

Chapter 2

Literature review and theoretical synthesis

2.1 Introduction

The literature review is organized in two major sections. The first section is the theoretical background and philosophical foundation of this study. This section integrates information from areas of communication theory and media theory, applying these theories to the working method used to produce the corpus of this thesis. The goal is to explore how the interplay between message, medium and audience may explain the contrasts discovered and analyzed in this study. The second section covers the framework and theories which are utilized and adapted in the overall linguistic analysis and discourse features of narratives texts in three contrastive media

2.2 Theoretical background and philosophical foundation

In this section, the connection between meaning and medium is introduced and explored. Next, the method used to produce the medium specific translations used in this study is presented. Finally, this section ends with an application and synthesis of all of the above in the specific media and audience in focus in this study. Each medium is introduced along with the implications of the above theories and literature, with an emphasis of the characteristic mechanics of the medium of writing. Through this, the underlying rationale for the hypotheses of this study is explained. This understanding contributes to identifying the further implications of this study in the field of translation.

2.2.1 Medium and Message

A medium is the functionally distinct dimension through which a message is transmitted (Crystal 2008:300). In this study it is defined specifically as the means, or channel, by which a translation is communicated. In communication a message is transferred from sender to receiver/s through the means of a medium (or channel). A medium can be human, as in human speech, or a technology, as in written letters or radio. Marshall McLuhan claimed “The Medium is the Message” (McLuhan

1964:1). This phrase encompasses a key axiom in the overall theory of media and its role in communication. McLuhan's work has been foundational in most of modern day communication theory and media studies. In his work *Understanding media: The extensions of man* (1964), McLuhan states that there is an intrinsic connection between medium and message, so much so that "...in operation and practical fact, the medium is the message" (McLuhan 1964:1). He then qualifies this by stating "[t]his is merely to say that personal and social consequences of any medium—that is, of any extension of ourselves— result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology" (McLuhan 1964: 7). McLuhan understands technological media as extensions of ourselves. These technologies extend specific and desired operations of us as humans. However, with each extension of man there is a certain isolation and intensification that happens. Isolation, in that a technology is qualitatively different from the human it extends, and thus can only extend a certain isolated portion of the one it extends. Intensification, in that a technology focuses on a certain extension of man and pushes that extension beyond the realm of what is humanly possible, and essentially puts that area of extension into overdrive (McLuhan 1964:64).

An example of how the medium shapes the message is the megaphone⁴. The megaphone extends a person's voice beyond a limited space that one's natural voice can carry (i.e. intensification). However, this extension only extends the voice of the person, and not their physical presence or any other feature of the non-technological presentation of the same 'message' such as how the speaker is posed, his or her facial expressions and such (i.e. isolation). The intensification of this medium intensifies the voice of a person, but in this intensification there is the 'blowback' of a weakening of all other features of the communication other than this new intensified feature (i.e. isolation and intensification). Once a technology is introduced, it is possible for it to then continue to intensify and isolate.

For example, a politician may first use a megaphone to address a crowd of supporters he knows who have gathered to hear him speak about something they all care about. However, later the politician may continue to use this technology in more and more intensified ways, such as preparing speeches to be recorded and blasted from the backs of trucks that are driven through towns to un-expecting bystanders who have no idea who the politician is and do not want to hear what he wants to say. In such a case the 'message' that may contain 'words' about how the

⁴ This example of a megaphone is original to the author of this thesis, but follows McLuhan's proposed theory of how medium is the message (McLuhan 1964:7-20).

politician cares about the well being of the citizens, becomes merely an annoying 'noise', which is communicating more of a 'lack of care' for the citizens than anything else. Thus the 'message' that originally may have been one of concern and sincerity has become one of disregard and insincerity.

In addition to this social implication of how the message is received, it could also be argued the transfer of a 'message' from a live event to a recorded megaphone can also alter the contents of the message. This could lead to the editing out of specific examples, which would resonate with a particular audience, and resorting to more generic examples for an even wider audience. This process becomes all the more isolated and intensified when it extends into the writing down of a message for mass distribution in which the audience loses the actual audible voice and tone of the original speaker, and in some cases, the actual speaker all together, in the cases where a speech writer ends up writing the 'speech/message' in place of the politician him or herself. As can be seen by this short example, the technological medium of even a megaphone can take over the message to the point where, the medium truly is the message.

McLuhan focused much of his research on the social implications of the medium being the message. However, more recently there have been some that have, implicitly and/or explicitly, begun to examine the medium's effect on message from a linguistic perspective including its implications for translation. Julian Sundersingh (2001) explored specific features and dynamics audio-based translations in Tamilnadu, India. Robin Green (2007) explored general dynamics of media-based translations in a wider context. Both Green and Sundersingh noted that media-based translations contrasts with written translations. This thesis does not address the social implications of how the translated texts are received when they are communicated in different media. However, it does document areas of contrast between the different media versions on a linguistic level.

2.2.2 Medium-minded translation method

Translation is the process and result of transferring a text from the source language into the target language (Bussmann 1996:1222). In this process of transferring a text from one language to another there is a change in the surface form of how the message is encoded. When dealing with transmitting information through one medium to another, there also occurs a change in form. This change, not only of words but also the media through which the words are communicated, is explored in

this section. This section examines the history of oral translation and how it applies to the working method used to produce the aural and oral versions of a written source text.

2.2.2.1 Culy's method of 'Oral drafting' and 'Top-down translation'

The origin of much of what is being done in the field of oral Bible translation has its roots in a relatively new Bible translation process called oral drafting. Martin Culy in his article *Top-down method of translation* (Culy 1995:28-51) proposed a method of Bible translation drafting that works from the top-down. That is to say, instead of working from the bottom up, on a word-by-word level, a translator starts at 'the top' with the big picture of the passage being translated.

In Culy's method a facilitator coaches an indigenous translator through the drafting process. Scripture portions are selected (usually no longer than 15-20 verses). Then the translator is given (in written or in oral form) the background information to the story, as well as explanations of any new or key terms and concepts.⁵ Once the translator has familiarized him or herself with the world of the passage, the translator then reads the passage in a language (other than the target language) in which he is proficient. If possible three separate versions of the same story are used. Also, when possible, the three versions that the translator reads will have been translated or modified to make clear any possible exegetical issues, such as proper translations of subjective and objective genitives in Greek. Next the translator internalizes the passage⁶, and he then is asked comprehension questions to make sure he understands the content of the story. After the translator (and facilitator) feels ready to move to the next step, the translator will then record himself telling the passage out loud from memory, either to themselves or to a fellow speaker of the language. This oral telling allows many of the translation issues to be worked out subconsciously by the translator; things such as collocation and participant reference will often come out much closer to the receptor language's natural speech patterns

⁵ Specific key terms can be dealt with prior to, and separate from, the drafting step in the translation process. However, they can also be introduced and dealt with preliminarily during the drafting process. This is up to the discretion of the facilitator and managing consultant.

