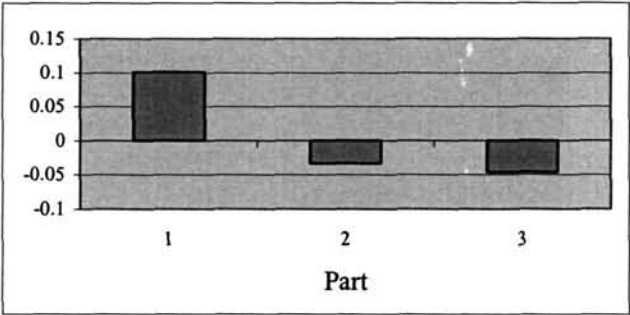
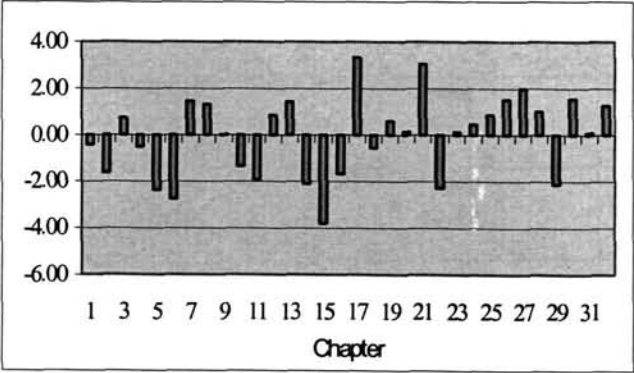


Figures 6.43: Number of interpersonal Themes of the interrogative type per clause in each part deviating from the mean (in percentage)

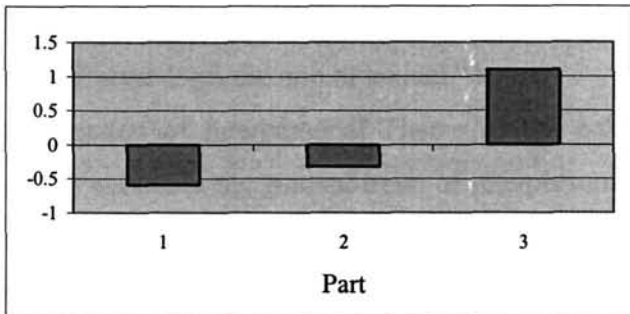


Interpersonal Themes of the interrogative type occur with a mean of 0.9% in the corpus. At the rank of part, the interrogative type shows the same trend as vocative Theme. At the rank of chapter, the trend for the interrogative type is extremely volatile throughout the book. In Part 1, it starts from a low peak in Chapter 1, reaches a trough and climbs to another peak in Chapter 7. In Part 2, it starts from a trough, climbs to its summit in Chapter 11, reaches another trough in Chapter 14, becomes very volatile in Chapters 14-19, and finally falls to another trough in Chapters 22 and 23. In Part 3, there is one dominant peak in Chapter 29.

Figures 6.44: Number of interpersonal Themes of the modal Adjunct type per clause in each chapter deviating from the mean (in percentage)



Figures 6.45: Number of interpersonal Themes of the modal Adjunct type per clause in each part deviating from the mean (in percentage)



Interpersonal Themes of the modal adjunct type occur with a mean of 5.2% per clause in the corpus. At the rank of part, the modal Adjunct type follows the same trend as vocative Theme, i.e. its occurrence increases throughout the book. At the rank of chapter, the pattern is very volatile throughout the book. The first peak occurs in Chapters 7 and 8, at the end of Part 1, the summit occurs in Chapter 17 in Part 2 and another peak in Chapter 27 in Part 3.

Table 6.21: General trends in the selection of interpersonal Themes

	Part 1 (comparatively more narrative texts)	Part 2 (comparatively more dialogic texts)	Part 3 (comparatively more lengthy expository monologic texts)
interpersonal Themes in general	trough (-0.02)	peak (0.014)	median (0.007)
interpersonal Theme of polarity type	trough (-0.60)	peak (0.67)	median (-0.46)
interpersonal Theme of vocative type	trough (-0.94)	peak (0.49)	median (0.23)
interpersonal Theme of interrogative type	peak (0.10)	median (-0.03)	trough (-0.05)
interpersonal Theme of modal Adjunct type	trough (-0.59)	average (-0.32)	peak (1.10)

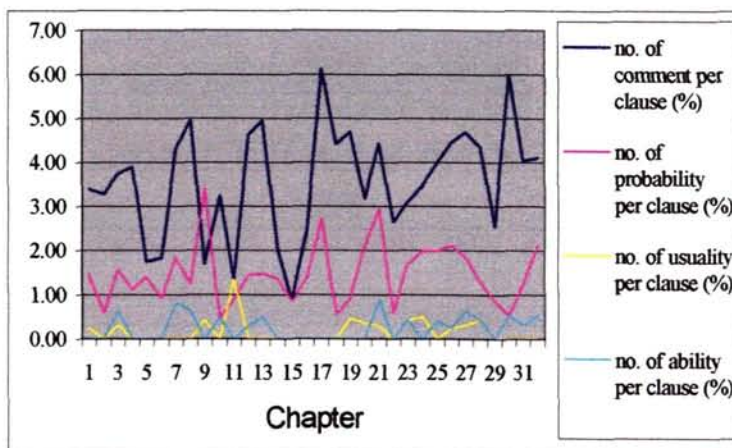
Table 6.21 summarises the general trends in the selection of interpersonal Themes in each part of the book. We can see that:

- (1) The general trend in the selection of interpersonal Themes in general (trough ^ peak ^ median) is generally different from the one of textual Theme.
- (2) The trends in the selection of interpersonal Theme of the polarity type and the vocative type generally resemble the general trend of interpersonal Theme while the trend of modal Adjunct types resembles the trend of textual Themes in general and the trend of interrogative types is totally distinct from the others. However, it should be noted that the number of interpersonal Themes of the interrogative type is too small for the generalization to be conclusive.

In summary, the data suggest that firstly, the number of interpersonal Themes in general is higher in dialogic texts than in the monologic or narrative texts. This is mainly a result of the selection of the polarity type and the vocative type. Secondly, the number of modal Adjunct as interpersonal Theme is significantly higher in lengthy expository monologic texts than in dialogic texts, which in turns is slightly higher than in narrative texts.

Interpersonal Theme of the modal adjunct type is further categorised into four subcategories, namely comment, probability, usuality and ability. The trends are shown in Figure 6.46.

