cellular phone between my ear and shoulder.		Subject Theme	
	<u>我</u>　一　手　拿　杯　咖啡，用　肩膀　把　　行動電話　頂　在　耳　邊， <u>I</u>　a　hand　hold　cup　coffee　use　shoulder　BA　cellular phone　hold　at　ear　beside		ST→ST	

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	我　　手　　里　　握　　着　　一　　杯　　咖啡，<u>肩膀　　和　　耳朵　　间　　夹</u> I　hand　inside　hold　DUR　a　cup　coffee　shoulder　and　ear　between　hold 着　　一　　只　　手机。 DUR　a　CL　cellular phone		ST→ST; R→ST
3.	<u>I</u> was talking to a TV producer about a piece we were doing.	Subject Theme	
	[<u>我</u>]　和　一　個　電視　製作人　　談到　　我們　進行的　一　個　節目。 I　and　a　CL　TV　producer　talk about　we　carrying out　a　CL　program	ST→STut	
	<u>我</u>　　正　　在　　跟　　一　　个　　电視　制片人　谈　　一　　个　　节目。 I　at the moment　DUR　and　a　CL　TV　producer　talk about　a　CL　program		ST→ST
4.	<u>My eyes</u> jumped from the digital clock—<u>my return flight</u> was in a few hours—to the mailbox numbers on the tree-lined suburban street.	Subject Theme	
	我　眼睛　瞄　著　車　上　的　　數字鐘，　<u>因為　我的　回　程　飛機</u> I　eyes　glance　DUR　car　on　ASSOC　digital clock　because　my　return　journey　flight 預定　幾個　小時　後　就　要　　起飛，　<u>一會兒　我</u>　又　不　忙　不　迭 plan　several　hour　after　then　want　take off　awhile　I　again　not　busy　not　alternate 將　視線　移　到　綠蔭夾道的路邊，　辨識　著　郵筒上　的　　門牌號碼。	ST→STat; ST→ST; T("我"added)	

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make sight move to tree-lined street recognize DUR mailbox ASSOC house number		
我的 眼睛 在 数字钟 —离 我 回车的 班机 时间 还 有 几个 小时 my eyes at digital clock leave I return flight time still have several hour — 和 树木成行的 街道 上 那些 邮箱 号码 之间 跳 来 跳 去。 and tree-lined street on those mailbox number between jump come jump go		ST→ST; ST→ST

5.	The car radio was on, the all-news station.	Subject Theme
	我 把 廣播 開 著， 收聽 新聞 網。 I BA radio turn on DUR listen to news channels	ST→Rnt
	车 上 的 收音机 打开 着， 那 是 新闻 台。 car on ASSOC radio turn on DUR that be news station	ST→ST

6.	This was how I operated, five things at once.	Subject Theme
	我 總是 像 這樣 做 事， 手頭 有 五 件 事 同時 進行。 I always like this do thing at hand have five CL thing simultaneously proceed	ST→R
	這 就 是 我的 生活 節奏， 一 心 可以 五 用。 this then (emphatic) be my life tempo a mind can five use	ST→ST

7.	"Roll back the tape,"	minorCl
	I said to the producer.	Subject Theme

"<u>Let me</u> hear that part again."		Subject Theme	
我　跟　製作人　說： I　with　producer　say	ST→ST		Reversed with original clauses
「倒　　帶， 　reverse　tape	minorCl		
<u>這　部分</u>　我　再　聽　一　遍。」 this　part　I　again　listen　a　time	ST(imperative)→ Rt		
"把　带子　倒　回去，" 　BA　tape　reverse　back			minorCl
<u>我</u>　对　制片人　说， I　to　producer　say			ST→ST
"<u>让　我</u>　把　那　部份　再　听　一　遍。" 　let　I　BA　that　part　again　listen　a　time			ST (imperative)→ ST (imperative)
8.	"Okay,"	minorCl	
	<u>he</u> said.	Subject Theme	

	"<u>It</u>'s gonna take a second."	Subject Theme	
	<u>他</u> 說： he say	ST→ST	
	「好， ok	minorCl	
	<u>你</u> 等 一 下。」 you wait a moment	ST→STnt	
	"好的， " ok		minorCl
	<u>他</u> 说， he say		ST→ST
	"稍等 片刻。 " wait a moment		minorCl
	<u>Suddenly, I</u> was upon the house.	Non-Subject Theme	
9.	<u>突然</u> 我 已經 來 到 目的地。 suddenly I already come arrive destination	nonST→ nonST	

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→	突然， 那 栋 房子 进 入 我的 眼 帘。 suddenly that CL house enter into my eye curtain			nonST→ nonST
10.	I pushed the brakes, spilling coffee in my lap.			
	我 踩 下 煞車， 咖啡 濺 到 膝 上。 I step down brake coffee spill to lap on		ST→ST	
	我 踩 下 煞车， 咖啡 晃 出 了 杯子。 I step down brake coffee sway out PFV cup			ST→ST
11.	As the car stopped,		Subject Theme	
	I caught a glimpse of a large Japanese maple tree and three figures sitting near it in the driveway, a youngman and a mille-aged woman flanking a small old man in a wheelchair.		Subject Theme	
	車子 停 穩 後， car stop steady after		ST→ST	
	我 看到 一 顆 很 大的 日本楓樹， 門口 三 個 人 I see a CL very large Japanese maple tree entrance three CL people 坐 在 離 樹 不 遠 處， 一 個 年輕 男子 和 一 名 中年 婦人， sit at away tree not far place a CL young man and a CL middle-aged woman		ST→ST	

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	兩 人 中間，是 一 個 坐 在 輪椅 上 的 瘦 小 老人。 two people between be a CL sit at wheelchair on NOM thin small old man		
	车 停下 后， car stop after		ST→ST
	我 瞥见 了 车道 上 的 那 颗 日本大槭树 和 它 旁边 坐 I glimpse PFV driveway on ASSOC that CL Japanese maple tree and it beside sit 着 的 三 个 人。 坐 在 两边 的 是 一 个 年轻人 和 一 DUR NOM three CL people sit at two sides NOM be a CL young man and a 个 中年 妇女， 中间 是 一 个 坐 在 轮椅 上 的 老人。 CL middle-aged woman between be a CL sit at wheelchair on NOM old man		ST→ST
12.	Morrie.		minorCl
	At the sight of my old professor, I froze.		Non-Subject Theme

墨瑞。 Morrie	minorCl	
一 看到 我的 老 教授， 我 就 僵住 了。 the moment see my old professor I then freeze PFV/CRS	nonST→ nonST	
莫里。 Morrie		minorCl
一 看见 我的 老 教授， 我 惊呆 了。 the moment see my old professor I freeze PFV/CRS		nonST→ nonST

"Hello?"	minorCl	
the producer said in my ear.	Subject Theme	
"Did I lose you?..."	Subject Theme	
13.	「哈囉？」 hello	minorCl	
	製作人 的 聲音 在 我 耳 邊 響 起： producer GEN voice at I ear side sound rise	ST→ST	

	「你　聽到　我　嗎？」 　you　hear　me　Q	ST→Rex/ R→ST	
	"喂？" hello		minorCl
	制片人　的　声音　在　我　耳　边　响　了　起来。" producer　GEN　voice　at　I　ear　side　sound　PFV　rise		ST→ST
	你　还　在　听　吗？…" you　still　DUR　listen　Q		R→STex
14.	I had not seen him in sixteen years.	Subject Theme	
	我　十六　年　沒　見到　他　了。 I　sixteen　year　not　meet　he　CRS	ST→ST	
	我　有　十六　年　没　有　见到　他。 I　have　sixteen　year　not　have　meet　he		ST→ST
15.	His hair was thinner, nearly white,	Subject Theme	
	他的　頭髮　變　得　更　少，幾乎　已經　全　白， 	ST→ST	

	his hair become CSC COMP less almost already completely white		
	他 头发 更 稀 了, 几近 花白, I hair COMP thin CRS almost white		ST→STat
16.	and his face was gaunt.	Subject Theme	
	臉孔 也 削瘦 憔悴。 face also thin gaunt	ST→ST	
	形容 枯槁。 face haggard		ST→ST
17.	I suddenly felt unprepared for this reunion	Subject Theme	
	我 突然 覺得 自己 還 沒 有 準備 好 和 他 重 聚 I suddenly feel self yet not have prepare done with he again gather	ST→ST	
	我 突然 感到我 还 没 有 准备 好 重 逢 I suddenly feel I yet not have prepare done again meet		ST→ST
18.	—for one thing, I was stuck on the phone—	Non-Subject Theme	
	(別 的 不 說, 我 電話 都 還 沒 講 完), others NOM not say I phone call all yet not speak finish	nonST→ nonST	

→	—至少， 我 眼 下 还 得 先 应付 完 这 个 电话— at least I eyes under yet must first deal with finish this CL phone call			nonST→ nonST
19.	<u>and I</u> hoped that he hadn't noticed my arrival,		Subject Theme	
	<u>so that I</u> could drive around the block a few more times, finish my business, get mentally ready.		Subject Theme	
	<u>因此</u> [我] 希望 他 沒 有 注意 到 我的 到來， so I hope he not have notice to my coming	ST→STut		
	<u>好 讓 我</u> 可以 在 附近 多 轉 幾 圈， 談 完 easily let I can in neighbouring more turn round several circle talk about finish 我的 公事， 並 作 好 心理 準備。 my business and do well mental preparation	ST→ST		
	<u>我</u> 希望 他 并 没 有 注意 到 我的 到来， I hope he also not have notice to my coming			ST→ST
	<u>这样</u> 我 就 可以 再 驶 过 几 个 街区， 办 完 我的 公 this I then can again drive through several CL block deal with finish my 事， 做 好 心理 准备。 business do well mental preparation			ST→ST