⁶ 'Internalizes' is used here instead of 'memorizes'. Internalization is contrastive to memorization, in that it seeks to learn and retain the content and details of the stories, but allows for personal (but accurate) rearticulating of story, instead of merely memorizing by rote. Thus the internalization process included a level of familiarity with the story, where all the details were accessible to the crafter, though maybe not in the exact 'form' as the source/s.

than if the passage was merely translated word-for-word and had these features later added and styled into the text.

The cognitive foundation of Culy's theory can be seen as an application of Jim Cummins' work in bilingual educations and his theory of BICS (Basic Interpersonal Communicative Skills) and CALP (Cognitive Academic Language Proficiency). BICS are the Basic Interpersonal Communicative Skills needed to interact efficiently with people on a daily basis. . It is essentially social language (Cummins 2000b:339). CALP is the Cognitive Academic Language Proficiency needed to be able to interact in an academic learning environment through, listening, speaking, reading and writing. CALP are skills acquired in school, and include language skills, but also require cognitive skills such as comparing, classifying, synthesizing and evaluating (Cummins 2000b:342). Cummins' research found that information is not stored in the mind in separate language specific locations. Instead, it is stored in such a way that it is not dependent on a specific language to articulate it. Thus, if a person cultivates both BICS and CALP in an L1 and L2, the knowledge and information learned through one language can be retrieved and articulated in the other language. This is why bilingual students can study French History in French, and then discuss and write about it using English, without having to relearn the information in English. Cummin's work shows that a person may retrieve information cross-linguistically, but does not store it that way. Cummin's work concludes that information storage must be language neutral. It is this neutral storage and cross-linguistic retrieval of information that allows 'Top down translation' to work.

2.2.2.2 OneStory adaptation of Culy's method in a completely oral application

Culy's method of oral drafting has been modified by the OneStory partnership. OneStory is a partnership among several non-profit organizations founded to help provide oral Bible story sets to Bibleless peoples⁷ (Lovejoy 2005:116). These oral Bible sets select a Biblical redemptive theme that relates to the specific worldview of the target audience, and selects 15-60 stories, which are episodic in nature (between 1-5 minutes each), but when combined create one cohesive story, which shows the Biblical narrative leading to Christ in a culturally accessible way. This partnership

⁷ 'Bibleless' is here defined not solely as those peoples who do not have the Bible translated into their language, but also as those people for whom the Bible is not yet translated into a medium which allows them to access, interact, and understand the meaning of the 'text'.

does not intend to replace written translation, but to augment and supplement the process to provide a form of Scripture sooner and in an accessible medium for oral communicators. One of the end products of each OneStory project is a complete set of high quality recordings containing a set of 15-60 Bible stories in the receptor language. However, despite the production of these audio recordings, the preferred and prescribed method of sharing these stories is through person-to-person/s oral-performance from memory.

OneStory utilizes Culy's top-down oral drafting method but modified it by making it completely oral. Instead of a translator reading the texts and reading the background, they are given everything orally by a facilitator, who acts as the bridge from the literate source for the translator.

2.2.2.3 Julian Sundersingh's 'Towards a media-based translation'

Other organizations and individuals have utilized Culy's method of oral drafting, or one similar to it. Julian Sundersingh (2001), in his PhD dissertation at Fuller Theological Seminary, *Towards a media-based translation: Communicating Biblical Scriptures to non-literates in rural Tamilnadu, India*, explores the issues of translation through technological delivery systems. He states: "Scripture translations prepared for an audio presentation will need to be not only meaning-based but also media-based" (2001:iv). In his work, he examines many issues with translation work among non-literates in India and proposes a form of translation which uses audio recordings and other media-based technologies as a medium for translating and communicating the Bible. He claims: "The world of audio has its own rules and we need to play audio by its rules and not by the print-based rules" (Sundersingh 2001:95).

2.2.2.4 Robin Green's oral strategy

Sundersingh (2001) sought to lay the groundwork for media-based translation in a specific context in India. Robin Green (2007) in her thesis, *An orality strategy: Translating the Bible for oral communicators*, built on Sundersingh (2001) and proposed an oral strategy for translation work among oral communicators. Her thesis concluded with the idea that an audio recording of the Bible, if translated specifically for the audio context, could serve as a long lasting source of Scripture in

a community. In this she attempts to show how media-based audio translation can be 'Scripture' to oral peoples.

2.2.2.5 James Maxey's oral-performance of Scripture

Both Sundersingh and Green have proposed invaluable insights into media-based translation. However, both of them focused primarily on media based oral communication, in the form of audio recordings utilizing audible technologies. This undoubtedly is within the realm of the world of orality. However, some have taken it further and focused on live oral-performance of Scripture. James Maxey has written a two-part article about this topic called 'Performance Criticism and Its Implications for Bible Translation- Part I and II' (2009b). He also wrote a dissertation on this subject, *Bible translation as contextualization: The role of oral-performance in New Testament and African contexts* (2007), which was later published under the title, 'From Orality to Orality: A New Paradigm for Contextual Translation of the Bible' (2009a). In all of these books and articles, Maxey has drawn from the field of Performance Criticism in the field of Biblical Studies, and applied it to the communication of Scripture in an African context.

Biblical Performance Criticism (BPC) is the study of Biblical materials in the context of oral/scribal cultures through personal and corporate performance (Rhoads 2006a:2). It is a relatively new field of Biblical Studies which draws from and synthesizes a wide variety of different fields.⁸ BPC analyzes the Biblical text through the areas of performance event, performer, audience, context, and text (Rhoads 2006a:3). It analyzes these areas in part by studying oral discourse features of the original text in light of ancient oral rhetoric guides. However, BPC has also utilized live oral-performance of Scripture from memory as part of the exegetical process. Practitioners of BPC claim that unique insights into a 'text' can be gained through performance because it forces areas of interpretation and exegesis not required in other fields of Biblical Studies, such as interpreting facial expressions, posture, and tone of voice of different characters in Biblical narratives. Also, it is believed by BPC practitioners that the reaction of the audience to different parts of the story helps the practitioner to discover new exegetical insights, as well as possible authorial intent. Some predominant authors and pioneers in this field are David Rhoads

⁸ Biblical Performance Criticism draws from the following fields of study: Historical Criticism, Narrative Criticism, Form and Genre Criticism, Reader-Response Criticism, Rhetorical Criticism, Textual Criticism, Orality Criticism, Speech Act Theory, Social-Science Criticism, Linguistic Criticism, The Art of Translation, Ideological Criticism, Theater Studies, and Oral Interpretation Studies.