Figure 6.46: Trends of the four subcategories of modal Adjunct Theme



All of them are volatile. While the trends of the interpersonal Theme of comment and probability types show a certain degree of resemblance, both the numbers of the interpersonal Theme of usuality and ability types are too small to draw any conclusion.

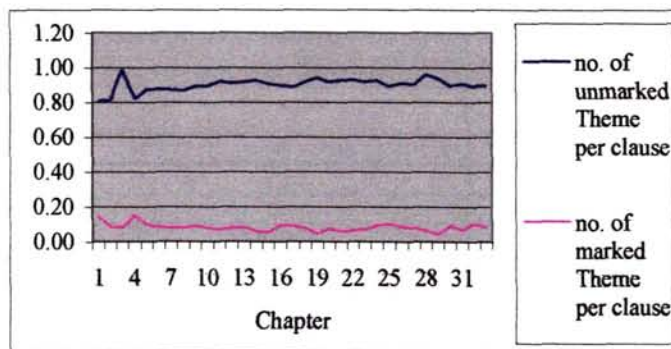
Different types of interpersonal Theme are characterised by the following properties: first, Part 1 has the smallest number of Themes per clause. Second, with the exception of interrogative Theme, the summit (chapter with the largest number per clause) lies in Part 2. Third, Part 2 tends to be most volatile. Fourth, there is always a trough at the border between Parts 2 and 3.

6.6.2.5 The selection of topical Theme

There are a total of 9920 topical Themes, a mean of 98.5% Theme per clause. The mean is not 100% because there are minor clauses in which there is no thematic structure. In addition, predicated and identified Themes are counted separately in the present study.

The primary contrast in the topical Theme is between 'unmarked' and 'marked'. Figure 6.47 shows that these options are not distributed evenly throughout the book.

Figure 6.47: Trends of unmarked and marked topical Themes



There is a mean of 9.45% marked topical Themes per clause in the corpus. In Section 6.6.1, I noted that the first Theme of the first paragraph of each text is more likely to be assigned a 'marked' status but this observation relies on three texts only. Table 6.15 tabulates the thematic selection of the first Theme of the first clause in each chapter. Each chapter of a novel usually, if not always, forms a unity by itself. This means that each chapter can be taken as a text. By examining the first Theme of the first clause of each chapter, we can test the above observation.

Table 6.22: Thematic selection of the first Theme in each chapter

chapter	unmarked	marked	Mood type	process type
1		marked: circumstance	statement	existential
2		marked: circumstance	statement	material
3		marked: circumstance	statement	material
4	unmarked		statement	material
5	unmarked		statement	material
6	unmarked		statement	verbal
7	unmarked		statement	material
8	unmarked		statement	material
sub-total	62.5%	37.5%	---	---
9		marked: circumstance	statement	ascriptive
10	unmarked		statement	material
11		marked: circumstance	statement	existential
12	unmarked		statement	material
13	unmarked		statement	material
14		marked: +Subject	imperative	verbal
15		Thematic bracketing	statement	identifying
16	unmarked		statement	material
17		marked: circumstance	statement	identifying
18	unmarked		statement	verbal
19	unmarked		statement	material
20	unmarked		statement	material
21	unmarked		statement	categorising
22	unmarked		statement	material
23	unmarked		statement	ascriptive
sub-total	66.7%	33.3%	---	---
24	unmarked		statement	material
25		marked: circumstance	statement	material
26		marked: circumstance	statement	material
27	unmarked		statement	material
28	unmarked		statement	material
29		marked: circumstance	statement	material
30	unmarked		statement	material
31		marked: circumstance	statement	existential
32	unmarked		statement	material
sub-total	55.6%	44.4%	---	---
TOTAL	62.5%	37.5%	---	---

It is clear that the first Theme of the first paragraph of each Chapter in the book is more likely to be assigned a 'marked' status (37.5%) than the first Theme of the first clause of each paragraph in the three texts (32.6%), which in turn is higher than the mean of the whole book (9%). In addition, when the first Theme of each chapter is given a 'marked' status, it is most likely to be a marked Theme of circumstance; none of them are absolute Theme or Theme of complement, not to mention Theme of process.

The next two charts show the number of marked Themes per clause in each chapter and in each part deviating from the mean.

Figure 6.48: Number of marked Themes per clause in each chapter deviating from the mean

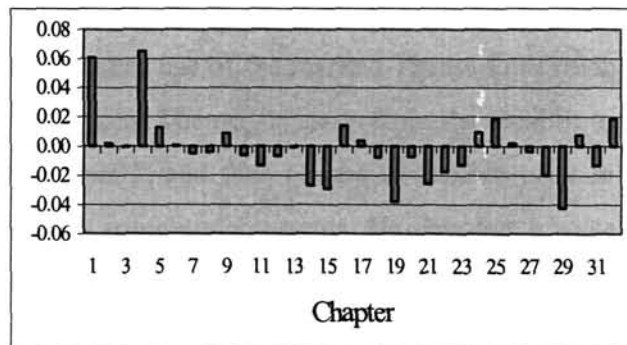
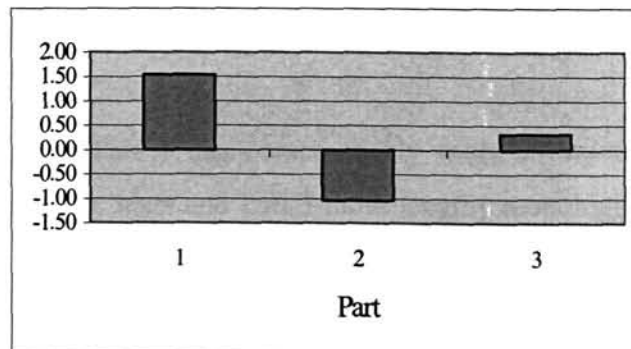


Figure 6.49: Number of marked Themes per clause in each part deviating from the mean



The data shows some very interesting tendencies, which are quite distinguishable from both textual and interpersonal Themes:

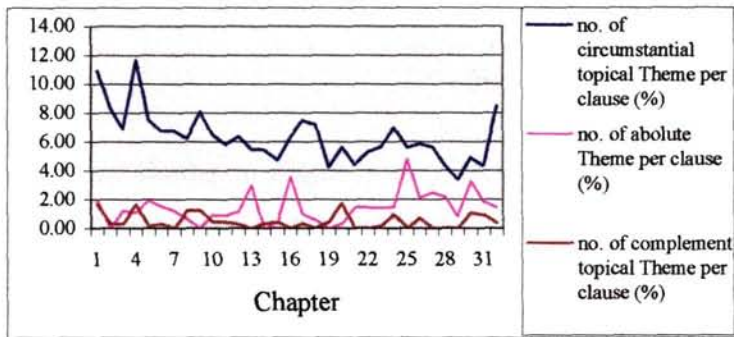
- (1) There are two peaks, instead of one, in each section and one of the two peaks usually occurs at the beginning, especially the first chapter of each part, i.e. Chapter 1 in Part 1, Chapter 9 in Part 2, and Chapters 24 and 25 in Part 3.
- (2) The second peaks in each part is always higher than the first peak.
- (3) The two peaks in Part 1 are higher than those in Part 3, which in turn are higher than those in Part 2.

