Chapter 1
Introduction

1.1 Introduction

Humans are communicative beings and often use tools (technologies) to communicate. These tools used to communicate have specific features that can affect how a message is embodied. This begs the questions, "What are these features and how do they represent area of contrast in communication?" There are many possible angles to approach this question such as a philosophical level, anthropological level, or linguistics level. In this thesis, I seek to explore, on a linguistic discourse-level, areas of contrast which occur between three different types of media. This is done by an analysis of a message as it is transferred from written source, to radio script, to live oral performance.

In this study, three versions (written, aural, and oral-performance) of four stories from the Gospel of Mark were analyzed. This analysis focused on areas of contrast in participant reference, particle use and distribution, time reference, conjunction, and salience scheme band percentage and distribution. To do this each of the versions were marked in such a way as to allow for areas of overlap and contrast to be clearly seen and applied to the analysis.

The following chapters describe the contrast and overlap of material in a story as it is adapted and transferred from written source, to radio script, to oral-performance. Chapter 1 gives an overview of the scope of the research, need for the study, research questions and hypotheses, corpus overview, and language overview. Chapter 2 provides the theoretical and methodological foundations and considerations for this study. Chapter 3 proposes a methodology for producing and analyzing the corpus of this study. Chapter 4 illustrates the procedure on one story in the corpus in order to discover initial patterns and trends, which guides the analysis of the entire corpus in the following chapter. Chapter 5 analyzes the patterns discovered in chapter 4 throughout the rest of the corpus. Chapter 6 summarizes the findings of this study, evaluates the procedure, and proposes areas of further research.

1.2 Objective

The objective of this study is to analyze areas of contrast in translated Mandarin Chinese narrative texts in written, aural, and oral-performance media. In order to allow for this analysis, an oral-drafting method was used for producing and documenting aural and oral translations of each text. The analysis focuses on identifying and isolating contrastive features of translated texts in written, aural, and orally-performed media. The analysis also categorizes and begins to analyze contrastive discourse features as they specifically relate to oral-performance.

1.3 Scope of the thesis research

The scope of this study is primarily to discover and analyze areas of contrast in translated Mandarin Chinese narrative texts in different media. The corpus is limited to four narrative sections of the Gospel of Mark [Mark 2:1-12, 5:1-20; 21-43, 9:14-30] in three contrastive media: Written, aural radio script, and oral-performance. The source of the written text is the widely accepted Chinese Union Translation. The texts of the aural and orally-performed media are transcriptions of aural translations and oral performances produced for the sake of this study.

Features of discourse analysis were used to explore the data and suggest interpretations of what is found in the data. Given that this thesis analyzes a small corpus, there are undoubtedly alternative methods of analysis that are likely to provide valuable insights. This thesis is not an exhaustive analysis of the data. Instead, it focuses primarily on the orally-performed medium (live oral-performance) and seeks to understand features that uniquely occur in the live performance. Although the other media, i.e. written source and radio script (aural translation), are consulted and contrasted, the orally-performed medium remains the primary focus. The orally-performed stories were delivered live in front of an audience of native speakers. It is hoped that the preliminary exploration of this study could lead to an analysis of a larger corpus.

1.4 Need for this study

This thesis seeks to approach the multifaceted mechanics of translation, and tease out some areas of contrast between translations of non-native texts into three contrastive media: written, aural, and oral-performance. In order to accomplish this, a working methodology is used to produce a corpus of translated 'texts' which seeks to be faithful to the nature of each of the three media. Although some have

undertaken research in the area of textuality and the contrastive features of written and oral discourse, there remains much to be learned when this contrast is parsed out along the three-fold line of written, aural and orally-performed modes of communication on the same texts.

Mandarin Chinese has been selected as the language used for several reasons. First, although it is a widely spoken world language, there is still a need for more discourse analysis study. In addition to this, Mandarin Chinese has a very rich linguistic and cultural context, which adds to its uniqueness in both written and spoken forms. Also, despite being a language with perhaps 5,000 years of history, the language has gone through language-wide standardization in only the last 100 years (Norman 1988:245-265). Historical events and technological advances of the recent decades make Mandarin an appropriate and fascinating study for the effect of medium on message from the perspective of translation and discourse studies. At the time of this study, no other work was known to the author that looked at Chinese discourse features and medium in this three fold way (written, aural, and oral).