(2006a & b) and Ernst Wendland (1993). Rhoads and Wendland's works are recommended essential reading for further exploration of this emerging field.

2.2.2.6 Synthesis for this study

The translation method of this study synthesizes Culy's "Top-down" method as well as OneStory's method of oral drafting. However, the method used to produce the aural and oral corpus of this study is unique in the area of its consistent utilization of non-literate visual sources in the form of pictures and self-created storyboards in the translation process. Green observed that it takes about five retellings of a story in the translation process by the translator (listening to each recording before making the next) until the story starts to solidify and take the form of true oral composition (Green 2007:43).

Both Sundersingh (2001) and Green (2007) help in defining 'Aural Translation' (AT) and contrasting it with 'Live Oral-Performance' (LOP), vis-à-vis Maxey and OneStory. This distinction is important to note, as both are within the world of orality, but both have distinct characteristics, which need to be taken seriously. Aural Translation (AT) is defined as translation which is intended to be transmitted solely through an audio medium. AT is done for the sake of audio-media-based distribution and is often recorded in a studio, separate from an immediate audience, and has a form of repetitious production, as it was told several times before the final product was produced. Live Oral-performance (LOP) is defined as a form of translation which is performed from memory in front of a live audience without the immediate use of technology. A person who performs a story through LOP may have learned the story in two ways: 1) via a technological medium, such as an AT (as in this study), or 2) through purely human communication (as is the case when a person learns a story from one person's telling and later performs it from memory to a new or different audience)⁹. AT and LOP are both forms of oral communication. They are distinct and are investigated separately in an attempt to explore how they contrast on a linguistic level, especially when a text is transferred from the written source, to the aural (radio) script (AT), and finally into a live oral-performance (LOP).

⁹ In this study the teller utilized the AT as technological medium in the preparation for the LOP. This was done in order to preserve specific variables in this study, such as same speaker of AT and LOP, as well as maintaining the direct connection of text transfer from written source, to aural version, to LOP.

2.3 Application and synthesis of three-way medium distinction

In the following section the nature of the media employed for this study is explored with special attention to their Chinese context.

2.3.1 Definition and nature of written communication

What follows seeks to be an extensive, yet not comprehensive, look at the nature of writing and how it relates to the inquiry of this study. To understand the nature of writing, it must first be understood that writing itself is a technology, which according to McLuhan it is an 'extension of man'. Through writing, a person extends communication to a state that is unachievable by natural means. However, in writing a person only extends a part of himself or herself in the form of printed text, while isolating the rest of a communication event. Thus the result is merely the extension of the phonological and syntactical features of language reduced to visual representation. The fact that writing utilizes a technology that is not itself 'a person' means there is a qualitative distinction between that which is written and that which it seeks to represent, which is that of human language (Ong 1985:306). Leonard Bloomfield asserts that "writing is not language, but merely a way of recording language by means of visible marks" (1933: 21). Likewise, Walter Ong comments, "...to say that language is writing is, at best, uninformed" (1985: 296). Writing is a form of human communication that interacts with language in a unique way.

Despite the apparent weakness of writing to capture the fullness of language, it nonetheless does with language that which language cannot do on its own. Writing has allowed language to be preserved in the form of a text that can outlive the author and is not bound to a single time-space communication exchange. Writing allows for what is written to be repeated and copied in a static state, allowing for an unchanging 'text'.

Writing's impact is multifaceted. It not only affects how language is written down, but also affects how language is learned and consequently spoken. Ong comments that in contrast to natural oral speech, writing is completely artificial, even going on to say that, "There is no way to write 'naturally'. Oral Speech is fully natural to human beings in the sense that every human being in every culture who is not physiologically or psychologically impaired learns to talk" (Ong 1985: 301). He also states that it is natural for humans to utilize and develop technologies, of which writing is one example. He then noted the paradox that while writing is artificial,

“artificiality is natural to human beings” (Ong 1985: 302). In the same place, Ong also notes that writing is not innate to language and that most cultures of the world never did, or have yet to, reduce their language to writing. Thus language can lead to writing, but does not require it. However, once a language utilizes writing, it is difficult for that language to remain unaffected by the advent of writing (Ong 1985:296).

The implications of writing are far wider than the merely reducing phonemes and syntax to visual representations. Writing, because it is not a “natural” process for humans, thus requires development, teaching and learning. These three processes have significant repercussions. First, language that is reduced to writing must be reduced to some sort of a set of visual representations, either in the form of an alphabet (consonants and vowels, or syllabic) or a set of ideograms. However the writing of language is not merely confined to orthography development. It also requires a degree of standardization of the language, which in a world of linguistic diversity means a selection and development of a single dialect or a combination of several dialects to create a single ‘norm’ or standard in order to create a unified phonetic representation, which then becomes the ‘written language’. This process creates what Ong calls a ‘grapholect’, which is “a completely different order of magnitude and effectiveness from the dialects that remain oral” (1986: 311). This grapholect is a linguistic projection of standardized ‘norms’ for a language, even if these ‘norms’ do not exist completely in any one dialect. It is this ‘grapholect’ that is then taught and learned by those who are ‘educated’ in their language.

Once language has been reduced to writing, it (writing) must be taught and subsequently learned by those who wish to use it. Ong proposed that ‘writing is a technology that restructures thought’ (1982:6). Some have criticized Ong in this, stating that it is mainly education and not literacy itself that restructures thoughts and information processing in the educated mind. However, asking to distinguish between literacy and education is very much like trying to decipher the preeminence between a chicken and an egg. In the modern context literacy and education (whether formal or informal) are inextricably linked.