In Chapter 4, I talk about three types of 'markedness', i.e. the markedness of thematicity, which is significant to the method of text development, the markedness of newsworthiness, which is closely related to interactants' expectation, and the markedness of the scope of information unit, which semantic implication is yet to be explored. Here we see how the translator makes use of the marked Theme to develop the text. In respect to the number of marked topical Theme, he starts from the summit in Part 1 of the book, declines to the trough in Part 2, and then climbs to another peak in Part 3. This is the general wave. Then there is some undercurrents. He arranges a wave in each part of the book, which starts from a peak in the first chapter of each part, falls to a trough, and then climbs to the summit which a chapter of significance. This means that the 'markedness' of thematicity seems to achieve two functions: the first one is to stage the development of the text but the second one is unclear at this stage. In respect to the staging of text development, 'marked' topical Themes are frequently used to marked the first Theme of a paragraph, the first Theme of a chapter, as well as the first chapter of a part in the book.

On the other hand, since Part 1 has comparatively more narrative texts, Part 2 has comparatively more dialogic texts and Part 3 more lengthy monologic texts, the general pattern also seems to suggest that marked topical Themes are used more in narrative, less in monologue and least in dialogue.

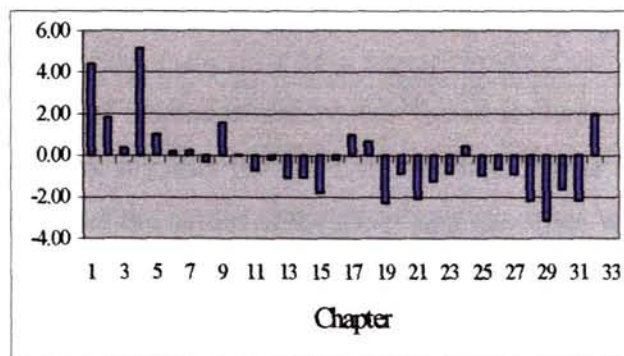
'Marked' topical Themes cover several types of topical Theme. I will examine them separately below. Figure 6.50 shows the selection of absolute Theme, circumstantial topical Theme and complement topical Theme in each chapter. The number of process topical Themes is too insignificant to be shown in the chart.

Figure 6.50: Trends of different types of marked Theme



The three types of marked Theme show different trends throughout the book. Figures 6.51 and 6.52 indicate the number of circumstantial topical Themes per clause in each chapter and in each part deviating from the mean.

Figures 6.51: Number of circumstantial marked Themes per clause in each chapter deviating from the mean



Figures 6.52: Number of circumstantial marked Themes per clause in each part deviating from the mean

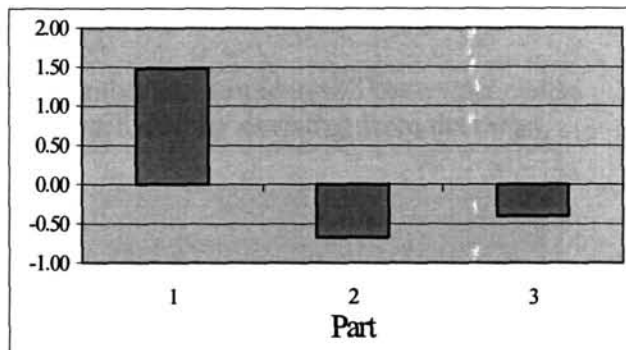


Figure 6.51 is very similar to Figure 6.48. There are two peaks in each part; the first chapter of each part is a peak; and the general trend starts from the summit in Part 1, falls to the trough in Part 2 and climbs to roughly below the mean level in Part 3. In other words, the pattern of circumstantial Theme reflects the general trend of marked topical Theme. This finding is expected because about 50 per cent of marked topical Theme are circumstances and the pattern exhibits by the marked topical Theme is thus inevitably influenced more by the circumstantial Theme more. On the other hand, unlike the general trend of marked topical Theme, the second peak of each part is not always the summit, i.e. the first peak is the summit in Part 2; and they do not occur in the same chapters, i.e. Chapters 4, 16 & 32 for the marked Theme in general but Chapters 4, 17 & 32 for the circumstantial Theme.

The fact that the first peak of circumstantial topical Theme is always located in the first chapter of each part strongly suggests that the circumstantial Theme is used as a marker of the textual development of the nature of the novel as a narrative; whereas the fact that the summit of the circumstantial topical Theme occurs in the first part of the book suggests that more circumstantial Themes are used in the narrative text (Part 1) than the expository monologic text (Part 3), and the least is the dialogic text (Part 2). But why is there always a second peak in each part of book? This question remains unanswered.

We will now examine the complement topical Theme in the corpus. There is a mean 0.45% complement topical Themes per clause in the corpus. Figures 6.53 and 6.54 show

the number of complement Themes per clause (in percentage) in each chapter and in each part deviating from the mean.