1.5 Research question and hypothesis

In this thesis a working methodology is used to produce a text-corpus. This text-corpus is explored and analyzed in order to answer to following research questions and related hypotheses.

1.5.1 Research question

The questions guiding the research in this thesis are the following:

- How will the translations of a text change as it is revised from a written source, and made into a radio script and then performed live in front of an audience?

- Will the changes be uniform or represent any discernable patterns?

- Which mode will be longest in length when measured by syllabic units?

- How will participant reference differ between the modes?

- Will the live performance have any unique features in contrast with the other two modes?

These questions lead directly in to the hypotheses in the next section.

1.5.2 Hypotheses

In relation to the questions outlined in 1.5.1, the following hypotheses have been proposed based on initial impressions of the data.

The method used to create the aural and oral-performance translations will produce texts, which will have the following features:

1. The overall length of each of the three versions (written, aural and oral), as measured by syllables will vary in length; the written version will have the shortest length, the oral-performance version will have the longest length, the aural version's length will be somewhere in between the written and oral-performance versions. The oral-performance version will be the longest, in part because of the presence of more explicit participant reference, particle usage, time reference, conjunctions, and audience interaction through Teller Intrusion.

2. The aural and oral-performance versions will have a higher frequency of explicit participant reference than the written version. The aural and oral-performance versions will use pronouns and noun phrases more than the written version. The written version will use more zero anaphora than the aural and oral-performance versions.

3. There will be particles in the orally-performed version, which will be contrastive with both the aural and written versions, with the most contrast being with the written version. Particles will be present in all three media, but the written version will have them only in direct speech, while the aural and oral versions, especially the oral version, will have them outside of direct speech. The particles outside of direct speech in the orally-performed version will serve in some of the following functions; mainline story-line marker, mark sections of the story such as shift in time, background information, and teller intrusion with the purpose of audience engagement.

4. The orally-performed version's use of time reference and conjunctions will be contrastive with the written and aural versions. This will be due to the live and audio characteristic of the orally-performed version, which will mark time, progression, sequentiality, and conjunction more explicitly than the written version.

5. There will be context-dependent interaction with the audience in the oral-performance, which will be unique to the oral-performance and in contrast to both the written and aural versions. The presence of the immediate audience in the oral-performance will cause the teller to interact with the audience in order to draw from or help build a mutual cognitive environment.

1.6 Limitations of this study

As stated earlier, the focus of the research in this thesis is to discover and analyze areas of contrast in translated Mandarin Chinese narrative texts in different media. Thus this study does not intend to claim that its analysis is exhaustive nor definitive

but instead selected and preliminarily suggestive. A major goal of this study is to lay out a framework which can be applied in the future for the sake of analyzing contrasting features in translation through different media: written, aural, and orally performed. It does not intend to be a discourse study of native texts, but instead deals with translated texts. This study is also based on a small corpus of data, much of which was specifically produced for the purpose of this study. The written version is limited to the Chinese Union Bible. The aural and orally-performed versions represent the translation work of a single translator, not a translation team. Also, this study deals with a corpus which originates with a written version, which was then adapted into an aural translation, which was then used as the basis for an oral-performance. Thus this corpus represents an 'oralization' of a written text. This is important to keep in mind, as a future study which started with an oral performance, and then worked towards an aural-representation and finally a written translation, may present data which may overlap and/or contrast with that found in this study.