It must also be kept in mind that literacy requires both time and resources. For any person who wants to utilize the technology of writing must, to a certain degree, have the time and money to do so. Time to master the technology, which in many places comes at the expense of monetary gain, or at least potential monetary gain that could have been earned during the time one spends studying. In addition to this

there are the expenses of teachers, primers, books, stationary, and more. Writing is a luxury that not all cultures or all those within a culture can afford to acquire. This has many social implications. In some places the “natural” (non-technologically influenced) oral evolution of a language has progressed among the poor and/or uneducated, while those who have become literate have learned a ‘grapholect’. This has caused their languages to evolve on different trajectories, often creating diglossia (Ong 1985:311). At times this divide between the languages of the educated and uneducated remained vast, and other times the wider availability of education to the masses allowed for ‘low’-languages to be elevated to the state of ‘grapholect’ (replacing a higher grapholect), yet in their rise to the status of grapholect they are subject to the same standardization and homogenization that a grapholect requires. Thus while closing in the gap between “high” and “low” variety of language, there still remains, and will always be, a distinction between written forms and spoken norms (Ong 1985:311). Green (2007) states that even when a people from completely oral society begins to write their language down, they seem to immediately create a form in which they feel that language should be written which is often quite different than how they want to language to ‘sound’ like when heard aloud¹⁰.

Beyond the specific social and political evolution that has occurred in a culture due to writing, there still remain certain macro features of writing, which have significant implications. As McLuhan notes, technology intensifies and isolates. This is true of the technology of writing. Ong writes, “One of the most generalizable effects of writing is separation. Separation is also one of the most telling effects of writing ... Writing is diaeretic. It divides and distances, and it divides and distances all sorts of things in all sort of ways” (Ong 1985:306).

To understand the full extent to which writing ‘separates’, the characteristic of oral language needs to be stated. Oral communication contains not only verbal communication, but also non-verbal communication. Non-verbal communication is “All non-linguistic phenomena in inter-human communication processes which are studied in psychology (or psychiatry), sociology, ethnology, and linguistics (to the extent that spoken language can only be fully understood and described by considering nonlinguistic communication)” (Bussmann 1996:809). Paralinguistics is sometimes used to refer to all types of non-verbal communication. Paralinguistics “deals with the investigation of phonetic signals of non-verbal character (i.e. signals

¹⁰ Green (2007) does not state whether those involved in this observation were literate in another language

that cannot be linguistically segmented) as well as with their communicative functions” (Bussmann 1996: 857). The study of non-verbal communication and paralinguistics aspects of communication explores vocal, but non-verbal, features such as tone and volume of voice (such breathing, whispering, crying, and coughing) as well as non-vocal non-verbal actions such as movement of the speaker (use of space during communication, hand gestures, posture, and facial expressions). These features are some of the aspects of communication that are separated from a live communication event when it is reduced to writing. Wallace Chafe (1994) comments on this feature of speaking. He writes, “Speaking allows maximum exploitation of prosody—the pitches, prominences, pauses, and changes in tempo and voice quality that greatly enriches spoken expression” (1994:43).

In writing there is a separation of phonetics and syntax from certain audible features, such as the tone and pace of communication event. Some of this can be deduced via context, but remains at best ambiguous and is merely a reconstruction and interpretation of the intended communication. This ambiguity extends even further as writing separates quality of voice as well as intonation and stress. All carry with them meaning components, which are not always born well by other textual features. Given this weakness of writing, often writers will have to ‘say’ things in certain ways to bridge the contextual gap left by the lack of audio context. This undoubtedly effects how things are written verses how they can be expressed through a medium that has an audio component. At the very least, this can be seen in the creation and use of punctuation in some languages which seeks to compensate for the lack of tone and pace that is lost in the written medium.

However, auditory absence is not the only separation that occurs. There is also a type of separation that happens visually. When language is reduced to writing, there is a separation of the teller from the audience. A “text” becomes the point of contact and not a living person. Plato’s Socrates commented on this when he wrote, “ ‘smile when you say that’; how do you smile in writing? You attribute to letters a fortune that they cannot possess” (Olson 1994:91). This quotation points out that writing does not have the ability to express visual aspects of communication that may be available in other media, namely life performance. We can see the desire to bridge this gap between the visual and textual in the use of emoticons;¹¹ however, these emoticons are far from perfect representations of the visual component of speech, and have yet to make it into the proper grapholect. Emoticons thus have been born

¹¹ Emoticons are textual representations of emotions using common keyboard based characters. Such as: :) =smile (happy), :(=frown (sad), ;) = wink (playful), :P =tongue sticking out (joking).

and continue to live on the periphery of 'textuality'¹² used in mainly hyper-text or digital text modes.

Written communication does not easily lend itself to expression, movement, and use of space in the same way as live communication. Often when writing is used to direct real life communication and embodiment of a message or story, additions to the 'text' need to be made. A script for a movie or play which makes use of a 'stage cue', such as "[enter stage left]" has made some additions to the normal writing practice, which attempts to compensate for the lack of expression, movement, and use of space inherent in the nature of writing. However, stage cues are primarily limited to the specific genre of scripts, and still require a human body to implement the specific cue in order for true embodiment of the writing to take place in space time. Stage cues remain bound to the limitations of writing, and point to, but don't actually embody expressions and movement in space. Thus, typical writing which confines itself to merely verbal representations of language lacks components of the meaning in a communication event that is conveyed non-verbally. The separation of written language from audio features is merely one of the many ways in which writing separates the reader from the author or teller.

Another way writing separates the reader from the author or teller is by separating the author from a specific audience and context in which the information is presented (Ong 1985: 308). Chafe (1994) calls this the difference of "situatedness versus desituatedness", explaining 'situatedness' is language use is connected with participants who share the same space and time (Chafe 1994:44). This 'situatedness' again undoubtedly has an effect on how an audience understands communication but also how an author or teller communicates. The characteristics of an audience are an important factor in how a writer forms and shapes his or her communication. Is the communicator an insider or an outsider in relation to the audience with whom he or she is speaking? Does the author/teller share experiences and values with the audience? Is there a shared language and worldview between the audience and the author/teller? All of these questions are important, and when the answers to these questions are known, the answers affect how communication is composed. Most composition will utilize and draw upon the shared cognitive environment between

¹² Textuality is defined in this study as a summary of features of communication which are written in nature and utilize texts, in contrast to oral communication which is focuses on spoken language.

the author and the audience, when this information is available. When an audience is unknown, due to size or absence of prior relationship, an author does not have as much of a detailed mutual cognitive environment, and thus has to shape his or her communication in such a way so as to appeal to the lowest common denominator. The answers to the questions above will have a specific effect on how communication is structured by the speaker.