Figure 6.53: Number of complement Themes per clause in each chapter deviating from the mean

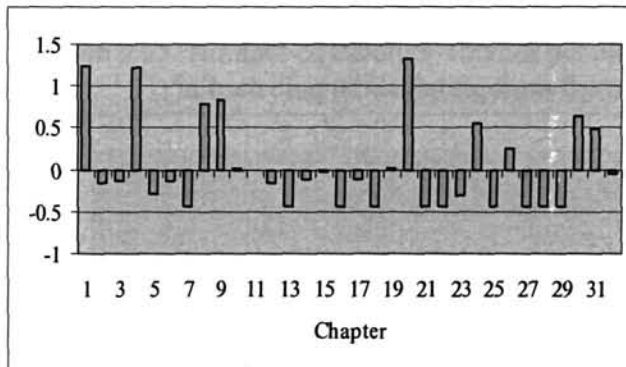


Figure 6.54: Number of complement Themes per clause in each part deviating from the mean

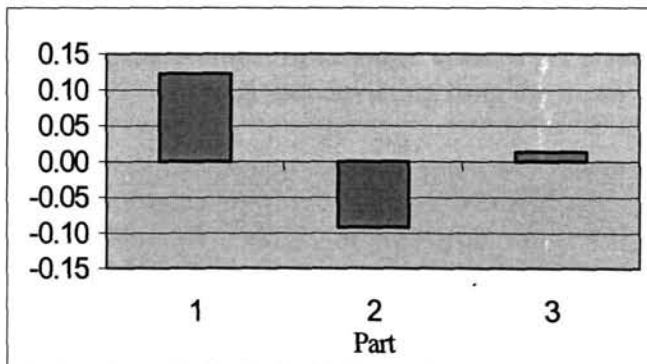


Figure 6.54 indicates that the selection of the complement Themes has the same trend as the selection of the circumstantial Theme. Both trends start from the summit in Part 1, decline to the trough in Part 2, and then increase to roughly above the mean level in Part 3. Figure 6.53 indicates further similarity. The first chapter of each part is always a peak. There is a second peak in each part, Chapter 4 in Part 1, Chapter 20 in Part 2 and Chapter 30 in Part 3. The second peak of Part 1 lies in the same chapter as in the case of circumstantial Theme. So the question – why is there always a second peak in each part of book? – becomes more interesting but as yet unanswered.

We will now examine another type of 'marked' Theme, absolute Theme, in the corpus. There is a mean of 2.42% of absolute Theme per clause in the book. Figures 6.55 and 6.56 indicate the number of themes per clause (in percentage) in each chapter and in each part deviating from the mean respectively.

Figure 6.55: Number of absolute Themes per clause in each chapter deviating from the mean

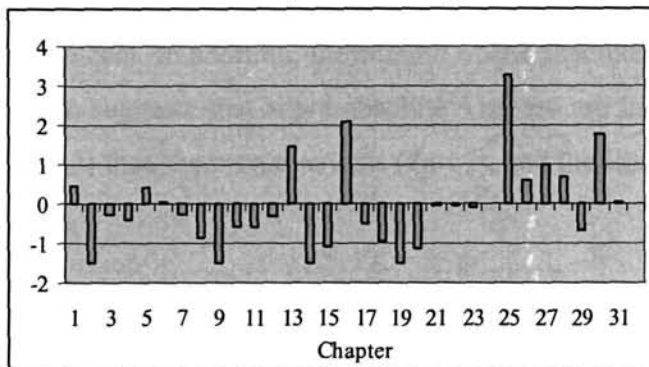


Figure 6.56: Number of absolute Themes per clause in each part deviating from the mean

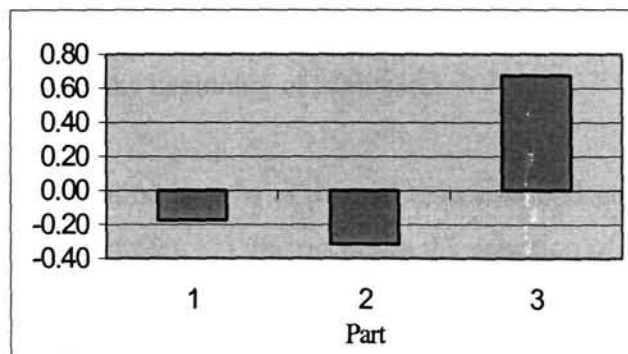


Figure 6.56 indicates that the selection of absolute Theme shows a similar, but not identical, trend to the selection of circumstantial Theme and complement Theme. It starts from slightly below the mean in Part 1, declines to the trough in Part 2, and then climbs to the summit in Part 3. In other words, all of them drop from Part 1 to the trough in Part 2 and then rises from Part 2 to Part 3. However, their summits are located in different places, i.e. Part 1 in the case of circumstantial Theme and complement Theme but Part 3 in case of the absolute Theme.

As with circumstantial and complement Themes, there were two peaks of absolute Theme in each part of the book: Chapters 1 and 5 in Part 1, Chapters 13 and 16 in Part 2, and Chapter 25 and 30 in Part 3. Unlike them, the first peak in each section is not necessarily the first chapter of that part. In addition, with the exception of Chapter 1, all the peaks of absolute Theme occur in different chapter. These observations suggest that absolute Theme and circumstantial and complement Themes serve different functions in the method of development. In addition, the summit of the absolute Theme occurs in the third part of the book suggests that more absolute Themes are used in the expository monologic texts (Part 3) than the narrative texts (Part 1), and the least is the dialogic texts (Part 2).

Based on the above observations, we can conclude that the topical Themes of circumstance and complement, but not absolute Theme, are used as staging the textual development of the text, in which they are frequently used to mark the first Theme of a paragraph, the first Theme of a chapter, as well as the first chapter of a part in the book. Still we can observe that in the selection of absolute Theme, the first peak in each part of the book also lies around the beginning of each part.

The most interesting question is: why is there always a second peak in each part? What can be observed is the fact that: (1) this occurs in the selection of circumstantial Theme, complement Theme and also absolute Theme; (2) the second peak in each part may not occur in the same chapter in each kind of selection of Theme; and (3) however, the second peak in each part in each type of selection always clusters round a certain chapter (see Table 6.18). If we examine the selection of 'marked' topical Theme in general, we can see that the second peak of each part seems to be located in chapters of significance. The second peak in Part 1 is located in Chapter 4 (A Cry in the Night), which narrates the events during the night in which the murder took place. The one in Part 2 is located in Chapter 16 (The Evidence of Colonel Arbuthnot), in which Poirot interviews Colonel Arbuthnot the second time. In the interview, Poirot asks Arbuthnot about his knowledge of Miss Debenham. In the novel, both Arbuthnot and Miss Debenham are the first group

of suspects of the murder due to something that Poirot has overheard and seen. And finally, the peak in Part 3 occurs in Chapter 32 (Poirot Propounds Two Solutions), the last chapter of the whole book, in which Poirot explains how he came up with his solutions to the murder case. So we can propose a tentative suggestion here, i.e. the second function of the 'markedness' of thematicity is to mark the significance. This means that in the selection of different 'marked' topical Themes, the second peak in each part may not coincide within the same chapter, but they cluster round a certain chapter. This helps to build up the climax so that the selection of the 'marked' topical Theme in general, the second peak marks the significant chapter in each part. This observation may only apply to a particular translator and more research is needed before it can be generalized. However, it is certainly an interesting avenue for further exploration.