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20.	But Morrie, this new, withered version of a man I had once know so well,R1 was smiling at the car, hands folded in his lap, waiting for me to emerge.R2	Subject Theme	
	但是 墨瑞 正 微笑 看 著 我的 車，兩 手 合起 放 在 膝 but Morrie at the moment smile watch DUR my car two hands close put at lap 上， 等 著 車 上 的 人 下 來。R1 這個 人 我 曾經 如此 on wait DUR car on ASSOC person down come this person I once so 熟悉， 如今 卻 羸弱 骨 瘦 如 斯。R2 familiar now but withered bone thin like silk	ST→ST; R1→R2; R2→R1	
	但 莫里， 这 位 我 曾经 是 那么 熟悉 但 现在 又 是 那么 陌生、那么 but Morrie this CL I once be so familiar but now but be so strange so 憔悴的 老人， 此时 正 对 着 车子 在 微笑。R1 他 两 手 withered old man now at the moment toward DUR car DUR smile he two hands 交叉 着 放 在 腿 上，等待 着 我 从 车子 里 出现。R2 cross DUR put at lap on wait DUR I from car inside appear		ST→ST; R1→R1; R2→R2
21.	"Hey?"	minorCl	
	the producer said again.	Subject Theme	
	"Are you there?"	Subject Theme	

	「喂?」 hello	minorCl	
	製作人　聲音　又　　響　　起： producer　voice　again　sound　start	ST→ST	
	「你　　聽　　到　　嗎?」 you　listen　to　Q	ST→STex	
	"喂，" hello		minorCl
	制片人　又　　在　　　喊。 producer　again　DUR　yell		ST→ST
	"你　　在　　听　嗎？" you　DUR　listen　Q		ST→STex
22.	<u>For all the time</u> we'd spent together,	Non-Subject Theme	
	<u>for all the kindness and patience</u> Morrie had shown me when I was young,	Non-Subject Theme	
	<u>I</u> should have dropped the phone and jumped from the car, run and held him and kissed him hello.	Subject Theme	
	<u>我們</u>　一起　　共　　度　那麼　多　　時光，	nonST→R	

we together share spend so many time		
墨瑞 對 我 這 年少 氣盛的 人， 曾經 如許 耐心的 呵護 調教， Morrie to I this young impetuous person ever so patient care about teach	nonST→R	
照說 我 應該 馬上 掛掉 電話， 縱身 跳 下 車， 衝 as a matter of course I should right away hang up telephone leap jump down car rush 上 前 去 抱住 他， 吻 他 額頭 道 哈囉 才 對。 up front to hug he kiss he forehead say hello just right	ST→ST	
为了 我们 多 年 的 相处， for we many year NOM get along		nonST→Rat
为了 莫里 曾经 给予 我 的 那份 体贴 和 耐心， for Morrie ever give I NOM that consideration and patience		nonST→Rat
我 应该 丢掉 电话， 跳 出 车子 去 拥抱 他，去 吻 他。 I should throw away telephone jump out car to hug he to kiss he		ST→ST
Instead, I killed the engine and sunk down off the seat,		Subject Theme
as if I were looking for something.		Subject Theme
然而 我 關掉 引擎， 在 座位 上 放低 身子，	ST→ST	

（23. column label at left for the bottom three rows）

	but I turn off engine at seat upon lower body		
	假裝 (我) 是 在 找 東西。 pretend I be DUR look for something	ST→STut	
	但 我 沒 那么 做。 but I not so do		Added clause
	我 关掉 了 引擎， 蹲 伏 下 身子 I turn off PFV engine squat bend down body		ST→ST
	似乎 (我) 在 找 东西。 as if I DUR look for something		ST→STut
24.	"Yeah, yeah, I'm here,"	Subject Theme	
	I whispered, and continued with my conversation with the TV producer until we were finished.	Subject Theme	
	「聽 到 聽 到，」 listen to listen to	minorCl	
	我 低 聲 說， 繼續 和 製作人 對話， 直到 事情 搞定。 I lower voice say continue with producer conversation until business done	ST→ST	
	"是的，我 在 听，" 		ST→ST

	yes I DUR listen		
	我 压低 嗓门 继续 同 制片人 在 交谈， 直到 把 事情 谈 I lower voice continue with producer DUR conversation until BA business discuss 妥。 well-arranged		ST→ST
25.	I did what I had become best at doing:	Subject Theme	
	我 做 的 是 我 现在 最 拿手 的 事： 處理 自己 的 工作。 I do NOM be I now most good at NOM thing deal with self GEN job	ST→ST; added **R**	
	我 做 了 我 最 擅长 的 事情。 I do PFV I most good at NOM thing		ST→ST
26.	I tended to my work,	Subject Theme	
	even while my dying professor waited on his front lawn.	Subject Theme	
	就算 我 垂垂將死的 老師 在 他 家 草坪 上 等 著 我， Even though I dying teacher at he house lawn on wait DUR I	ST→Rat	Original clause order are reversed
	我 仍然 在 工作。 I still DUR work	ST→ST	

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	我 仍 在 关心 我的 工作， I still DUR concern my work		ST→ST
	尽管 来 日 无 多 的 老 教授 在 他 门 前 草坪 等 even though come day not many NOM old professor at he door front lawn wait 着 我。 DUR I		ST→ST
27.	I am not proud of this,		Subject Theme
	這 不 是 值得 誇口 的 事， this not be worthy brag NOM thing	ST→STnt	
	我 并 不 引 以为 自 豪， I entirely not cite as self pride		ST→ST
28.	but that is what I did.		Subject Theme
	但 我 的確 如此 做 了。 but I surely so do CRS	ST→R	
	但 這 正 是 我 所 做 的。		ST→ST

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	but this exactly be I so do NOM			
29.	_Now, five minutes later,_ Morrie was hugging me, his thinning hair rubbing against my cheek.	Non-Subject Theme		115
	五　分鐘　　後，　墨瑞　　已經　擁抱　　著　我，他　日　　漸　　稀疏　　的　　頭髮 five　minute　after　Morrie　already　hug　DUR　I　he　day　gradually　thin　NOM　hair 擦　　著　　我的　　面頰。 rub　DUR　my　　cheek	nonST→ nonST		
	五　　分钟　　后，　　莫里　　拥抱　了　我，他　稀松的　头发　擦　　过　　我的　脸颊。 five　minute　after　Morrie　hug　PFV　I　he　thin　hair　rub　pass　my　cheek		nonST→ nonST	
30.	_I_ had told him	Subject Theme		
	_I_ was searching for my keys,	Subject Theme		
	我　告訴　他 I　tell　he	ST→ST		
	我　在　　找　　鑰匙， I　DUR　look for　key	ST→ST		
	我　告诉　他 I　tell　he		ST→ST	

→	剛才　　　我　在　　　找　　钥匙， a while ago　I　DUR　look for　key		ST→ST
31.	that's what had taken me so long in the car,	Subject Theme	
	所以 (我)　才　在　車　上　多　待　了　幾　分鐘， so　I　then　at　car　on　more　stay　PFV　few　minute	ST→Rnt	
	所以 (我)　在　车　里　待　了　那么　久。 so　I　at　car　inside　stay　PFV　so　long		ST→Rnt
32.	and I squeezed him tighter,	Subject Theme	
	as if I could crush my little lie.	Subject Theme	
	(我)　說　著　我　更　用力　擁　了　擁　他， I　say　DUR　I　even more　exert　hug　PFV　hug　he	ST→STut	
	彷彿　(我)　這樣　就　能　壓　下　我的　小　小　謊言。 as if　I　this　then　can　push　down　my　little　little　lie	ST→STut	
	我　更　用力　地　抱住　他， I　even more　exert　-ly(adverb)　hug　he		ST→ST

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	(我) 似乎 想 挤碎 我的 小 谎言。 I as if think crush my little lie		ST→STut
33.	<u>Although the spring sunshine</u> was warm,		Subject Theme
	<u>he</u> wore a windbreaker and his legs were covered by a blanket.		Subject Theme
	<u>春日 陽光</u> 暖洋洋的， spring sunshine warm	ST→ST	
	<u>但 他</u> 仍 穿 件 厚 運動 夾克， 腿 部 也 用 毛氈 覆蓋 著。 but he still wear CL thick sport jacket leg part also use blanket cover DUR	ST→ST	
	<u>虽然 春天 的 阳光</u> 暖融融的， although spring ASSOC sunshine warm		ST→ST
	<u>他</u> 却 穿 着 一 件 风 衣， 腿 上 还 盖 着 毯子。 he but wear DUR a CL wind clothes leg on still cover DUR blanket		ST→ST
34.	<u>He</u> smelled faintly sour,		Subject Theme
	<u>the way</u> people on medication sometimes do.		Subject Theme
	<u>他</u> 身 上 有 股 微 酸 臭 味， he body on have kind faint sour stinky smell	ST→ST	

(那) 是 生病 吃 藥 的 人 常 有 的 那 種 味道。 that be sick take medicine NOM people often have NOM that kind smell	ST→STut	
他 嘴 里 发 出 一 股 淡淡的 酸 味, he mouth inside spread out a kind faint sour smell		ST→ST
那 是 正 在 服 药 的 人 常 有 的 一 种 气味。 that be exactly DUR take medicine NOM people often have NOM a kind smell		ST→ST
With his face pressed close to mine,		Subject Theme
I could hear his labored breathing in my ear.		Subject Theme
35.	他的 臉 靠 我的 腮幫子 很 近, his face near my cheek very close	ST→ST	
	我 可以 在 耳 際 聽 到 他 略嫌 粗 濁 的 呼吸 聲。 I can at ear beside hear to he slightly rough thick NOM breath sound	ST→ST	
	由于 他的 脸 凑 得 离 我 很 近, because his face make CSC near I very close		ST→ST
	我 能 听见 他 吃力的 呼吸 声。 I can hear he labored breath sound		ST→ST