Writing's intensification is directly linked with its separation and isolation (Ong 1985:306). Once something is separated and isolated, it can then be developed and studied in new ways. Two of Chafe's (1994) contrastive features between speaking and writing speak to this separation and isolation of language: 'evanescence versus permanence and transportability' and 'spontaneity versus deliberate working over' (1994:42). Chafe states that the permanence and transportability of writing allows language to be preserved and transported through time and space to different contexts. This is how people in the modern age can still read language which was produced several thousand years ago. This permanence and transportability leads to the ability for an author or authors to deliberately work over a 'text', revising and adapting it (1994:43). In both Ong and Chafe, writing is seen as isolating communication to two-dimensional space, reducing visual representations in the 'real world' to print-based representations (whether phonetic or iconic). These isolated 'texts' are thus atemporal and acontextual to the extent that they are not bound to be received in a single time/space communication event proceeding from the mouth of a teller in front of a specific audience in a certain place. However, this isolation resulting in a two-dimensional, atemporal, acontextual state opens up a world of new possibilities for the text. This isolation makes it possible for styles (i.e. secondary modeling systems), fixing, editing, and homogeneous reproduction in ways not possible for non-technologized language. Once a text is 'pinned down' to written media, it lies static in the written medium. This static state allows for a type of 'immutable text'¹³ which can be used in new forms of transmission and complex composition, and allows for information to be synthesized, classified and studied in new ways not possible without the relative immutability of textuality. Prior to immutable texts, in many communities the authors, elders and other story-keepers would hold the keys of authority. They were the people in the community who governed and kept the community's laws, histories, myths, folk-tales, and religious teachings. However, because of the advent of writing and the creation of immutable texts, there has been a tendency for the locus of authority in many communities to

¹³ An 'immutable text' is defined as a text which is static and thus has potentiality of being unchanging (Ong 1985:300).

become decentralized away from elders and storytellers towards impersonal texts, such as ritual laws, communal law, and constitutions (Ong 1985:307).

There are both benefits and drawbacks in writing that should be recognized. One must not elevate it above its proper place, while at the same time giving it the honor and respect that it deserves. Ironically, Socrates' critique of writing has been able to endure until today, because of writing. There is no way to go back completely to a world without writing, but it is also not possible to ever really free writing from the influences of spoken language. The investigation of this interplay between writing and spoken language is fundamental to this thesis.

2.3.2 Definition and nature of aural communication

Aural communication, for the purposes of this study, is the form of communication, which is solely aural in its transmission. This is to say, it is communication, which is disconnected from any visual representation. So although some other forms of communication may 'contain' aural communication, such as multimedia communication (e.g. TV or movies) and personal oral communication, they also contain other sensory channels of communication, namely the visual and contextual. Thus, pure aural communication would be confined to the realm of radio and other audio media, such as mp3 recordings. The nature of this communication is that it requires a form of media and technology to communicate it. It is streaming in all its forms. That is to say, it is a flow of audio content, which is not seen and can only be processed by the mind in real time. In radio format, it is an audio flow of information, which cannot be stopped or rewound when needed for review or clarification. In mp3 format it is possible to replay something. In most cultures, including Modern Chinese culture, this form of communication is mainly experienced through the radio, in the form of news, stories, talk shows, comedy and music. The technology of personal media devices is capable of playing many forms of aural communication. However, it is mainly used for personal music, instead of live (or pre-recorded) radio broadcasts containing non-musical communication through news, storytelling, talk shows, and comedy. In the last several years the invention of podcasts and subscription based media have caused radio-style programming to become more widely available on demand in aural mp3 format. This increased availability has made aural forms of communication more common. For this study, it is important to note that aural communication is an audio flow of information without visual reference. It is most often pre-recorded without an

immediate audience present. It is used as a form of mass media, where the audience represents an open-ended category of people to whom the media is broadcast.

2.3.3 Definition and nature of orally-performed communication

Oral communication, for the purposes of this study, is the live oral-performance (LOP) of content, in a person-to-person(s) context. This is similar to aural communication because it is an audio flow of information; however, in contrast to aural communication there is a visual component. This visual component is not of the same nature as written media. Instead, the physical presence of the performer/teller adds a visual and contextual aspect to the communication event. This visual component can include, but is not limited to, facial expressions, hand gestures, use of physical space, personal presentation through style of dress and composure, and configuration of participants in the communication event (formal/informal, sitting/standing/reclining, sitting in circle/sitting in lines in front of teller, and etc.) It also contains contextual components such as place of event, the situation of the telling, status and background of audience as well as the tellers. All of these things are relevant and important aspects of oral-performance communication. Live oral-performance also is usually non-technological in its presentation of the communication and thus relies on human memory. Being a live event, it is subject to interruption and positive and negative interaction with the audience. Taking all these things into consideration, it can be seen that live oral-performance has an aspect of on-the-spot adaptation of the story as the teller and audience interact. Thus LOP is the most fluid of the three versions explored in this study, as it is not set within a static form of technology. Each LOP will differ from the other LOPs, even if the same story is told or the same play is presented.

2.4 Discourse-analytic tools for analysis

This study adapted and utilized several discourse-analytic tools in the areas of communication theory and discourse analysis for the sake of discovering and isolating areas of contrast between the three media.

2.4.1 Relevance theory

Underlying most aspects of this study, especially the cognitive in workings of the text production process and the analysis of those texts, is the communication theory

called Relevance Theory. Relevance Theory is a theory expounded by Dan Sperber and Deirdre Wilson (1987), which attempts to explain the wider contextual features and mutual cognitive environments that are at work in the communication process. This theory attempts to supersede the linear conduit metaphor of communication (Alter and Rodman 2006:12-18). One of the most relevant aspects of this theory for this study is a speaker's attempt to communicate by creating and/or drawing upon a mutual cognitive environment. A mutual cognitive environment in the field of relevance theory is all the contextual information which is available and shared between the speaker and the audience (Sperber and Wilson 1987:41). Speakers draw upon and interact with the mutual cognitive environment in an attempt to limit the processing burden of the audience to allow them to receive communication in an optimal way, thus allowing them to understand the communication, because they see it as relevant and thus engage with it (Sperber and Wilson 1987:271). The opposite of this is when a communicator does not take into consideration aspects of mutual cognitive environment and fails to obtain a satisfactory level of relevance. In this case the audience can interpret the relevancy of the communication as not worth their cognitive investment. As a result the audience disengages with what is being communicated. Thus good communication seeks to communicate in a way that seeks optimal relevance and the perfect balance between the processing cost/investment of the audience and cognitive benefits gained from the communication. Often, in intentional communication, aspects of this interplay between audience and communicator can be seen.