We will now examine the selection of other topical Themes. There is only an average of 0.61% of predicated Theme per clause in the corpus. Figures 6.57 and 6.58 show the number of Themes per clause (in percentage) in each chapter and in each part deviating from the average.

Figure 6.57: Number of predicated Themes per clause in each chapter deviating from the mean

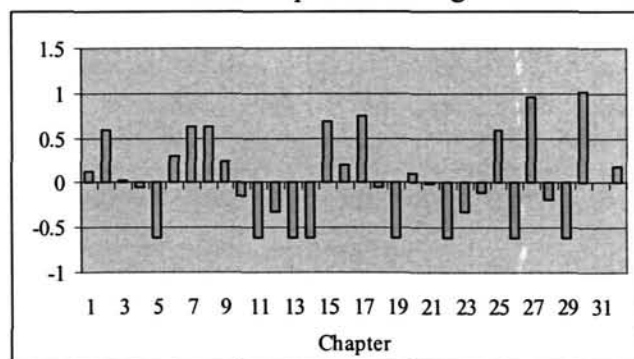


Figure 6.58: Number of predicated Themes per clause
in each part deviating from the mean

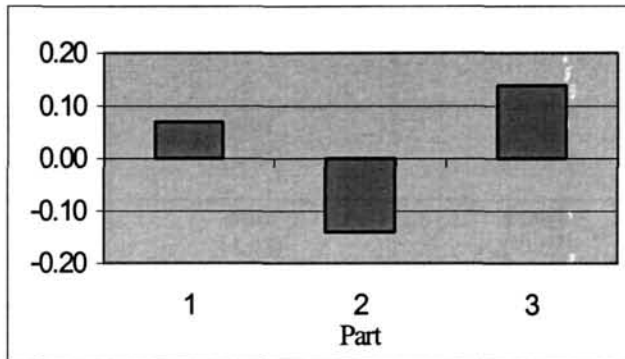


Figure 6.57 shows that the trend of the selection of predicated Theme is quite volatile, whereas Figure 6.58 indicates that the selection of the predicated Theme has the same trend as the selection of absolute Theme. Both start from around the average in Part 1, decline to the trough in Part 2, and then increase to the summit in Part 3.

There are only three instances of Theme identification and two instances of process topical Theme in the corpus, the numbers are simply too small to form any trend. The similarities and differences of the selection of circumstantial Theme, complement Theme, absolute Theme and predicated Theme are summarized in Tables 6.23 and 6.24.

Table 6.23: General trends in the selection of topical Themes

	Part 1 (comparatively more narrative texts)	Part 2 (comparatively more dialogic texts)	Part 3 (comparatively more lengthy expository monologic texts)
marked topical Theme in general	peak (1.55)	trough (-1.04)	median (0.33)
circumstantial Theme	peak (1.48)	trough (-0.67)	median (-0.40)
complement Theme	peak (0.13)	trough (-0.09)	median (0.02)
absolute Theme	median (-0.17)	trough (-0.31)	peak (0.67)
predicated Theme	median (0.07)	trough (-0.14)	peak (0.67)
Theme identification	figure too small to show any trend		
Theme of process	figure too small to show any trend		

Table 6.24: Location of peaks with respect to different types of topical Theme

	Part 1 (narrative texts)	Part 2 (dialogic texts)	Part 3 (expository monologic texts)
circumstantial Theme	Chapters 1 & 4	Chapters 9 & 17	Chapters 24 & 32
complement Theme	Chapters 1 & 4	Chapters 9 & 20	Chapters 24 & 30
absolute Theme	Chapters 1 & 5	Chapters 13 & 16	Chapters 25 & 30
predicated Theme	Chapter 2 & 7/8	Chapters 15 & 17	Chapters 27 & 30
Theme identification	figure too small to show any trend		
Theme of process	figure too small to show any trend		

The selections of circumstantial Theme and complement Theme have some further similarities. First, the first peak is always located in the first chapter of each section. Second, the second peak is usually higher than the first peak. Third, the summit of the whole book is located in Part 1. The only difference is that with the exception of Part 1, the second peak of each part is located in different chapters.

The selections of absolute Theme and predicated Theme have one further similarity, namely that the summit of the whole book is located in Part 3. The difference is that the peaks tend to be located in different chapters.

6.7 Contrastive analysis of the thematic selection in Chinese and English

In the previous section, I have explored the trends observable in the thematic selections in the Chinese translation of the English novel that is part of the corpus of this study. These trends are illustrated in Charts 6.1-30, each of which has its counter-part for the original English text (see Appendix L). Here only the result of the comparison will be discussed.

In terms of the number of Themes per clause, both the Chinese and the English data show the same trend, namely a slight increase as the book progresses. In addition, both trends show the same characteristics, namely one obvious peak in each part of the book. However, the peaks lie at different chapters, namely Chapters 7, 21 and 30 in the Chinese translation but Chapters 4, 12 and 32 in the English original.

6.7.1 The selection of textual Theme

In terms of textual Theme, both the Chinese and the English data show the same trend, namely an increase as the book progresses, with even the rate of increase being similar. The Chinese data starts from 0.03 textual Theme per clause below the mean in Part 1, increases to 0.02 below the mean in Part 2, and reaches 0.05 above the mean in Part 2. The English data starts from 0.04 below the mean in Part 1, increases to 0.002 above the mean in Part 2, and reaches 0.045 in Part 3.

In addition, there is one peak in each part of the novel in both the Chinese translation and the English original. But the peaks are located in different chapters. In the Chinese translation, the three peaks are located in Chapters 7, 21 and 32, whereas in the English original, they are located in Chapters 4, 12 and also 32.

In Table 7.8, the trends and the location of the peaks of continuative and conjunctive Themes in both languages are compared. The trends are formed by comparing the average number of Themes per clause in each part of the novel. The chapter with the largest

average number of Themes is taken as the peak in each part. The bold parts and chapters indicate the similarities between the two languages, and the non-bold ones that they are different from one another.