1.7 Corpus overview

In this study a corpus of four stories was used. Each story had three versions, two of which were produced for this study (aural and oral-performance) and one (written) which existed prior to this study. A summary of the entire text corpus is as follows:

Table 1 Corpus statistical overview:

		Written	Aural	Oral-Performance	Total
Syllable Count:					
	Text 1	315	371	431	1117
	Text 2	506	418	507	1431
	Text 3	592	681	817	2090
	Text 4	452	565	620	1711
	TOTAL	**1865**	**2035**	**2375**	**6275**
Word Count:					
	Text 1	222	282	329	833
	Text 2	290	298	330	927
	Text 3	356	416	507	772
	Text 4	295	344	404	1043
	TOTAL	**1163**	**1340**	**1570**	**4073**
Clause Count					
	Text 1	39	42	48	N/A
	Text 2	67	55	61	N/A
	Text 3	76	70	84	N/A
	Text 4	64	66	71	N/A
	Total	**247**	**234**	**264**	
Ratio words/clause					
	Text 1	5.6	6.7	7.0	N/A
	Text 2	4.1	5.8	5.4	N/A
	Text 3	4.7	6.1	6.3	N/A
	Text 4	4.6	5.1	5.5	N/A
	Corpus Average	**4.6**	**5.8**	**6.0**	

The chart above showed an overview of the corpus-data used in this thesis. Before in-depth analysis of the corpus, this chart was used to validate that there was sufficient precursory contrast between the three media on the several levels, which warranted further exploration, and analysis. Syllable count was used as the starting point of contrast exploration, as it represents the most basic level of meaning in the Chinese language as represented by their monosyllabic character based orthography. In addition there were areas of contrast between the three versions, which can only be see at a syllable level.

The first area where contrast was discovered was on the syllable level. The syllable count of the written version is the shortest (1865), the aural version is the second in length (2035, 9% longer than the written version), and the oral is the longest (2375, 27% longer than the written).

The second level where contrast was examined was the word-level. The word count was based on the word boundaries created by a native speaker. When length was counted by word count, the incremental increase from written to aural to oral

remained, however there was an increase in the relative percentage increase against the written version (written = 1163; aural = 1340, 15% longer than the written text, oral = 1570, 35% longer than the written text).

The third level of examination was clause-level. In relation to clause count, the increment from written to aural to oral did not persist. In relation to clause count, the aural version was the shortest (234 clauses), followed by the written version (248 clauses), then the oral version (264 clauses).

The fourth level of examination was word-to-clause ratio. The word-to-clause ratio was the shortest in the written version (4.6 words per clause), followed by the aural version (5.8 words per clause), with the oral version being the longest (6.0 words per clause). The oral version's word to clause ratio was by only 3% higher than the aural version. However, in comparison to the written version, both the aural and oral version had a high percentage increase: the aural version had a 26% increase in word to clause ratio against the written version, and the oral version had a 30% increase. The chart above highlights some of the statistical differences between the versions, which the analysis section will explore in more detail.

1.8 Language overview

Mandarin Chinese is the language of this study. It is from the Sino-Tibetan family of languages. Approximately a billion people worldwide speak mandarin Chinese (Lewis 2009). The written corpus' source language font utilized in this study is the modern Chinese simplified character system, standardized and used in the People's Republic of China. In addition to the character-based orthography, the official Romanization system for Mandarin Chinese called Pinyin was used for the sake of analysis and discussion. This study utilizes the standard form of Pinyin throughout, presenting it next to the source text Chinese character.

1.8.1 Chinese character representation in roman script

The section below shows how the Standard Mandarin Chinese Pinyin Romanization system relates to the International Phonetic Alphabet (IPA).

1.8.1.1 Chinese consonants

There are 22 consonants and two semivowels in Chinese. They are represented below in figures 1 and 2.

	Plosive Unaspirated/ aspirated	Affricate Unaspirated/ aspirated	Fricative	Nasal	Lateral	Voiced continuant
bilabial	b[p]/p[p']			m[m]		
Labio-dental			f[f]			
Alveolar	d[t]/t[t']			n[n]	l[l]	
Alveolar-dental		z[ts]/c[ts']	s[s]			
Retroflex		zh[tʂ]/ch[tʂʰ]	sh[ʂ]			r[ɹ]
Palatal		j[tɕ][/q[tɕʰ]	x[ɕ]			
Velar	g[k]/k[k']		h[x]	ng[ŋ]		

Figure 1 Pinyin consonant chart
(adapted from Yip 2007:21)

In figure 1 above, IPA appeared inside the brackets; outside the brackets the Chinese Pinyin equivalent was represented. Of the 22 consonants, all except *ng[ŋ]* can occur in the syllable initial position. The consonant *ng[ŋ]* only occurs in the syllable final position. Nasals are the only consonant in the syllable final position.