In the texts and media under analysis in this study, RT serves as a tool to help give possible explanations for why certain contrast may occur between the three media. This will be especially helpful in analyzing the LOP, as it is the only media among the three, in which the speaker and audience are personally engaged in real-time, real-life, person-to-person/s communication. Given these 'live' features of LOP, it is expected that this media will have areas of contrast which may show the teller seeking optimal relevance among the immediate audience.

2.4.2 Discourse analysis methodological and analysis tools

There are several methods of discourse analysis utilized in this study. Longacre (1996) defines discourse analysis as a field of research that goes beyond the study of isolated sentences to that of the whole text. This will be the working definition of this study. Discourse analysis does not ignore areas of linguistic inquiry such as grammar or semantics, but its purpose is to understand texts beyond those bounds.

Discourse analysis is a wide field with many specialties. There are two main areas of discourse analysis which will be utilized and referenced in this study: the areas of participant reference on the one hand and storyline and salience scheme on the other hand.

2.4.2.1 Participant reference

Participant Reference analysis is an area of study in discourse analysis which examines the systems and methods of how participants are introduced, tracked and reintroduced throughout a narrative. It also enables the hearers to know who is doing what to whom. Dooley & Levinsohn state that:

“There are two reasons why we need to know how participants and other entities are referred to throughout a discourse. First of all, a hearer (or analyst) needs to be able to understand who is doing what to whom. Secondly, a producer of discourse needs to be able to make the same kind of information clear to the hearers or readers” (Dooley & Levinsohn 2001:111).

One of the ways of tracking participant reference is the sequential strategy. The sequential strategy seeks to identify and track reference through a text by looking back to the previous clause and categorizing the method of reference (or lack of reference) used (Levinsohn 2001:117). Each language uses linguistic devices to introduce and track participants through a text without such devices the text would be unintelligible. However, languages utilize diverse means to refer to and track participants. It is proposed in this study that the unique ways of referring to participants is not only unique to each language, but also unique to each medium which a specific language is communicated through.

Dooley and Levinsohn apply Givón's (1983:18) well-known scale for ranking the different language devices to encode participants, from most coding material to least coding material (Dooley & Levinsohn 2001:111). The most coded material is represented by full noun phrases and the least coding is represented by zero anaphora. Zero anaphora is the lack of an explicit identification device to refer to a participant.

Dooley & Levinsohn (2001) present an eight step procedure for tracking participants. Table 2 summarizes these steps, and steps 4 and 5 have been modified to suit this present application. The eight steps are as follows:

Table 2 Dooley & Levinsohn procedure for tracking participants

1. Draw up an inventory of ways of encoding reference to participants.
2. Prepare a chart of participants encoding in the text.
3. Track the participants.
4. Identify the context in which each reference to a participant occurs.
These contexts are categorized in the following ways:
 - 4.1 Subject position reference of participants:
 - S1 the subject is the same as the previous clause or sentence.
 - S2 the subject was the addressee of a speech resorted in a previous sentence.
 - S3 the subject was involved in the previous sentence in a non-subject role other than in a closed conversation.
 - S4 other changes of subject than those covered by S2 and S3.
 - 4.2 Non-Subject position reference of participants:
 - N1 the referent occupies the same non-subject role as in the previous clause or sentence.
 - N2 the addressee of a reported speech was the subject (speaker) of a speech reported in the previous sentence.
 - N3 the reference was involved in the previous sentence in a different role than that covered by N2.
 - N4 other non-subject reference than those covered by N1-N3.
5. Propose default encoding for each context.
6. Inspect the text for other than default encoding.
7. Incorporate any modification to the proposal of section 5.
8. Generalize the motivations for deviances from the default encoding. (Dooley & Levinsohn 2001:127-135).

The steps presented in the above methodology for processing participant reference have been adapted for this study. Steps 1 through 5 are applied to each of the three versions of each text. The data from each version is then charted with all three versions presented side-by-side. This side-by-side presentation of the data makes contrastive analysis possible as the areas of contrast can be seen and referenced across the three versions. There will be limited interactions with steps 6-8 given the limited text corpus, and the focus of this thesis not being to seek an exhaustive analysis of participant reference.

2.4.2.2 Storyline and salience scheme

The storyline of a narrative can be viewed as the backbone of a story. It is what holds the story up and makes it move forward. Grimes (1975:33-64) states that there are two parts of a story: "events" and "non-events". Events are simply the things that happen, which push the story forward along a timeline, and non-events are everything else, which he classifies as background, setting, evaluations, or collateral (Grimes 1975:33-64). Hopper and Thompson (1980) define storyline and non-storyline along the lines of a binary distinction of foregrounded and backgrounded events (Hopper and Thompson 1980:250). Hopper and Thompson also hypothesized

that there is a correlation between high transitivity in foregrounded material and low transitivity in backgrounded material (Hopper and Thompson 1980:252). Longacre (1996: 7-31) felt that sequentiality was an important feature to take into consideration in defining storyline and non-storyline material. He also proposed that the relationship between storyline and non-storyline material was more gradient than binary. Longacre thus proposed a salience scheme in which he ranked the different parts of a story and how they relate to storyline and other features in degrees of salience. Dry (1992), uses the terms “information type” and “Band of information” rather than “Band of salience” in order to “make explicit that these levels are not viewed as levels of cognitive salience, but, rather as levels of importance to the line of structural thematic prominence that pushes a story forward through time”.

Longacre’s etic Band numbering system was adapted for ease of reference and comparison with other works. Longacre’s (1996) Etic Narrative Salience Scheme and its corresponding numbering system and their classification can be seen below in table 3.

Table 3 Longacre’s (1996) etic narrative salience scheme

1'. Pivotal storyline (augmentation of 1)
1. Primary Storyline
2. Secondary Storyline
3. Routine
4. Background action/events
5. Background activity (durative)
6. Setting (exposition)
7. Irrealis (negatives and modals)
8. Evaluations (author intrusions)
9. Cohesive and thematic

The chart above represents an etic articulation of a narrative genre’s possible salience scheme. Every language has its own emic expression of this scheme. Thus each language and genre may not include each of these 9 bands in its articulation of a narrative. In fact, each language develops a storyline along with a certain number of these supportive bands. Just as each language has a certain way of marking storyline and the supportive bands it employs, it is proposed in this study that a language, communicated through certain media, may encode and employ these bands to different degrees and in different ways.

A working salience scheme for Mandarin Chinese, devised by this researcher is presented in the table below.