Table 6.25: Contrasting the trends of textual Theme selection in Chinese and English

	Chinese translation	English original
CONTINUATIVE THEME		
trend	Trough ^ summit ^ average	Trough ^ summit ^ average
location of peaks: Part 1	Chapter 4	Chapter 5
Part 2	Chapter 11	Chapter 12
Part 3	Chapter 31	Chapter 31
CONJUNCTIVE THEME		
trend	Average ^ trough ^ summit	Trough ^ average ^ summit
location of peaks: Part 1	Chapter 7	Chapter 8
Part 2	Chapter 21	Chapter 12
Part 3	Chapter 32	Chapter 32

In respect of the continuative Theme the Chinese and the English data show the same trend, namely trough ^ summit ^ average. In addition, the peak of Part 3 is located in the same chapter in both languages. In respect of the conjunctive Theme the Chinese and the English data, in contrast, show different trends, despite the fact that both trends reach their summit at the end. As in the case of the continuative Theme, the peak of Part 3 is located in the same chapters in both languages.

When the delicacy of analysis is increased, the difference between the two languages becomes more pronounced. In terms of the selection of the three sub-categories of conjunctive Theme, the Chinese data show not only a very similar trend for both the Theme of extension and the Theme of enhancement but also that they are realized by a very similar number of occurrences in each chapter. In contrast, the English data show very different trends. In addition, the number of enhancement Themes is much larger than the number of extension Themes.

6.7.2 The selection of interpersonal Theme

In terms of interpersonal Theme both languages show an identical trend in that the selection of interpersonal Theme starts from a trough in Part 1, reaches a summit in Part 2, and then declines to around the average in Part 3. But the range of fluctuation in the English original is larger than in the Chinese translation. The trough in the English text is 0.03 below the average, compared with 0.02 in the Chinese text. The summit in the English text is 0.023 above the average, compared with 0.014 in the Chinese text. In the Chinese text the three peaks are located in Chapters 11, 17 and 27, and in the English text they are located in Chapters 11, 19 and 29.

In Table 6.26, the trend and the location of the peaks of different interpersonal Theme types in both languages are compared. Except for the polarity Theme, all the trends are volatile. The trends shown in Table 6.26 indicate the average number of Themes per clause in each part of the text. Since the trends are volatile, two chapters, instead of one, with the largest average number of Theme are taken as the peaks in each section. The bold parts and chapters indicate that these are similar between the two languages, and the non-bolded ones that they are different from one another.

The two languages show the same trend for the selection of polarity Theme only. In addition, the peaks for Part 1 and one of the two peaks in Part 3 are located at the same chapters. For the other interpersonal Theme types, the Chinese and the English data indicate different trends and the peaks are likely to lie at different chapters.

Table 6.26: Contrasting the trends of interpersonal Theme in Chinese and English

	Chinese translation	English original
POLARITY THEME		
trend	trough ^ summit ^ average	trough ^ summit ^ average
location of peaks: Part 1	Chapters 1 & 6	Chapters 1 & 2/6
Part 2	Chapters 11 & 19	Chapters 13 & 16
Part 3	Chapters 27 & 28/31	Chapters 25 & 27
VOCATIVE THEME		
trend	trough ^ average ^ summit	trough ^ summit ^ average
location of peaks: Part 1	Chapters 3 & 6	Chapters 4 & 5
Part 2	Chapters 9 & 11	Chapters 9 & 22
Part 3	Chapters 28 & 30	Chapters 27 & 30
INTERROGATIVE THEME		
trend	trough ^ summit ^ average	average ^ trough ^ summit
location of peaks: Part 1	Chapters 1 & 6	Chapters 4 & 7
Part 2	Chapters 11 & 12	Chapters 19 & 21
Part 3	Chapters 24 & 29	Chapters 25 & 29
MODAL ADJUNCT THEME		
trend	trough ^ average ^ summit	summit ^ trough ^ average
location of peaks: Part 1	Chapters 3 & 8	Chapters 1 & 2
Part 2	Chapters 17 & 20	Chapters 12 & 19
Part 3	Chapters 26 & 27	Chapters 26 & 32

6.7.3 The selection of topical Theme

The trend and the location of the peaks of different topical Theme types in the Chinese data and the English data are compared in Table 6.27.

Table 6.27: Contrasting the trends of topical Theme in Chinese and English

	Chinese translation	English original
MARKED THEME		
trend	summit ^ trough ^ average	summit ^ trough ^ average
location of peaks: Part 1	Chapters 1 & 4	Chapters 1 & 5
Part 2	Chapters 9 & 16	Chapters 9 & 20
Part 3	Chapters 25 & 32	Chapters 24 & 25
THEME OF CIRCUMSTANCE		
trend	summit ^ trough ^ average	summit ^ trough ^ average
location of peaks: Part 1	Chapters 1 & 4	Chapters 1 & 3
Part 2	Chapters 9 & 17	Chapters 10 & 14
Part 3	Chapters 24 & 32	Chapters 30 & 32
THEME OF COMPLEMENT		
trend	summit ^ trough ^ average	summit ^ average ^ trough
location of peaks: Part 1	Chapters 1 & 4	Chapters 1 & 4
Part 2	Chapters 9 & 20	Chapters 9 & 19
Part 3	Chapters 24 & 30	Chapters 27 & 30
ABSOLUTE THEME		
trend	average ^ trough ^ summit	trough ^ average ^ summit
location of peaks: Part 1	Chapters 1 & 5	Chapters 1 & 8
Part 2	Chapters 13 & 16	Chapters 20 & 21
Part 3	Chapters 25 & 30	Chapters 25 & 28
PREDICATED THEME		
trend	average ^ trough ^ summit	trough ^ average ^ summit
location of peaks: Part 1	Chapters 2 & 7/8	Chapters 1 & 8
Part 2	Chapters 15 & 17	Chapters 16 & 18
Part 3	Chapters 27 & 30	Chapters 24 & 30

The data allow us to make some interesting observations:

- (1) Comparing the choice of Theme within either Chinese or English, we find that both languages show that the general trend for marked Theme is identical with the one for the circumstantial Theme. Similarly, the trend for absolute Theme is also identical with the one for predicated Theme.
- (2) Contrasting the Chinese with the English data, both the trends of marked Theme in general and the Theme of circumstance in particular are the same. In contrast, the trends

of Theme of complement, absolute Theme, and predicate Theme are different. However, the summit of each Theme type always lies in the same section.