	"My old friend,"	minorCl	
	he whispered,	Subject Theme	
	"you've come back at last."	Subject Theme	
36.	「我的 老 朋友，」 　 my　old　friend	minorCl	
	他 低 聲 說： he　lower　voice　say	ST→ST	
	「你 終於 回 來 了。」 　you　finally　back　come　PFV	ST→ST	
	"我的 老 朋友，" 　my　old　friend		minorCl
	他 轻 声 说， he　soften　voice　say		ST→ST
	"你 终于 回 来 了。" you　finally　back　come　CRS		ST→ST
37.	He rocked against me, not letting go,	Subject Theme	

	他 身子 前 後 搖晃 起來，抱 著 我 不 放， he body forth back rock begin hug DUR I not set free	ST→ST	
	他 倚 着 我 搖晃 着 身子， 始終 没 和 我 分开。 he lean against DUR I rock DUR body all the time not with I apart		ST→ST
38.	his hands reaching up for my elbows as I bent over him.		Subject Theme
38.	我 彎 腰 貼 近 他 時， 他 抓 著 我 手肘。 I bend waist paste close he then he grab DUR I elbow	ST→R	
38.	当 我 俯 下 身 去 时，他的 手 抓住 了 我的 肘部。 when I bow down body to then his hand grab PFV my elbow		ST→R
39.	I was surprised at such affection after all these years,		Subject Theme
39.	他 這樣 的 熱情 使 我 受 寵 若 驚， 到底 我們 he this way ASSOC affection make I receive flatter as if startle after all we 隔 了 這麼 久 沒 見。 separate PFV so long not meet	ST→Rnt	
39.	相隔 了 这么 多 年 他 居然 能 保持 着 这 份 感		ST→Rns

	separate PFV so many year he unexpectedly can maintain DUR this CL 情， 我 感到 十分 惊讶。 sentiment I feel very surprised		
40.	but then, in the stone walls I had built between my present and my past,	Non-Subject Theme	
	I had forgotten how close we once were.	Subject Theme	
	不過 我 呢， 早 在 過去 和 現在 之間 築 起 一 道 道 石 牆， but I Rex early at past and now between build up a CL CL stone wall	nonST→R	
	(我) 早 就 忘記 我們 曾經 多麼 親近。 I early then forget we once so close	ST→STut	
	但 再 一 想。 but again a think	an added clause	
	正 由于 我 在我的 过去 和 现在 之间 建立 起 了 一 堵 石 墙， just because I at my past and now between build up PFV a CL stone wall		nonST→R
	所以 我 会 忘记 我们 曾 有 过 的 亲密， therefore I will forget we once have EXP NOM closeness		ST→ST
41.	I remember graduation day, the briefcase, his tears at my departure,	Subject Theme	

	我　想　起　畢業　典禮　那　天，想　起　那　只　手提箱，想　起 I　think　rise　graduation　ceremony　that　day　think　rise　that　CL　briefcase　think　rise 他　含　淚　目　送　我　離　去， he　with　tear　eye　send　I　leave　go	ST→ST	
	我　记　起　了　毕业　的　那　天，记　起　了　那　只 I　remember　rise　PFV　graduation　ASSOC　that　day　remember　rise　PFV　that　CL 皮包　和　我　离开　时　他的　泪　花。 briefcase　and　I　leave　then　his　tear　flower		ST→ST
42.	and I swallowed		Subject Theme
	because I knew, deep down,		Subject Theme
	that I was no longer the good, gift-bearing student he remembered.		Subject Theme
	[我]　不　由　得　嚥　了　嚥　口水， I　not　follow　CSC　swallow　PFV　swallow　saliva	ST→STut	
	因為　我　內　心　知道， because　I　inside　heart　know	ST→ST	

	我 不 再 是 他 記憶 中 那 個 善良 而 有 天份 的 I not again be he memory inside that CL kindhearted and have gift-bearing NOM 好 學生。 good student	ST→ST	
	但 我 沒有 流露 出 來， but I not reveal out come		ST→ST
	因為 我 在 內 心 深 處 已经 意识 到， because I at inside heart deep place already know to		ST→ST
	我 不 再 是 那 个 他 记忆 中 的 赠送 他 礼物 的 好 I not again be that CL he memory inside NOM give he present NOM good 学生 了。 student CRS		ST→ST
43.	I only hoped		Subject Theme
	that, for the next few hours, I could fool him.		Non-Subject Theme
	我 只 希望， I only hope	ST→ST	

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	在 接下來的 幾個 小時 裡，我 可以 瞞過 他。 in next several hour in I can deceive he	nonST→ nonST	
	我 所 希望 的 是， I so hope NOM be		ST→ST
	我 能 在 接下来 的 几个 小时 里 蒙住 他的 眼睛。 I can in next NOM several hour in blind his eye		nonST→R
	Inside the house, we sat at a walnut dining room table, near a window that looked out one the neighbor's house.	Subject Theme	
44.	進 了 屋子 之後，我們 坐 在 一 張 核桃木 的 餐桌 前，一旁 enter PFV house after we sit at a CL walnut NOM dinning table front aside 的 窗戶 看 出去 是 鄰居 的 房子。 NOM window look out be neighbour GEN house	nonST→ nonST	
	进 屋 后，我们 坐 在 一 张 核桃木 的 餐桌 旁，靠 近 一 enter house after we sit at a CL walnut NOM dinning table beside near close a 扇 能 望 见 邻居 的 窗户。		nonST→ nonST

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	CL can look see neighbour ASSOC window		
45.	<u>Morrie</u> fussed with his wheelchair, trying to get comfortable.	Subject Theme	
	<u>墨瑞</u> 在 輪椅 上 東 挪 西 移, 想 要 坐 得 舒服 Morrie at wheelchair on east move west move think want sit CSC comfortable 些 。 a little	ST→ST	
	<u>莫里</u> 在 轮椅 上 不 停 的 动, 想 使 自己 坐 舒服 Morrie at wheelchair on not stop NOM move think make self sit comfortable 些 。 a little		ST→ST
46.	<u>As</u> was his custom,	Subject Theme	
	<u>he</u> wanted to feed me,	Subject Theme	
	<u>and I</u> said all right.	Subject Theme	
	<u>他</u> 和 過去 一樣, he as past same	ST→Rat	
	(他) 要 看 我 吃 些 東西,	ST→STut	

	he　want　see　I　eat　some　thing		
	我　說　好啊。 I　say　ok	ST→ST	
	他　想　请　我　吃　点　什么， he　think　treat　I　eat　some　what	Reversed with original clauses	ST→ST
	这　是　他的　习惯。 this　be　his　custom		ST→ST
	我　说　好的。 I　say　ok		ST→ST
47.	One of the helpers, a stout Italian woman named Connie, cut up bread and tomatoes and brought containers of chicken salad, hummus, and tabouli.	Subject Theme	
	一　個　名　叫　康妮　的　健碩　義大利　婦人，　為　我們　切　了　麵包　及 a CL name call Connie NOM stout Italian woman for we cut PFV bread and 番茄，　並　端　來　幾　盤　雞肉　沙拉、鷹嘴豆泥　等。 tomato also hold/carry come several plate chicken salad hummus so on	ST→ST	

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	助手　　中　　有　　一　　位　　名　　叫　　康尼、长　　得　　很　　结实　　的　　意大利 assistant　in　have　a　CL　name　call　Connie　grow　CSC　very　stout　NOM　Italian 女人　　端　　上　　了　　切　　好　　的　　面包、土豆，以及　放　　有　　鸡肉 woman hold/carry　up　PFV　cut　complete　NOM　bread　potato　and　put　have　chicken 色拉、鹰嘴豆泥　和　　小麦　　色拉　　的　　盘子。 salad　hummus　and　wheat　salad　NOM　plate		ST→ST
	She also brought some pills.		Subject Theme
48.	她　　也　　拿　　來　　幾　　顆　　藥丸。 she　also　take　come　several　CL　pill	ST→ST	
	她　　还　　拿　　来　　了　药片。 she　also　take　come　PFV　pill		ST→ST
	Morrie looked at them and sighed.		Subject Theme
49.	墨瑞　　望　　著　　藥丸，歎　　了　　口　　氣。 Morrie　look　DUR　pill　sigh　PFV　CL　breath	ST→ST	