Table 4 Working salience scheme of Mandarin Chinese

1. Primary Storyline
2. Background
3. Setting
4. Irrealis
[5. Teller Intrusion (Evaluations/ Author Intrusion)]
6. Cohesive

In the table above, Band 1 Storyline was represented by clauses containing actions which were punctiliar, sequential, dynamic, realis, narrative, and volitional (Longacre 1996:24-26). Somsong categorized Storyline as ‘on-the-line verbs’ which represents events proper, motion verbs, and action verbs (Somsong 1991:99-105). Band 1 Storyline in Mandarin Chinese, as found in the text corpus of this study, was expressed specifically and most often with the use of action verbs, motion verbs, cognitive events, and speech verbs, and the sequential marker 就 *jiu4* ‘then’.

Example 01 below shows an example of Band 1 Storyline marked by a dynamic action verb.

Action verbs

Example 01

05:14a

O: 就/急忙/跑

jiu4/ ji2mang2/ pao3

then/hurriedly/ran

(he) then hurriedly ran off

The example above showed the action verb 跑 *pao3* ‘ran’, modified by the adverb 急忙 *ji2mang2* ‘hurriedly’ which added addition dynamics to the event. In addition to the dynamic action of the example above, the clause starts with the temporal marker 就 *jiu4* ‘then’, which is used in Band 1 Storyline in Mandarin to mark sequentiality.

Example 02 below shows an example of a Band 1 Storyline clause containing a motion verb.

Motion verb

Example 02

Mark 02:04j

O: 就/把/瘫子/坠/下/去

jiu4 / ba3 / tan1zi / zhui4 / xia4 / qu4

then/ took/ paralyzed man/ put/ down/ go

then (they) took the paralyzed man and put (him) down (the hole),

In the example above the motion verbs 下 *xia4* ‘down’ 去 *qu4* ‘go’ are in the clause final position. The verbs 下 *xia4* ‘down’ 去 *qu4* ‘go’ are within a 把 *ba3* construction in Mandarin Chinese, which is used to mark passive voice as well as motion. In addition to this, example 02 also has 就 *jiu4* ‘then’ in the clause initial position marking sequentiality.

Example 03 below shows an example of a Band 1 Storyline clause containing a cognitive event.

Cognitive event

Example 03

02:05a

W: 耶稣/见/他们/的/信心

ye1su1 / **jian4** / ta1men / de / xin4xin1

Jesus/ see/ them/ DE/ faith

Jesus see <**jian4**> their faith,

In the example above, the cognitive event of seeing is shown by the verb 见 *jian4* ‘see’.

Example 04 below shows an example of a Band 1 Storyline clause containing speech verb.

Speech verb

Example 04

05:36b

W: 就/对/管/会堂的/说/，

jiu4/ dui4/ guan3/ hui4tang2de/ shuo1/，

then/ to/ govern/ synagogue/ said

then (he) to the one in charge of synagogue said

The example above showed the use of the speech verb 说 *shuo1* ‘said’. In addition to the use of the speech verb there was again the use of 就 *jiu4* ‘then’ in the clause initial position marking sequentiality.

In the examples above, some ways that Mandarin Chinese marks Band 1 Storyline action verbs, motion verbs, cognitive events, and speech verbs were demonstrated. These verbs can mark Band 1 without the use of other devices. Sequentiality in Band 1 is also marked by 就 *jiu4* ‘then’ in the clause initial position. However, in the corpus it only occurred in clauses already containing one of the four storyline verb types mentioned above. The four storyline verb types mentioned above occur in the corpus both with and without the sequential marker 就 *jiu4* ‘then’. Sequentiality is thus understood in this working salience scheme as being implicit in all Mandarin Storyline clauses, but occasionally explicit with the use of 就 *jiu4* ‘then’.

Band 2 Background is typically represented by durative or habitual actions, as well as events that are backgrounded and less important than the storyline (Somsonge 1991:95). Although this band shares some characteristic with storyline verbs, this band is contrastive to the storyline because it does not move the story forward. Also, in Band 2 there are temporal words and phrases which place the event in the relative story-past (off the mainline), as seen in the example below. In the text corpus in Mandarin Chinese Band 2 Background was represented by use of durative or habitual backgrounded action and cognitive states.

Example 05 below shows Band 2 Background marked by the use of habitual action.

Example 05

05:03e

他/整天/在/那个/坟地

ta1 zheng3tian1 zai4 na4ge fen2di

he/ day after day/ in/ that/ grave

day after day he (was) in that grave

In the example above, there is both habitual action 很多/很多/次/人们/ 试着 *hen3duo1/ hen3duo1/ ci4/ ren2men /shi4 zhe/* ‘many many times people tried’ as well as the use of a temporal phrase 曾经 *ceng2jing1* ‘in the past’, which marks this clause as Band 2 Background.

Example 06 below shows Band 2 Background through the use of cognitive states.

Example 06

02:06c

W：心/里/议论/说

xin1 / li3 / yi4lun4 / shuo1

heart/ in/ discuss/ say

(they) in (their) hearts discuss and said (to themselves)

In the example above, the phrase 心里 *xin1 li3* ‘in (their) hearts’ shows conversation which happened in the mind¹⁴ of participants. Somsonge defined ‘cognitive states’ as clauses characterized by verbs of cognition and emotion, which are durative and nonpunctiliar (Somsonge 1991:92). The clause above fits Somsonge’s definition as it showed conversation happening in the cognitive space of the participants in a durative and nonpunctiliar way.

Band 3 Setting is a kind of non-event that includes expository and descriptive material which tells the reader (or hearer) the place, time and circumstances under which actions took place (See Somsonge 1991:87-88 for similar characteristics in Thai). Setting is not randomly distributed in narratives, but appears most often at

¹⁴ Literally the example says ‘heart’, but the heart in Chinese is synonymous with cognition.

the beginning of the narrative or episode (Somsonge 1991:88). Setting often includes the introduction of participants and frequently occurs at beginning of narratives or beginning of new sections. In the text corpus in Mandarin Chinese it was represented by use of existential, location words, and statives. There are three examples below which show types of Band 3 Setting in the corpus.

Example 07 below shows Band 3 Setting marked by the use of an existential clause.

Existential

Example 07

05:22a

A: 有/一个/犹太人/会堂/的/领袖
you3/ yi1ge4/ you2tai4ren2/ hui4 tang2/ de/ ling3xiu4/ ye3/
have/ one/ jew/ synagogue/ DE/ leader
there was a leader of Jewish synagogue also came

The example above uses the existential 有 *you3* “have” and marks the introduction of a new character.

Example 08 below shows Band 3 Setting marked by the use of a location word.