(3) Concerning the location of the peaks, the data suggests that in Chinese, the first peak of the Theme of circumstance and also the Theme of complement are always located in the first chapter of each part of the book. In English the same pattern is exhibited in the selection of the overall 'marked' Theme but not in any particular types of 'marked' Theme.

(4) The peaks of the Theme of complement are more likely to be located in the same chapters of the book in the two languages than the peaks of the other Theme types.

6.8 Conclusion

In this chapter, the central focus is the issue of connexity of texts in Chinese. Connexity of texts embodies at least three issues:

- (1) connexity of information, i.e. textual continuity, which concerns the ways in which information items are identified, tracked and developed in a text, which is closely associated with the concept of cohesion;
- (2) connexity of message, i.e. textual relations, which concerns the logico-semantic relationship between messages in a text, which is closely associated with the concept of coherence; and
- (3) connexity of text, i.e. textual development, which concerns the development of messages into a text, which concerns two separate but closely related issues: thematic progression and thematic selection.

In any cohesive text, an information chunk is either 'presented', i.e. non-recoverable from the context, or 'presumed', i.e. recoverable from the context; 'generic' or 'specific'; and 'comparison' or 'non-comparison'. When it is 'presumed', the source of information is either the 'context of culture' or the 'context of situation', 'verbal' or 'non-verbal', 'preceding' or 'following', within the group' or 'beyond the group'. Unless the information item is first-mentioned, it always stands in a certain relation with the preceding item in a given chain. The relation can be one of 'co-referentiality', 'co-extension' or 'co-classification'. All these options are formulated systemically in the

semantic system of TEXTUAL CONTINUITY, which is realised grammatically by cohesive devices represented in the system of COHESIVE DEVICE.

In any coherent text a message always stands in a certain relation to other messages, especially to those preceding it. It may expand another message by 'elaboration', i.e. by specifying, exemplifying or restating it; by 'extension', i.e. by adding some new information, giving an exception or offering an alternative to it; or by 'enhancement', i.e. by embellishing it, qualifying it with some circumstantial feature, comparing its way of accomplishment, or providing the cause or condition for it to accomplish. This can be projected as an idea or a locution. The above relationship can be a 'covert' or an 'overt' one; in the latter the relation is stated explicitly by a conjunction which can be either 'thematized' or 'non-thematized'. All these options are formulated systemically in the semantic system of TEXTUAL RELATIONS, which is realised grammatically by the system of CONJUNCTION.

For the development of messages into a text, I focus on two issues, namely thematic progression and thematic selection. I have observed that there are six patterns of thematic progression. The three major ones are 'linear', 'iteration' and 'derived Themes', whereas the three minor ones are 'super-Rheme', 'combined Theme' and 'entire T-R structure'. A particular text type may lend itself to a particular pattern, or a particular combination of patterns. Generally speaking, we can observe in the corpus that:

- (1) the narrative text employs comparatively more minor thematic progression methods and the greatest diversity of progression methods to develop the text;
- (2) the dialogic text depends substantially on Theme iteration; and
- (3) the expository monologic text depends on the three basic progression methods.

In addition, each paragraph is developed predominantly by a certain major type of thematic progression method. Which type is deployed depends on what the paragraph sets out to do.

As for the selection of Theme, some findings are particularly interesting, especially the one concerning the selection of 'marked' topical Theme. The 'markedness' of thematicity seems to have two functions, namely staging the development of the text and marking the most significant part in the text. First of all, the analysis strongly suggests that circumstance and complement Themes, but not absolute Theme, are used to stage the textual development of the text, in which they are frequently used to mark the first Theme of a paragraph and a chapter respectively, as well as the first chapter of a part in the book. Secondly, the selection of 'marked' topical Theme as a whole helps to build up the climax so that the second peak marks the significant chapter in each part of the book. This pattern is unlikely to be a coincidence. The only question is whether it is the translator's idiosyncratic style or a general trend in a translation of an English detective novel. More research is needed to generalise the above findings. However, the pattern certainly indicates the importance of the selection of 'marked' Theme as a strategy in textual development.

In addition, there is no doubt that the translator selects the number of Themes in the book in a motivated manner and different types of Themes in a principled way. In general, the selection of Theme in each part of the book indicates a different pattern. The findings suggest that:

- (1) the number of Themes per clause increases slightly throughout the book;
- (2) in general, the greatest number of textual Themes per clause is found in lengthy expository monologic texts, interpersonal Themes in dialogic texts, and marked Themes in narrative texts;
- (3) regarding specific Theme types, the greatest number of conjunctive Themes, interpersonal modal Adjunct Themes, absolute Themes and predicated Themes per clause occur in monologic texts;
- (4) the greatest number of interpersonal polarity and vocative Themes respectively and of textual continuative Themes per clause occur in dialogic texts;
- (5) the greatest number of marked topical Themes of circumstance and complement respectively per clause occur in narrative texts.

In addition, on the one hand, most of the subcategories of a general Theme type, i.e. textual Theme, interpersonal Theme and topical Theme, display some common patterns. On the other hand, there are three exceptions: first, textual continuative Themes display a trend similar to interpersonal Themes; second, modal Adjunct type of interpersonal Themes display a trend resembling that of textual Themes; and third, absolute Themes and predicated Themes display a trend similar to conjunctive Themes.

Finally, I have compared the trends in the selection of Theme in the Chinese translation with those in the English original. The similarities and differences are believed to have profound implications in the evaluation of a translation in terms of its 'equivalence' to the overall textual development of the original text. To the best of my knowledge, analysing the thematic selection of the whole novel has not been done in any previous study. The result is interesting and it points to some avenues which worth to be explored in my future research.

Chapter 7

Conclusion

In this final section, I will recapitulate what I have done in the preceding chapters, discuss the limitations of this study, and outline some avenues for future research.

7.1 Recapitulation of the study

This thesis is a study of the clause grammar of Chinese from a systemic functional perspective. Using data from the Chinese translation of an English novel, I have explored the non-arbitrary relationship between the semantic and grammatical system networks of the three modes of meaning by taking an inductive, top-down approach. I have shown how the semantic system of FIGURE is realized by the grammatical system of TRANSITIVITY in the ideational clause grammar (Chapter 2); how SPEECH FUNCTION is realized by MOOD in the interpersonal clause grammar (Chapter 3); and how TEXTUAL PROMINENCE and TEXTUAL STATUS are realized by THEME and INFORMATION in the textual clause grammar (Chapter 4).