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	莫里　　朝　　它们　看　　看，叹　了　一　口　气。 Morrie　toward　they　see　see　sigh　PFV　a　CL　breath			ST→ST
50.	<u>His eyes</u> were more sunken than I remembered them		Subject Theme	
	and hi cheekbones more pronounced.		Subject Theme	
	<u>他的　眼　眶</u>　　比　　我　記憶　中　的　　更　加　凹陷， his　eye　socket　COMP　I　memory　in　NOM　even　more　sunken	ST→ST		
	<u>顴骨</u>　　也　更　高　了， hi cheekbone　also　even　high　CRS	ST→ST		
	<u>他的 眼睛</u>　凹陷　得　　比　我　想像　中　的　还　要　深， his　eye　sunk　CSC　COMP　I　imagine　in　NOM　even　want　deep			ST→ST
	<u>顴骨</u>　　也　凸　得　更　出　了。 hi cheekbone　also　protrude　CSC　even　out　CRS			ST→ST
51.	<u>This</u> gave him a harsher, older look		Subject Theme	
	<u>(他)</u>　看　來　憔悴　蒼　老　得　多， he　look　come　gaunt　grey　old　CSC　more	Rut→ST		
	<u>这</u>　使　他　显　得　更　苍　老 			ST→ST

	this make he appear CSC even grey old		
52.	—until he smiled, of course, and the sagging cheeks gather up like curtains.	Subject Theme	
	但 [他] 笑 起來 仍 宛如 舊 時 ， 鬆垮垮 的 腮幫肉，也 像 布幕 一樣 but he laugh rise still as if old time loosen NOM cheek also like curtain same 向 上 拉 起。 toward up pull rise	ST→STut	125
	一 只有 他 笑 的 时候， 那 松垂 的 脸颊 才 像 帷幕 一样 only when he laugh NOM then that loosen NOM cheek then like curtain same 收 拢 起来。 collect roll up rise		ST→ST
53.	"Mitch,"	minorCl	
	he said softly,	Subject Theme	
	"you know	Subject Theme	
	that I'm dying."	Subject Theme	
	「米奇，」 Mitch	minorCl	
	他 輕 聲 說：	ST→ST	

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	he soft voice say		
	「你 知道 you know	ST→ST	
	我 快 死 了。」 I soon die CRS	ST→ST	
	"米奇，" Mitch		minorCl
	他 轻 声 说， he soft voice say		ST→ST
	"你 知道 you know		ST→ST
	我 离 死 期 不 远 了。" I leave die date not far CRS		ST→ST
54.	I knew.	Subject Theme	
	我 知道。	ST→ST	

	I know		
	我　知道。 I　know		ST→ST
55.	"All right, then."		minorCl
	「很　　好，那麼，」 very　good　then	minorCl	
	"那　　好，" then　good		minorCl
56.	Morrie swallowed the pills, put down the paper cup, inhaled deeply, then let it out.		Subject Theme
	墨瑞　　吞　下　藥丸，　把　紙　杯　放　下，作　了　個　深　呼吸， Morrie　swallow　down　pill　BA　paper　cup　put　down　make　PFV　CL　deep　breath 然後　說： then　say	ST→ST	
	莫里　　吞　　下　了　药片，放　下　纸　杯，深　深　　地　　吸		ST→ST

			Subject Theme	
	Morrie swallow down PFV pill put down paper cup deep deep –ly(adverb) inhale 了　口　气，　再　慢　慢　　地　　呼　出　来。 PFV CL breath again slow slow -ly(adverb) exhale out come			
57.	"Shall <u>I</u> tell you what it's like?"		Subject Theme	
	「<u>要</u>　我 告訴　你 其中　滋味　嗎？」 want I tell you among flavor Q	ST→ST	
	"<u>要</u>　　我　告诉　你 是　怎么　回事　吗？" want I 　tell you be what happen Q				ST→ST
58.	<u>What</u> it's like?			
	<u>什麼</u>　滋味？ what flavor	ST→ST	
	<u>怎么</u>　回事？ What happen				ST→ST
59.	To die?		minorCl	
	死亡 嗎？ die Q	minorCl	

	死亡　是　怎么　回事？ 　die　be　what　matter		minorCl
	"Yes,"	minorCl	
	<u>he</u> said.	Subject Theme	
60.	「沒錯。」 　yes	minorCl	
	<u>他</u>　說。 he　say	ST→ST	
	"是的，" 　yes		minorCl
	<u>他</u>　说。 he　say		ST→ST
61.	<u>Although I</u> was unaware of it,	Subject Theme	
	<u>our last class</u> had just begun.	Subject Theme	
	<u>這　時　我</u>　還　不　曉得， this　then　I　yet　not　know	ST→ST	

	我們的 最後 一 門 課，剛剛 揭 開 序幕。 our　　last　a　CL　class　just　lift　open　prelude	ST→ST	
	虽然 我 还 没 有 意识 到， although　I　still　not　have　know　to		ST→ST
	但 我们的 最后 一 堂 课 开始 了。 but　our　last　a　CL　class　begin　CRS		ST→ST
62.	It is my freshman year.		Subject Theme
	[那] 是我 大 一 那 年。 that/it　be　I　university　first　that　year	ST→STut	
	那 是 我 大学 的 第 一 年， that　be　I　university　ASSOC　ORD　one　year		ST→ST
63.	Morrie is older than most of the teachers,		Subject Theme
	墨瑞 比 大 多數 老師 都 老， Morrie　COMP　most　number　teacher　all　old	ST→ST	
	莫里 的 年龄 比 大 部分 教师 大， Morrie　GEN　age　COMP　most　part　teacher　old		ST→ST

64.	<u>and I</u> am younger than most of the students, having left high school a year early.		Subject Theme
	而　我　比　　大　多數　學生　年輕，因為　我　提前　一　年　從 but　I　COMP　most　number　student　young　because　I　advance　a　year　from 　中學　　畢業。 high school　graduate	ST→ST	
	而　我　却　比　大　多数　学生　小，因为　我　提前　一　年　就 but　I　but　COMP　most　number　student　young　because　I　advance　a　year　then 　高中　毕业　了。 high school　graduate　CRS		ST→ST
65.	<u>To compensate for my youth on campus,</u> I wear old gray sweatshirts and box in a local gym and walk around with an unlit cigarette in my mouth,		Subject Theme
	<u>even though I</u> do not smoke.		Subject Theme
	為了　不　在　校園　　裡　顯　　得　稚氣，我　總是　　穿　件　舊舊　的 　for　not　at　campus　inside　appear　CSC　childish　I　always　wear　CL　old　old　NOM 灰色　棉　　襯衫，在　體育場　裡　打　沙　包　　練　　拳，嘴　　裡 grey　cotton　shirt　at　gym　inside　hit　sand　bag　practice　box　mouth　inside	nonST→ nonST	

	刁　　　根　　香菸　　晃　　來　　晃　　去， hold slightly　CL　cigarette　sway　come　sway　go		
	雖然 我 　並　 不　 抽煙。 though I completely not smoke	ST→ST	
	为了 在 校园 里 不 显 得 稚嫩，我 身 着 旧的 灰色 无领 for at campus inside not appear CSC childish I body wear old grey collarless 长 袖 衫， 常 去 当地的 体育馆 打拳，走路 时 还 叼 上 一 long sleeve shirt often go local gym box walk then even hold slightly up a 支 没 有 点燃 的 菸， CL not have lit NOM cigarette		nonST→ nonST
	尽管 我 不 吸烟， though I not smoke		ST→ST
	I drive a beat-up Mercury Cougar, with the windows down and the music up.	Subject Theme	
66.	我 開 一 輛 破舊的 Mercury Cougar， 車 窗 總是 搖 下， 音樂 總是	ST→ST	

	I drive a CL beat-up Mercury Cougar car window always turn down music always 響 著。 sound DUR		
	我 开 的 是一 辆 水星 牌 的 破 车，震 耳 音乐 从 I drive NOM be a CL Mercury brand ASSOC beat-up car shock ear music from 没 有 摇 上 的 车 窗 里 传 出 来， not have turn up NOM car window inside pass out come		ST→ST
67.	I seek my identity in toughness		Subject Theme
	我 耍 個性 來 求 取 認同， I swank personality come look for take identify	ST→ST	
	我 竭力 表现 出 粗野的 个性 I exert perform out tough personality		ST→ST
68.	—but it was Morrie's softness that draws me,		Subject Theme
	但 墨瑞 的 一派 溫文 吸引 著 我， but Morrie GEN complete softness draw DUR I	ST→ST	
	—然而， 莫里 的 和蔼 吸引 了 我，		ST→ST

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	however Morrie GEN amiability draw PFV I		
	and because he does not look at me as a kid trying to be something more than I am,	Subject Theme	
	I relax.	Subject Theme	
69.	而　　由於　　他　不　把　我　當作　　　裝　大人　　的　　小孩子　看待， and　because　he　not　BA　I　take as　pretend　adult　NOM　　kid　　　treat	ST→ST	
	我　在　他　面　前　　很　　放鬆。 I　at　he　face　front　very　relax	ST→ST	
	而且，也　正　　因為　　他　沒　有　　把　我　看成　　是　一　个　　未　　　经 and　also　exactly　because　he　not　have　BA　I　regard as　be　a　CL　not yet　experience 事故　　的　　孩子， affair　NOM　　kid		ST→ST
	于是　　我　释然　　了。 therefore　I　relax　CRS		ST→ST
	I finish that first course with him and enroll for another.	Subject Theme	
70.	我　修　　完　他的　第　一　門　課，又　　選　了　下　一　門。 I　attend　finish　his　ORD　one　CL　class　again　select　PFV　next　one　CL	ST→ST	

	我 上 完 了 他的 第 一 门 课，又 选 了 他的 另 一 门 I attend finish PFV his ORD one CL class again select PFV his another one CL 课。 class		ST→ST 132
71	He is an easy marker.		Subject Theme
	他 打 分數 不 嚴， he mark grade not strict	ST→ST	
	他 是 个 打 分 很 宽松的 教授， he be CL mark grade very lenient professor		ST→ST
72.	he does not much care for grades.		Subject Theme
	因為 他 不 是 很 看重 分數。 Because he not be very value grade	ST→ST	
	[他] 不 太 注重 分数。 he not very emphasize grade		ST→STut
73.	One year, they say, during Vietnam War, Morrie gave all his male students A's to help them keep their student deferments.		Subject Theme