Location

Example 08

05:21h

A: 他/还/在/海边/的/时候
ta1/ hai2/ zai4/ hai3bian1/ de/ shi2hou4
he/ still/ at/ seashore/ DE/ time
when he was still at the sea shore

The example above used the location marker 在 *zai4* ‘at/in’ along with the word 海边 *hai3bian1* ‘sea shore’. There was also the terms 还 *hai4* ‘still’, and 时候 *shi2hou4* ‘time’, which marked the ongoing state and time of the action in the clause.

Example 09 below shows Band 3 Setting marked by the use of a stative verb.

Stative Verb

Example 09

02:02b

O: 连/门口/都/满/了/人
lian2 / men2kou3 / dou1 / man3 / le / ren2
even/ entrance/ all/ full/ COMP/ person
(so many people that) even the entrance was full of people.

The example above showed Band 3 Setting marked by the stative verb 满 *man3* ‘full’ along with a location word, 门口 *men2kou3* ‘entrance’. The second example showed the existential 有/一个 *you3/ yi1ge4/* ‘there was a’ used to introduce a new participant, 犹太人/会堂/的/领袖 *you2tai4ren2/ hui4 tang2/ de/ ling3xiu4/ ye3* ‘a leader of Jewish synagogue also came’.

Band 4 Irrealis represents all possible events that might or might not take place at the time of the speaking (Somsonge 1991:83). This includes all non-events which are represented by non-action. Band 4 Irrealis was represented in the text corpus in Mandarin Chinese by negatives and non-action. This is seen in examples 10 and 11 below.

Example 10 below contains non-action through the use of the negative 没有 *mei2you3* ‘never’.

Example 10

02:12f

W: 我们/从来/没有/见过/这样/的/事

wō3mēn / cōng2lái2 / mei2you3 / jiàn4/ guo4 / zhe4yang4 / de / shì4

We/ from before/ have not/ seen/ this/ DE/ thing

we had never seen things like this

Example 11 below contains non-action through the use of the negative 不 *bu4* ‘no’.

Example 11

05:19a

W: 耶稣/不/许,

ye1su1/ bu4/ xu3

Jesus/ no/ allow

Jesus didn't allow

Band 5 Evaluation/Author Intrusion is called “Teller Intrusion” in this study. This band is marked by an interruption in the flow of information in a story in which the author gives a personal comment directly to the audience. Evaluation is optional and supplementary to the narrative (Somsonge 1991:81). Teller Intrusion Band 5 only occurred in the oral-performance in the text corpus, and thus it was put in brackets in the chart above. The Band occurs when the teller of the story gave comments related to the communication of the story, which are not original to the story itself, thus it will more precisely be understood as Teller Intrusion¹⁵.

Band 5 Teller Intrusion was specifically characterized in corpus in Mandarin Chinese by first person pronouns and the use of second person pronouns directed at the audience. Sometimes there is also the use of an imperative directed to the audience. This is seen in examples 12 and 13 below.

Below in example 12 Teller Intrusion is characterized by the use of a second person pronoun along with an imperative.

¹⁵ Teller Intrusion is a term coined in this study because the teller is not the author of the story, and these sections of Teller Intrusion are times with the teller steps out of narrating the story to interact with the immediate audience.

Second person pronoun

Example 12

02:04d

O: 那/你们/都/要/知道/哦

na4 / ni3men / dou1 / yao4 / zhi1dao4 / o

na/ you (pl)/ all/ know/ o

<na> you (pl) all need to know <o>

In the example above, there was the second person pronoun 你们 *ni3men* 'you (pl)' directed to the audience. In addition there is the use of the imperative 要/知道 *dou1 / yao4* 'need to know'. Band 5 is only used in the oral-performance version.

In example 13 Teller Intrusion is characterized by the use of a first person pronoun.

First person pronoun

Example 13

Mark 02:02c

O: 现在/是/我/在/讲/故事/ok?

xian4zai4 / shi4 / wo3 / zai4 / jiang3 / gu4shi / o:kej

now/ is/ I/ in/ talk/ story/ ok

right now I am telling a story <ok>?

In the example above, the first person pronoun 我 *wo3* 'I' was used.

Band 6 Cohesive contains clauses characterized by cohesion information that are of the storyline (Somsong 1991:76). This cohesive information helps with the flow of the story and helps tie things together. However, it does not drive the story in the same way that Band 1 Storylines does. In the corpus Mandarin Chinese Band 6 clauses were represented by the use of repetition which back referenced information previously given. Cohesion was used after Teller Intrusion as a way of returning to the story. An example of this is seen below.

Example 14

02:02b

O: 连/门口/都/满/了/人

lian2 / men2kou3 / dou1 / man3 / le / ren2

even/ doorway/ all/ full/ COMP/ people

(so many people that) even the entrance was full of people.

02:02c

O: 现在/是/我/在/讲/故事/ok?

xian4zai4 / shi4 / wo3 / zai4 / jiang3 / gu4shi / o:kej

now/ is/ I/ in/ talk/ story/ ok

right now I am telling a story <ok>?

02:02d

O: 门口/都/满/了/人

men2kou3 / dou1 / man3 / le / ren2

gate/ all/ full/ COMP/ people

(so many people that) even the entrance was full of people

The example above shows Mark 2:02d back referencing Mark 2:02b. Mark 2:02c represents Band 5 Author intrusion. Cohesion was used above to resume the story.

The goal of this study is not to discover or analyze Mandarin Chinese's salience scheme. This working salience scheme is used as an analytical tool to explore the contrastive way information is presented in the three versions.

2.5 Conclusion

This chapter has presented an overview of the theoretical and methodological foundations of this thesis. It has shown the areas of consideration for how the communication of a translated message may be contrastive in different media. relationship between medium and message in human communication is dynamic. Humans interact with each other in different ways through different medium. Some of these mediums of communication utilize technology, such as writing and radio. Each of these technologies has specific characteristics, which can effect how a message is communicated through it. Each technology has an isolating and intensifying effect. Some of these isolating and intensifying effects are seen in written language's focus on textual representations of language without audible component, or in radio contents isolating of language solely to audible content. In both cases of written and radio communication, there is a separation and isolation of the communicator and audience. This thesis explores how the contrastive characteristics of each medium may embody a message in contrastive ways on a linguistic level by contrasting translations specifically created for each medium.

The next chapter will build upon the ideas and concepts set forth in this chapter. It will synthesize and apply these ideas and concepts to discover and analyze contrastive features among the three media.