This thesis is also a study of discourse, an attempt to extend the clause grammar towards discourse semantics. Throughout the thesis, text is studied as an unfolding process. The sub-system of TURN has been expanded through an examination of the ways in which different types of conversation are developed (Chapter 3). In addition, the system of VOICE, which helps to control the flow of information, has been constructed (Chapter 5). Finally, the issue of textual connexity has been explored (Chapter 6). The semantic system of TEXTUAL CONTINUITY, which is significant to text cohesion, is realized by the system of COHESIVE DEVICE. TEXTUAL RELATION, which is closely related to text coherence, is encoded in CONJUNCTION. Finally, TEXTUAL DEVELOPMENT, which is concerned with the ways that texts unfold, is encoded in THEME. TEXTUAL DEVELOPMENT involves two simultaneous systems: THEMATIC PROGRESSION and THEMATIC SELECTION. THEMATIC PROGRESSION locates where the information of the

Theme comes from, while THEMATIC SELECTION reveals the method in which the text is developed.

In addition, this thesis is a contrastive study of two languages, Chinese and English. The system networks of TRANSITIVITY, MOOD, THEME and VOICE in Chinese and in English have been compared from three angles: from around, from above and from below. Approaching the comparison from around, the study focuses on the options available in the systems of the two languages; approaching from above, the study focuses on the meaning that the options convey; and approaching from below, the study focuses on the syntactic structural differences of the options. In addition, the number of occurrences and relative frequencies of the various options in the above systems have also been compared.

The comparison is believed to be helpful in translation as well as in language teaching. The differences 'from around' indicate the differences in the 'potential' of the two languages, revealing the choices available to a translator in his quest to achieve a translation 'equivalence'. The differences 'from above' show the differences in the 'meaning' that a particular option may have in the two languages, reminding the translator to adopt a strategy which will avoid any additional meaning or to compensate for any meaning missing in the translation. The differences 'from below' reveal the structural differences in the clause, cautioning the translator against any supposed 'naturalness' of his/her translation. The differences in relative frequency reflect the differences in "conditioned probabilities", which are the first step to understand the differences in "register variation", providing a general guideline to the stylistic and pragmatic aspects that a translator has to take into account in the translation process. These four kinds of difference are applied to the three modes of meaning, namely ideational, interpersonal and textual. Thus, in addition to the textual equivalence mentioned by Baker (1992), we can also talk about interpersonal equivalence and ideational equivalence (cf. Matthiessen in press).

Finally, the systems of THEMATIC SELECTION in the Chinese translation and the English original have been compared. The selection of Theme, clause by clause, illustrates the

development of the text. The differences shown reveal the differences in the method of text development between the source and target texts. This difference, together with other differences that are not discussed in the thesis, such as differences in thematic progression, textual continuity and so on, suggests that we can also talk about an equivalence of 'texture'. Combining these various notions of equivalence with the study of register, I believe this is an important step towards a more comprehensive theory of the concept of equivalence in translation.

7.2 Limitations of the study

Due to the nature of the data and the perspective this study took on text, the study is subject to at least two limitations. The first limitation is concerned with the extent of the generalization and the second with the scope of the study.

First, the data-base utilized in this study is an English-language novel and its Chinese translation. Though different types of text are found in the novel, such as narrative and expository texts, dialogue and monologue, casual and task-oriented texts, the generalization is still limited to the register of the novel. I do not claim that the system networks developed in the study represent the whole 'potential' of Chinese. Certainly more research into other registers is needed before a claim about the Chinese language as a whole could be made. Similarly, the relative frequencies of occurrence of various systemic choices reveal something about this particular register (novel) and, to a certain extent, about this particular author (writing in English) and this particular translator (translating from English into Chinese). Also more research is needed into the works of other authors and translators. However, the system networks presented here represent, at least, a substantial part of the whole 'potential'. In addition, the trends and patterns of the employment of various resources available in the language suggest that they are important strategies for textual development.

Second, in this thesis I study language as a process, i.e. a process of unfolding text. The unfolding pattern depends on the speaker's choices. My aim is therefore to construct system networks which represent the potential of a language in which options are

available for the speaker to choose. However, a language can also be studied as a product. The overall structure of a text may be represented in different ways, for instance, as in Mann, Matthiessen and Thompson's (1992) rhetorical structure approach¹⁷ and in Martin's (1983) reticulum of logical structure. These two approaches to text – text as a process and text as a product – complement each other and enhance our understanding of the nature of language. However, due to limitations of space, I cannot take up the second approach in this thesis.

7.3 Avenues for further exploration

Using the same data-base as in this study, there are at least two broad avenues worth exploring. In the thesis I have attempted to extend the study of clause grammar to the study of discourse semantics. The domain of textual clause grammar naturally lends itself into discourse semantics. What has been done in Chapters 5 and 6 can be considered as a first step towards this goal. On the other hand, the domain of interpersonal clause grammar has long been an area for development into discourse semantics. In Chapter 3, the system of TURN was developed to greater delicacy. What has not been done is similar work in the domain of ideational clause grammar. I believe that the ideational clause grammar can be expanded towards discourse semantics as well. Such an expansion would go not only beyond the logical metafunction but also beyond the experiential metafunction. Based on the discussion of the system of FIGURE in Chapter 2, we could study of the sequence of figures realised by the clause complex, and then extend the analysis from the clause and clause complex into the text. In this way we would get a rank scale: figure – sequence of figures – event line. Gleason's (1968) model of semologic structure may be a good point of departure.

The main concern of this research has been the system networks of the three metafunctions at both the semantic and lexicogrammatical strata. Building on the notion of stratification, a further exploration would be to move upward into the stratum of context; Hasan's (1979, 1983) generic structure is such a representation of context.

¹⁷ It should be noted that RST can also be used to represent the ongoing expansion of text as it unfolds.

Building on the notion of rank, further exploration could also move downward to the rank of group and word. Such work would be a particularly exciting area in Chinese.

With an additional data-base, at least two broad avenues would be worth exploring. The first avenue would be to compare the findings of this study with an analysis of an original Chinese novel of similar nature. The second avenue would be to conduct similar research in different registers.

While this list is not meant to be exhaustive, every further step would lead us to a better understanding of the language studied as well as of its grammatics. Unless we grasp the complexity of a language, the pursuit of general statements may lead to an oversimplification, and a distortion of facts.

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