	據說　在　越戰　　期間，　有　一　年　他　給　了　選　課　的　所有 allegedly　in　Vietnam war　period　have　a　year　he　give　PFV　choose　class　NOM　all 男　　學生　九十　分，　好　讓　他們　可以　辦　兵役緩征。 male　student　ninety　point　well　let　they　can　apply for　deferment	nonST→ nonST	
	据说　　有　一　年，那　是　在　　越战　　时期，　莫里　给　所有的　男 allegedly　have　a　year　that　be　in　Vietnam war　period　Morrie　give　all　male 学生　都　打　了　A，　使　他们　能　获得　　缓役　　的　　机会。 student　all　mark　PFV　A　make　they　can　acquire　deferment　ASSOC　opportunity		nonST→ nonST
74.	<u>I</u> begin to call Morrie "Coach,"		Subject Theme
	我　開始　稱　墨瑞　為　「教練」， I　begin　call　Morrie　as　coach	ST→ST	
	我　开始　称呼　他　"教练"， I　begin　call　he　coach		ST→ST
75.	<u>the way I</u> used to address my high school track coach.		Subject Theme
	就像　我　以前　稱呼　我　中學　　的　　徑賽　教練， as/like　I　before　call　I　high school　ASSOC　track　coach	ST→ST	

	就像 我 称呼 高中 的 田 径 教练 那 样， as/like I call high school ASSOC field track coach that way		ST→ST
76.	Morrie likes the nickname.	Subject Theme	
	墨瑞 也 喜歡 我 這 樣 叫 他。 Morrie also like I this way call he	ST→ST	
	莫里 很 喜欢 这 个 绰号。 Morrie very like this CL nickname		ST→ST
77.	"Coach,"	minorCl	
	he says,	Subject Theme	
	「教練，」 coach	minorCl	
	他 說： he say	ST→ST	
	"教练，" coach		minorCl
	他 说，		ST→ST

	he say		
78.	"All right, I'll be your coach.	Non-Subject Theme	
	「好吧，我 就 當 你 教練， all right I then serve as you coach	ST→ST	
	"好吧， 我 会 成为 你的 教练， all right I will become your coach		ST→ST
79.	And you can be my player.	Subject Theme	
	那 你 就 是 我的 選手。 then you then (emphatic) be my player	ST→ST	
	你 可以 做 我的 上 场 队 员， you can do my on field team member		ST→ST
80.	You can play all the lovely parts of life	Subject Theme	
	that I'm too old for now."		
	我 現在 太 老 了， I now too old CRS	ST→ST	Reversed with original clausses
	你 可以 代 我 迎 向 生命 中 許多 美好的 挑戰。」 you can represent I face toward life inside many lovely challenge	ST→ST	

	凡是　　生活　中　　美好　但我　又　老　得　无　法　享受　的　　东西， as long as　life　inside　lovely　but　I　too　old　CSC　not　able　enjoy　NOM　thing	ST→R
	你　都　可以　　替　　我　上　　场。" you　all　can　represent　I　go up　field	ST→ST
	Sometimes we sat together in the cafeteria.	Subject Theme
81.	有時　　我們　會　　一起　在　　自助餐廳　用餐。 sometimes　we　will　together　at　cafeteria　dine	nonST→ nonST
	有时　　　我们　一起　　在　　　餐厅　　用餐。 sometimes　we　together　at　restaurant　dine	nonST→ nonST
	Morrie, to my delight, is even more of a slob than I am.	Subject Theme
82.	我　很　高興，墨瑞　比　我　還　　邋遢。 I　very　glad　Morrie　COMP　I　even more　slovely	ST→Rat
	(他)　令　我　高兴　的　是，他　比　我　还　不　修　　边幅。 he　make　I　glad　NOM　be　he　COMP　I　even more　not　embellish　appearance	ST→STut
83.	He talks instead of chewing, laughs with his mouth open, delivers a passionate thought through a mouthful egg salad, the little yellow pieces spewing from his teeth.	Subject Theme

	他 老是 顧 著 講話 不 顧 著 嚼，滿 嘴 食物 還 he always care DUR speak not care DUR chew full mouth food still 哈哈大笑。 他 可以 一 邊 吃 著 雞 蛋 沙拉，一 邊 大 談 excitedly laugh he can a side eat DUR chicken egg salad a side big talk about 某 個 學派 思想， 蛋黃 碎屑 噴 得 到處 都 是。 certain CL sect thought egg yolk piece spew CSC everywhere all be	ST→ST(subject "他"added)	
	他 吃 东西 时 爱 说话，还 张 大 嘴 笑， 从 他 满 嘴 he eat thing then love speak even open big mouth laugh from he full mouth 的 鸡 蛋 色拉 和 沾 着 蛋黄 的 牙 缝 里 传 出 NOM chicken egg salad and stain DUR egg yolk NOM teeth slith inside pass out 富 有 激情的 思想。 abundant have passionate thought		ST→ST
	It cracks me up.	Subject Theme	
84.	這些 事情 讓 我 絕倒。 these thing let I crack	ST→ST	

	他 让 我 捧 腹 大 笑。 he let I hold belly big laugh		ST→STnt
	The whole time I know him,	Non-Subject Theme	
	I have two overwhelming desires: to hug him and go give him a napkin.	Subject Theme	
85.	我 和 他 在 一起 這 段 期間， I and he DUR together this CL period	nonST→R	
	(我) 老是 有 兩 個 強烈 慾望， 一 是 抱 抱 他， 一 是 給 他 I always have two CL strong desire one be hug hug he one be give he 一 條 餐巾。 a CL napkin	ST→STut	
	在 我 认识 他 的 那 段 时间 里， DUR I know he NOM that CL period in		nonST→R
	我 最 强烈的 两 个 愿望 是： 拥抱 他 和 给 他 一 张 餐巾纸。 I most strong two CL wish be hug he and give he a CL napkin		ST→ST

Appendix 5: Percentage of the change of thematic features in translation texts of *The Orientation*

	ST ↓ STut	ST ↓ STat	ST ↓ STnt	ST ↓ STex	nonST ↓ Rnt
Taiwan Text	12; 12.6%	1; 1%	2; 2.1%	1; 1 %	0
Chunk No.	3; 19; 23; 32*2; 34; 40; 42; 46; 52; 62; 85	4	8; 27	21	
Mainland Text	4;4.2%	1; 1%	1; 1%	1; 1%	2; 2.1%
Chunk No.	23; 32; 72; 82	15	84	21	22*2

	ST ↓ Rex	ST ↓ Rat	ST ↓ Rns	ST ↓ Rt	ST ↓ Rnt	R ↓ STex
Taiwan Text	1; 1%	3; 3.1%	0	1; 1%	3; 3.1%	0
Chunk No.	13	26; 46; 82		7	5; 31; 39	
Mainland Text	0	0	1; 1%	0	1; 1%	1; 1%
Chunk No.			39		31	13

Appendix 6: Clauses involving Theme Predication and Theme Identification Structures

Tuesdays with Morrie
最後 14 堂星期二的課

相約星期二

Theme Predication:
1. It is my freshman year. Morrie is older than most of the teachers, and I am younger than most of the students, having left high school a year early. To compensate for my youth on campus, I wear old gray sweatshirts and box in a local gym and walk around with an unlit cigarette in my mouth, even though I do not smoke. I drive a beat-up Mercury Cougar, with the windows down and the music up. I seek my identity in toughness—**but it was Morrie's softness that draws me,** and because he does not look at me as a kid trying to be something more than I am, I relax. (p.31)

是我大一那年。墨瑞比大多數老師都老，而我比大多數學生年輕，因為我提前一年從中學畢業。為了不在校園裡顯得稚氣，我總是穿件舊舊的灰色棉襯衫，在體育場裡打沙包練拳，嘴裡刁根香菸晃來晃去，雖然我並不抽煙。我開一輛破舊的 Mercury Cougar，車窗總是搖下，音樂總是響著。我要個性來求取認同，但墨瑞的一派溫文吸引著我，而由於他不把我當作裝大人的小孩子看待，我在他面前很放鬆。(p.42)

那是我大學的第一年，莫里的年齡比大部分教師大，而我卻比大多数学生小，因為我提前一年就高中毕业了。为了在校园里不显得稚嫩，我身着旧的灰色无领长袖衫，常去当地的体育馆打拳，走路时还叼上一支没有点燃的菸，尽管我不吸烟，我开的是一辆水星牌的破车，震耳音乐从没有摇上的车窗里传出来，我竭力表现出粗野的

个性—然而，莫里的和蔼吸引了我，而且，也正因为他没有把我看成是一个未经事

故的孩子，于是我释然了。(p.28)

2. …Often he defers to their words, footnoting his own advice, even though he obviously thought the same things himself. **It is at these times that I realize he is indeed a professor, not an uncle. …** (p.39)

...他總是奉他們的話為南針，不時加上自己的意見為註腳，不難看出他和這些賢哲是

英雄所見略同。在這些時候，我才會想到他不是我叔叔舅舅，而是一個教授。...(p.53)

...他经常照搬她们的语录，然后再用自己的见解作注脚。只有在这种时候，我才意识

到他是个真正的教授，而不是长辈。...(p.36)

3. We laughed because he used to say the same thing nearly twenty years earlier. Mostly on Tuesdays. In fact, Tuesday had always been our day together. Most of my courses with Morrie were on Tuesdays, he had office hours on Tuesdays, and when I wrote my senior thesis—which was pretty much Morrie's suggestion, right from the start—**it was on Tuesdays that we sat together,** by his desk, or in the cafeteria, or on the steps of Pearlman Hall, going over the work. (pp.51-52)

我們笑了起來，因為將近二十年前，他也講過同樣的話。多半是在星期二。事實上，

我們通常都是在星期二碰面。我上墨瑞的課，多是在星期二，星期二他在辦公室見

學生，而當我寫大四論文（這從一開始就是墨瑞從旁建議），我們也是星期二碰面，

或是在他書桌旁、或是在自助餐廳、或是在帕爾曼廳的台階上，討論論文事宜。(p.68)

我们都笑了，因为他二十年前就这么说过。大都在星期二说。实际上，星期二一直

是我们的聚会日。墨里的课大部分在星期二上，我写毕业论文时他把辅导时间也定

在星期二——从一开始就是墨里的主意——我们总是在星期二坐到一块，或在办公桌前，

或在餐厅里，或在皮尔曼楼的台阶上，讨论论文发展。(p.48)

Theme Identification:

4. I did what I had become best at doing: I tended to my work, even while my dying professor waited on his from lawn. I am not proud of this, but **that is what I did**. (p.27)

我做的是我現在最拿手的事：處理自己的工作。就算我垂垂將死的老師在他家草坪

上等著我，我仍然在工作。這不是值得誇口的事，但我的確如此做了。(p.39)

我做了我最擅长的事情。我仍在关心我的工作，尽管来日无多的老教授在他们前草

坪等着我。我并不引以为自豪，但这正是我所做的。(p.25)

5. Now, five minutes later, Morrie was hugging me, his thinning hair rubbing against my cheek. I had told him I was searching for my keys, **that's what had taken me so long in the car**, and I squeezed him tighter, as if I could crush my little lie.