The two semi-vowels (approximants) are presented below in table 2.

	Semivowel
Palatal	y[j]
Velar	w[w]

Figure 2 Semi-vowel chart
(adapted from Li and Thompson 1981:7)

The two semivowels featured in the chart above, only occur in syllable initial positions.

1.8.1.2
Chinese vowels

Standard Mandarin Chinese has six simple vowels or monophthongs (i, y, a, u, ɤ, o, ə). When the vowels *e, o, a,* occur in nasal or diphthongic combinations they create seven variant vowels (adapted from Yip 2007:22). Thus Standard Mandarin Chinese has a total of thirteen total phonetic vowels, which are featured below in figure 2, in which the standard vowels are seen in bold.

	Front	Central	Back
high	i [i] /[1] y [v]		u [u]
mid-high	e		ɤ [e] / o [o]
		ə	
mid-low	ɛ		ʌ [ua]/ ɔ [uo]
low	a	A [a]	ɑ

Figure 3 Pinyin vowel chart
(adapted from Yip 2007:23)

The vowels above combine to make twelve diphthongs and four triphthongs.

Mandarin Chinese's vowels are complex and influenced by their environment. In the figure below, the correspondence between IPA and Pinyin vowels are shown.

IPA vowel symbols	Pinyin symbols	Context
[A]		all
[a]	a	all
[ɛ]		between [i]/[y] and [n]
[o]	o	all
[u]		between [ng] and after [a]
[ʌ]		all
[e]	e	before [i]
[ɛ]		after [i] or [y[
[ə]		Before [h] or [ng]
[ə]	er	all
[e]	--	after [cu]
[ə]	--	after [cu]
[i]	i	with any initial except zero
[u]	u	with any initial except zero
[y]		after ---
[y]	v	after [n] and [l]
[y]	yu	after zero initial
[y]	y	after zero initial not in isolation
[i]	yi	in isolation

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1 In figure 2 the slashes indicates the distinction between 'spread/rounded' shaping of the lips.

IPA vowel symbols	Pinyin symbols	Context
[u]	w	after zero initial but not in isolation
[u]	wu	in isolation

Figure 4 Correspondence between IPA and Pinyin vowels
(adapted from Li and Thompson 1981:7)

The figure above shows the various environments in which Chinese vowels occur. Pinyin has simplified the representation of several variant vowels into a single phonemic representation.

1.8.1.3 Chinese tones

Mandarin Chinese has four standard tones: 55, 35, 214, and 51. There is a fifth 'non-tone' that sometimes occurs in the second half of disyllabic words. Either tone mark or tone number can represent these four tones in Pinyin. In this study, tone numbers was be used after each corresponding syllable. The tone value for each number is: 1 = 55, 2 = 35, 3 = 214, 4 = 51 and zero number represents non-tone.

1.8.1.4 Chinese syllable structure

Chinese is often referred to as a monosyllabic language, but this not completely true. Each character in Chinese represents a single syllable, which can be (C)V(C)T[2] but in modern Chinese there 16 possible disyllabic combinations with a structure of (C)V(C)T(C)V(C)(T)[3] (Yip 2007:33). There are also 62 trisyllabic combinations, however it is debated whether these represent words or rather set phrases (Yip 2007:33). There are polysyllabic words in Chinese but these are restricted to full names, transliterated names or key terms, or compound words, which are usually interpreted as set phrases.

Words in Chinese can sometimes have both a literary monosyllabic form and an oral disyllabic form. Some examples are the words 但／但是 *dan4/dan4shi4* 'but' 后/以后 *hou4/yi3hou4* 'after'. Thus in this study, the base of analysis will first be syllable usage, and secondarily word usage. This is because there are nuances that are present in the data that can only be seen through the lens of syllabic breaks, instead of word breaks.

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[2] These are the four possible combinations of (C)V(C) : 1) V, 2) CV, 3) VC, and 4) CVC. The final consonant is limited to either *n* or *ng*.
[3] The zero tone is limited to the 2nd syllable in disyllabic words.