五分鐘後，墨瑞已經擁抱著我，他日漸稀疏的頭髮擦著我的面頰。我告訴他我在找

鑰匙，所以才在車上多待了幾分鐘，說著我更用力擁了擁他，彷彿這樣就能壓下我

的小小謊言。

五分钟后，莫里拥抱了我，他稀松的头发擦过我的脸颊。我告诉他刚才我在找钥匙，

所以在车里待了那么久。我更用力地抱住他，似乎想挤碎我的小谎言。

6. Morrie hates lawyers.

    "What do you want to do when you get out of college?" he asks.

    I want to be a musician, I say. Piano player.

    "Wonderful," he says. "But that's a hard life."

    Yeah.

    "A lot of sharks."

    That's what I hear.

    "Still," he says, "if you really want it, then you'll make your dream happen." (p.47)

    墨瑞討厭律師。

    他問:「你大學畢業後想做什麼?」

    我說,我想當音樂家,彈鋼琴。

    「很好,」他說:「只是這樣日子不好過。」

    是啊。

    「會有很多障礙。」

    多謝賜教。

    「不過呢,」他說:「如果你真的想要,就會讓自己的夢想實現。」(p.63)

    墨瑞讨厌律师。

    "你毕业后想做什么?"他问。

    我想成为音乐家,我说。弹钢琴。

    "太好了,"他说,"但这是条很艰难的道路。"

    是的。

"有许多行家高手。"

我早已听说了。

"但是，"他说，"如果你真的这么想，那就应该让你的梦想成真。"(p.44)

7. The first time I saw Morrie on "Nightline," I wondered what regrets he had once he knew his death was imminent. Did he lament lost friends? Would he have done much differently? Selfishly, I wondered if I were in his shoes, would I be consumed with sad thoughts of all that I had missed? Would I regret the secrets I had kept hidden? When I mentioned this to Morrie, he nodded. **"It's what everyone worries about,** isn't it?... (p.64)

我在《夜線》節目看到墨瑞時，心中就想，他知道自己死期將屆時，心中可有什麼

未竟的遺憾？他是否為失去的友人悲歎？他是否希望有些事能重頭來過？我捫心自

問，我若和他有著相同處境，我會因想到我失去的許多事物而悲傷嗎？我後悔自己

未曾向人吐露一些秘密嗎？

我跟墨瑞談到這件事，他點點頭。「這是每個人都會擔心的事，不是嗎？‧‧‧(p.84)

第一次在"夜线"节目中看到莫理时，我不禁在想，当他知道死亡已经邻近时他会

有什么样的遗憾。他悲叹逝去的友人？他会重新改变生活方式？暗地里我在想，要

是我处在他的位置，我会不会满脑子都是苦涩的念头，抱憾即将逝去的一切？抱憾

没有吐露过的秘密？

当我把这些想法告诉墨里时，他点点头。"这是每个人都要担心的，不是吗？‧‧(p.60)

8. "You look fine," Koppel said when the tape began to roll.
"That's what everybody tells me," Morrie said.

"You sound fine."

"That's what everybody tells me."(p.69)

當攝影機開始運轉，卡柏說：「你看來氣色不錯。」

墨瑞說：「大家都這麼講。」

「你的聲音聽來也不錯。」

「大家都這麼講。」(pp.90-91)

"你气色不错，＂带子开始转动时科佩尔说。

"每个人都这么对我说，＂墨里回答。

"你说话声音也不错。＂

"每个人也都这么对我说。＂ (pp.65-66)

9. "It's the same for women not being thin enough, or men not being rich enough. **It's just what our culture would have you believe.** Don't believe it." (p.155)

「女人不夠苗條，或是男人不夠有錢，也都是同樣的道理。我們的文化要你這麼想，

但不要上當。」(p.191)

"女人拼命想苗条，男人拼命想富有，也是同样的道理。这都是我们的文化要你相

信的。别去相信它。＂ (p.145)

10. His eyes widened. "Mitch, it was a most incredible feeling. The sensation of accepting

what was happening, being at peace. I was thinking about a dream I had last week, where I was crossing a bridge into something unknown. Being ready to move on to whatever is next."

But you didn't.

Morrie waited a moment. He shook his head slightly. "No, I didn't. But I felt that I could. Do you understand? "**That's what we're all looking for.** A certain peace with the idea of dying. (pp.172-173)

他的眼睛圓亮。「米奇，那是種十分難以置信的感覺。感覺對當下發生的事坦然接受，完全心平氣和。我那時想著上星期作過的一個夢，夢中我走過一座橋，前往未知的所在。不管那會是什麼，我都準備好了要踏出那一步。」

可是你並沒有。

墨瑞停了半响，然後微微搖頭。「是沒有，但我感到我準備好了。你了解嗎？「那就是我們都在追尋的，對於死亡感到平心靜氣。...」 (p.211)

他眼睛睜開了。"米奇，那是一种最不可思议的感觉。一种既无奈又平静的感觉。我想到了上个星期作过的一个梦：我走过一坐桥，进入了一个陌生的地方。我已准备好去任何一个地方。"

但你没有去。

墨里等了一会儿，他微微摇了摇头。"是的，我没有去。但我感觉到我已经能够去了。你能理解吗？

"这就是我们都在寻求的：平静地面对死亡。..." (pp.160-161)

	Theme Predication:	
No	English Text	Thematic Conversion
	Mandarin Translation Text in Taiwan	
	Mandarin Translation Text in China	
1.	<u>It</u> is my freshman year. <u>Morrie</u> is older than most of the teachers, <u>and I</u> am younger than most of the students, having left high school a year early. <u>To compensate for my youth on campus,</u> I wear old gray sweatshirts and box in a local gym and walk around with an unlit cigarette in my mouth, even though I do not smoke. <u>I</u> drive a beat-up Mercury Cougar, with the windows down and the music up. <u>I</u> seek my identity in toughness **—but it was Morrie's softness** that draws me, <u>and because he does not look at me as a kid trying to be something more than I am,</u> I relax.	144
	是 我　 大　 一　 那　 年。 be　 I　 university　 first　 that　 year <u>墨瑞</u>　 比　 大　 多數　 老師　 都　 老， Morrie　 COMP　 most　 number　 teacher　 all　 old	

而	我	比	大	多數	學生	年輕，	因為	我	提前	一	年	從	中學		畢業。
but	I	COMP	most	number	student	young	because	I	advance	a	year	from	high school		graduate

為了	不	在	校園	裡	顯	得	稚氣，	我	總是	穿	件	舊	舊	的	灰色	棉	襯衫，
for	not	at	campus	inside	appear	CSC	childish	I	always	wear	CL	old	old	NOM	grey	cotton	shirt

在	體育場	裡	打	沙	包	練	拳，	嘴	裡	刁		根	香菸	晃	來	晃
at	gym	inside	hit	sand	bag	practice	box	mouth	inside	hold	slightly	CL	cigarette	sway	come	sway

去，	雖然	我	並	不	抽煙。
go	though	I	completely	not	smoke

我	開	一	輛	破舊的	Mercury Cougar，	車	窗	總是	搖	下，	音樂	總是	響	著。
I	drive	a	CL	beat-up	Mercury Cougar	car	window	always	turn	down	music	always	sound	DUR

我	耍	個性	來	求	取	認同，
I	swank	personality	come	look for	take	identify

但	墨瑞	的	一派	溫文	吸引	著	我，
but	Morrie	GEN	complete	softness	draw	DUR	I

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ST→ST

而　由於　他　不　把　我　當作　　裝　大人　　的　小孩子　看待，我　在　他　面　前　很　放鬆。

and　because　he　not　BA　I　take as　pretend　adult　NOM　kid　treat　I　at　he　face　front　very　relax

那　是　我　大学　　的　第　一　年，

that　be　I　university　ASSOC　ORD　one　year

莫里　　的　年龄　比　大　部分　教师　大，

Morrie　GEN　age　COMP　most　part　teacher　old

而　我　却　比　大　多数　学生　小，因为　我　提前　一　年　就　高中　　毕业

but　I　but　COMP　most　number　student　young　because　I　advance　a　year　then　high school　graduate

了。

CRS

为了　在　校园　里　不　显　得　稚嫩，我　身　着　旧的　灰色　无领　长　袖　衫，

for　at　campus　inside　not appear　CSC　childish　I　body　wear　old　grey　collarless　long　sleeve　shirt

常　去　当地的　体育馆　打拳，走路　时　还　叼　上　一　支　没　有　点燃　的

often　go　local　gym　box　walk　then　even　hold slightly　up　a　CL　not　have　lit　NOM

	菸， 尽管 我 不 吸烟， cigarette though I not smoke <u>我</u> 开 的 是一 辆 水星 牌 的 破 车，震 耳 音乐 从 没 有 摇 I drive NOM be a CL Mercury brand ASSOC beat-up car shock ear music from not have turn 上 的 车 窗 里 传 出 来， up NOM car window inside pass out come <u>我</u> 竭力 表现 出 粗野的 个性 I exert perform out tough personality —<u>然而， 莫里 的 和蔼 吸引 了 我，</u> however Morrie GEN amiability draw PFV I <u>而且， 也 正 因为 他 没 有 把 我 看成 是 一 个 未 经 事故 的</u> and also exactly because he not have BA I regard as be a CL not yet experience affair NOM 孩子， 于是 我 释然 了。 kid therefore I relax CRS	146 ST→ST
2.	<u>…Often he defers to their words, footnoting his own advice</u>, even though he obviously thought the same things himself.	

It is <u>at these times</u> that I realize he is indeed a professor, not an uncle. …		
…他　　總是　　奉　　他們的　話　為　　南針，　　不時　　　加　上　自己　的　　意見　為　　註腳， 　he　　always　esteem　their　words　as　compass　occasionally　add　up　self　GEN　opinion　as　footnote		
不　　難　　看　出　他　和　這些　　　　賢哲　　　　　是　英雄　所　見　略　同。 not　difficult　look　out　he　and　these　　noble and wise persons　　be　hero　that　see　slightly　alike <u>在　　這些　　時候，　我　才　　會　　想　　到　他　不　是　我　叔叔　　　　舅舅，　　　　　而</u> at　these　moment　I　only then　will　think of　to　he　not　be　I　uncle (agnate)　　uncle (maternal)　but 是　一　個　　教授。 be　a　CL　professor	nonST→nonST
…他　经常　照搬　他们的　语录，然后　再　用　自己　的　　见解　作　注脚。 　he　often　quote　their　words　then　again　use　self　GEN　opinion　as　footnote <u>只　有　　在　这　种　　时候，　我　才　　意识　到　他　是　个　真正的　　教授，　而　不</u> only　have　at　this　kind　moment　I　only then　realize　to　he　be　CL　real　professor　but　not 是　长辈。**…** be　elder	NonST→nonST

3.	We laughed because he used to say the same thing nearly twenty years earlier. Mostly on Tuesdays. In fact, Tuesday had always been our day together. Most of my courses with Morrie were on Tuesdays, he had office hours on Tuesdays, and when I wrote my senior thesis {—which was pretty much Morrie's suggestion, right from the start—} **it was on Tuesdays that we sat together,** by his desk, or in the cafeteria, or on the steps of Pearlman Hall, going over the work.	
	我們 笑 了 起來, 因為 將近 二十 年 前,他 也 講 過 同樣的 話。 we laugh PFV/CRS arise because almost twenty year ago he also say EXP same word	
	多半 是 在 星期二。 mostly be on Tuesday 事實 上, 我們 通常 都 是 在 星期二 碰面。 fact upon we usually all be on Tuesday meet 我 上 墨瑞 的 課, 多 是 在 星期二, I attend Morrie GEN class mostly be on Tuesday 星期二 他 在 辦公室 見 學生, Tuesday he in office meet student	148

而　　當　我　寫　　大四　　論文 and　when　I　write　senior　thesis 這　　從　一　　開始　　　就　　　　　是　墨瑞　從　旁　　建議 this　from　very　beginning　　then (emphatic)　be　Morrie　from　aside　suggest 我們　也　是　星期二　碰面，或　是　在　他　書桌　旁、　或　是　在　自助餐聽、　或　是　在　帕爾曼廳 　we　also　be　Tuesday　meet　or　be　at　he　desk　side　or　be　at　cafeteria　　or　be　　at　Pearlman Hall 　的　　台階　上，討論　　論文　事宜。 ASSOC　step　on　discuss　thesis　business		nonST→R
我们　都　笑　　了，　　因为　他　二十　年　前　就　这么　说　过。 we　all　laugh　PFV/CRS　because　he　twenty　year　ago　then　so　say　EXP 大都　　在　星期二　说。 mostly　on　Tuesday　say 实际　　上，　星期二　一直　是　我们的　聚会　日。 actuality　upon　Tuesday　always　be　our　meet　day		

墨里　　　的　　课　　大　　部分　在　　星期二　　　上， Morrie　GEN　class　big　part　on　Tuesday　attend 我　写　　毕业　　论文　时 I　write　graduation　thesis　then 他　把　辅导　时间　也　　定　　在　　星期二 he　BA　consult　time　also　arrange　on　Tuesday {—从　　一　　开始　　　就　　　　是　墨里　　的　主意—} 　from　very　beginning　　then (emphatic)　be　Morrie　GEN　idea 我们　总　　是　在　星期二　坐　到　一块，　或 在　办公桌　前，　或　在　　餐厅　　里，　或 we　always　be　on　Tuesday　sit　to　together　or　at　desk　front　or　at　restaurant　inside　or 在　　皮尔曼楼　　　的　　台阶　上，讨论　论文　　发展。 at　Pearlman Hall　ASSOC　step　on　discuss　thesis　develop	nonST→R

Theme Identification:

No	English Text	Thematic Conversion
	Mandarin Translation Text in Taiwan	
	Mandarin Translation Text in China	
4.	I did what I had become best at doing:	

<table>
<tr><td colspan="2">

I <u>tended to my work</u>, even while my dying professor waited on his from lawn.

<u>I</u> am not proud of this,

but <u>that</u> is what I did.

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<tr><td>

<u>我　做　　的　　是　我　現在　　最　　拿手　　的　　　事：　　處理　自己　　的　　工作。</u>

　I　do　NOM　be　I　　now　　most　good at　NOM　thing　deal with　self　GEN　　work

　<u>就算　我　垂　　垂　　　將　　　死　的　　　老師　　在　他　家　草坪　上　等　著　我</u>，我　仍然

even if　I　hang　hang　be ready to　die　NOM　teacher　at　he　home　lawn　on　wait　DUR　I　I　still

在　　工作。

DUR　　work

<u>這　　不　是　　值得　　誇口　　的　　　事</u>，

this　not　be　worthy　boast　NOM　　thing

<u>但　我　的確　　如此　做　　了。</u>

but　I　indeed　　so　　do　PFV/CRS

</td><td>

ST→R

</td></tr>
<tr><td>

<u>我　做　了　我　最　　擅长　　的　事情。</u>

I　do　PFV　I　most　good at　NOM　thing

<u>我　仍　在　　关心　　我的　工作</u>，　尽管　　来　日　无　多　　的　老　　教授　　在　他　门

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150

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</table>

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	I still DUR care about my job even though come day not many NOM old professor at he door 前　草坪　　等　着　　我。 front　lawn　wait　DUR　I <u>我</u>　并　不　引　以为　自　豪， I　entirely　not　cite　as　self　pride <u>但　这</u>　正　是　我　所　做　的。 but　this　exactly　be　I　so　do　NOM	ST→ST
5.	<u>Now, five minutes later,</u> Morrie was hugging me, his thinning hair rubbing against my cheek. <u>I</u> had told him <u>I</u> was searching for my keys, **<u>that</u>'s what had taken me so long in the car,** <u>and I</u> squeezed him tighter,	
	<u>as if I</u> could crush my little lie.	
	<u>五　分鐘　　後</u>，　墨瑞　　已經　擁抱　著　我，他　日　漸　稀疏　的　頭髮　擦　著　我的 five　minute　after　Morrie　already　hug　DUR　I　he　day　gradually　thin　NOM　hair　rub　DUR　my 面頰。 Cheek	

我 告訴 他 I　tell　he 我　在　　找　　鑰匙， 　I　DUR　look for　key 所以 (我)　才　在　車　上　多　待　了　　幾　分鐘， 　so　　I　　then　at　car　on　more　stay　PFV　few　minute (我)　說　著　我　　更　　用力　擁　了　　擁　他， 　I　say　DUR　I　even more　exert　hug　PFV　hug　he 彷彿　(我)　這樣　就　能　壓　下　我的　小　小　謊言。 as if　I　this　then　can　push　down　my　little　little　lie	R→ST	151
五　分钟　后，　莫里　拥抱　了　我，他　稀松的　头发　擦　过　我的　脸颊。 five　minute　after　Morrie　hug　PFV　I　he　thin　hair　rub　pass　my　cheek 我 告诉　他 　I　tell　　he 刚才　我　在　　找　　钥匙，		

	just now I DUR look for key 所以 (我) 在 车 里 待 了 那么 久。 so I at car inside stay PFV so long	R→ST
	我 更 用力 地 抱住 他， I even more exert -ly(adverb) hug he	
	(我) 似乎 想 挤碎 我的 小 谎言。 I as if think crush my little lie	
6.	<u>Morrie</u> hates lawyers. <u>"What do you want to do when you get out of college?"</u> he asks. <u>I want to be a musician,</u> I say. Piano player. <u>"Wonderful,"</u> he says. <u>"But that</u>'s a hard life." Yeah. "A lot of sharks." **<u>That's what I hear.</u>** <u>"Still,"</u> he says, <u>"if you really want it,</u> then you'll make your dream happen."	152
	<u>墨瑞</u> 討厭 律師。	

Morrie hate lawyer 他　　問 :「你　　　大學　　　畢業　　後　　　想　　做　　什麼？」 he ask you university graduate after want do what 我 說， 我　想　　　當　　音樂家， I say I want be as musician 　彈　　鋼琴。 play piano		
「很　　　好，」他　說 : 　very good he say 「只是 這　　樣 日子 不　　好　　過。」 　but this kind life not good live 是　　啊。 yes RF 「會　有　　很　　多　　障礙。」 　will have very many obstacle	minorCl	153

多　　謝　　賜　　教。

many　　thank　give　teach

「不過　　呢，」他　說：

but　　Rex　　he　　say

「如果　你　真　　的　　想　　　要，　就　　會　　讓　自己　的　　夢想　實現。」

if　　you　really　NOM　think of　want　then　will　let　self　GEN　dream　realize

墨瑞　　讨厌　　律师。

Morrie　hate　　lawyer

"你　　毕业　　后　　想　　做　什么?"他　问。

you　graduate　after　think of　do　what　he　ask

我　想　　成为　音乐家，我　说。

I　want　become　musician　I　say

弹　　钢琴。

play　piano

"太　　好　　了，"他　　说，

very　good　CRS　　he　say

"但　这　是　条　很　艰难的　道路。"

but　this　be　CL　very　difficult　road

是的。

yes

"有　　许多　行家　高手。"

have　many　expert　master

我　早　　已　听　说　了。

I　early　already　hear　say　PFV

"但是，"他　说，

but　　he　say

"如果　你　真　的　这么　想，那　就　应该　让　你的　梦想　成　真。"

if　you　really　NOM　this way　think　that　then　should　let　your　dream　become　real

ST→R

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| 7. | <u>The first time I saw Morrie on "Nightline,"</u> <u>I wondered what regrets he had</u> <u>once he knew his death was imminent.</u> <u>Did he</u> lament lost friends? | |

Would he have done much differently?

Selfishly, I wondered if I were in his shoes,

would I be consumed with sad thoughts of all that I had missed?

Would I regret the secrets I had kept hidden?

When I mentioned this to Morrie, he nodded.

"It's what everyone worries about, isn't it?...

我 在 《夜線》 節目 看 到 墨瑞 時，

I at nightline programme watch to Morrie then

心 中 就 想， 他 知道 自己 死 期 將 屆 時， 心 中 可 有 什麼

heart inside then think of he know self dead date be about due then heart inside if have what

未 竟 的 遺憾？

not yet finish NOM regret

他 是 否 為 失去的 友人 悲歎？

he yes not for lost friend lament

他 是 否 希望 有些 事 能 重 頭 來 過?

he yes not hope some thing can again beginning come across

我　捫　　心　　自　問， I　search　conscience　self　ask 我　若　和　他　有　著　相同　　處境， I　if　as　he　have　DUR　same　situation 我　會　　因　　想到　我　失去的　許多　事物　　而　悲傷　嗎？ I　will　because　think of　I　lost　many　thing　then　sad　Q 我　後悔　自己　未曾　向　　人　　吐露　　一些　秘密　嗎？ I　regret　self　never　to　someone　confide　some　secret　Q 我　跟　　墨瑞　　談到　　這　件　　事，他　點　點　頭。 I　with　Morrie　talk about　this　CL　thing　he　nod　nod　head 「這　是　每個　　人　　都　會　擔心　的　　事，　不　是　嗎?··· this　be　every　person　all　will　worry　NOM　thing　not　be　Q	ST→ST	
[我]　第一次　　在　"夜线"　　节目　　　中　　　看　　到　莫理　　时， I　first time　at　night line　programme　inside　watch　to　Morrie　then 我　不禁　在　　想，　当　他　知道　死亡　已经　　邻近　时　他　会　有　　什么样的　　遗憾。		

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I can't help DUR think when he know death already closing then he will have what kind of regret

他　悲叹　逝去的　友人？

he lament dead friend

他　会　重新　改变　生活　方式？

He will anew change life style

暗地里　我　在　想，要是 我　处　在　他的　位置，

secretly I DUR think if I posit at his position

我　会　不　会　满　脑子 都 是　苦涩的　念头，抱　憾　即将　逝去的　一切？

I will not will full of head all be anguished thought hold regret oncoming past everything

[我] 抱　憾　没　有　吐露　过　的　秘密？

I hold regret not have reveal EXP NOM secret

当　我　把　这些　想法　告诉　墨里　时，他　点　点　头。

when I BA these thought tell Morrie then he nod nod head

"这　是 每个　人　都　要　担心　的，不　是　吗？…

this be every person all have to worry NOM not be Q

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ST→ST

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"You look fine,"
Koppel said when the tape began to roll.
"That's what everybody tells me,"
Morrie said.
"You sound fine."

"That's what everybody tells me."

| 8. | 當　　　攝影機　　開始　運轉，

when　video camera　begin　roll

卡柏　說 :「你　　看來　　　氣色　　不　錯。」

Koppel　say　you　look　complexion　not　bad

墨瑞　說 :

Morrie　say

「大家　　都　　這麼　　講。」

　everyone　all　this way　say

「你的　　聲音　　聽　　來　也　不　錯。」

　your　soundd　sound　come　also　not　bad

「大家　　都　　這麼　　講。」 | ST→R |

everyone　　all　　this way　　say		
"你　　气色　　不　错，" you　complexion　not　bad 带子　开始　转动　时 tape　begin　roll　then 科佩尔　说。 Koppel　say "每个人　　都　　这么　　对 我　说，" everyone　all　　this way　　to　I　say 墨里　　回答。 Morrie　answer	ST→R	
"你　说话　声音　也　不　错。" you　speak　sound　also　not　bad "每个人　也　都　　这么　　对　我　说。" everyone　also　all　　this way　　to　I　say		
9.	"It's the same for women not being thin enough, or men not being rich enough.	

It's just what our culture would have you believe. Don't believe it."		
「女人　　不　　　夠　　苗條，或　　是男人不　　　夠　　　有　　　　錢，　　　也　　　都　　是　　同樣的　　道理。 woman　not　enough　thin　　or　　be　man　not　enough　have　money　also　all　be　　same　　notion 我們的 文化　　　　要　　　你　　　這麼　　　想， our　　culture　want　you　　　this way　　think 但　　不　　要　　上當。」 but　not　want　fooled	ST→R	
"女人　　　拼命　　　想　苗条，男人　　拼命　　　想　富有，也　是　同样的　道理。 woman　desperately　want　　thin　　man　desperately　want　rich　also　be　same　　notion 這　都　是　我们的　文化　　要　你　相信　　的。 this　all　be　　our　　culture　want　you　believe　NOM 　别　　去　　相信　它。 " do not　to　believe　it	ST→ST	
His eyes widened. "Mitch, it was a most incredible feeling.		

10.

The sensation of accepting what was happening, being at peace.

I was thinking about a dream I had last week, where I was crossing a bridge into something unknown.

Being ready to move on to whatever is next."

But you didn't.

Morrie waited a moment.

He shook his head slightly.

"No, I didn't.

But I felt that I could.

Do you understand?

"**That's what we're all looking for.**

A certain peace with the idea of dying.

他的 眼睛　圓　　亮。

　his　eyes　round　bright

「米奇，

　　Mitch

那　是　種　十分　難以　置信的　感覺。

that　be　kind　very　hard to　believed　feeling

感覺　對　　當下　發生的　　事　　　坦然　　　　接受，　完全　　心平氣和。

feel　toward　currently　happening　thing　cool and composed　accept　completely　calm

我 那 時 想 著 上 星期 作 過 的 一 個 夢，

I that then think about DUR last week have EXP NOM a CL dream

夢 中 我 走 過 一 座 橋， 前往 未知的 所在。

dream inside I walk across a CL bridge toward unknown place

不 管 那 會 是 什麼，

not care about that will be what

我 都 準備 好 了 要 踏 出 那 一 步。」

I all prepare well PFV want step out that a step

可是 你 並 沒 有。

but you entirely not have

墨瑞 停 了 半响， 然後 微微 搖 頭。

Morrie stop PFV awhile then slightly shake head

「是 沒 有，

yes not have

但 我 感到 我 準備 好 了。

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but I feel I prepare well CRS

你 了解 嗎？

You understand Q

「那 就 是 我們 都 在 追尋 的， 對於 死亡 感到 平心靜氣。…」

that then (emphatic) be we all DUR look for NOM toward death feel calm and fair

他 眼睛 睁开 了。

he eyes open CRS

"米奇，

Mitch

那 是 一 种 最 不 可 思 议 的 感觉。

that be a kind most not able think of discuss NOM feeling

那] 一 种 既 无奈 又 平静的 感觉。

that a kind while undeniable and peaceful feeling

我 想到 了 上 个 星期 作 过 的 一 个 梦：

I think of PFV last CL week have EXP NOM a CL dream

我　走　过　一　坐　桥，　进　入　了　一　个　陌生的　地方。

I　walk　across　a　CL　bridge　enter　into　PFV　a　CL　strange　place

我　已　准备　好　去 任何 一　个　地方。"

I　already　prepare　well　go　any　a　CL　place

但　你　没　有　去。

but　you　not　have　go

墨里　等　了　一会儿，

Morrie　wait　PFV　awhile

他　微微　摇　了　摇　头。

he　slightly　shake　PFV　shake　head

"是的，我　没　有　去。

 yes　I　not　have　got

但 我 感觉到 我　已经　能够　去　了。

but　I　feel　I　already　be able to　go　CRS

你　能　理解　吗？

you can understand Q	
"这 就 是 我们 都 在 寻求 的： 平静地 面对 死亡。..." this then (emphatic) be we all DUR look for NOM peacefully face death	