

Syntactic Translation Strategies
in Finnish-Chinese translation

A Case Study on the *Great Fairy Tales of the Finnish People* into
Chinese

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Tämä Pro gradu-tutkielma tarkastelee kuutta erilaista syntaktista käännösstrategiaa Suomen- ja Kiinan käännöksissä. Tavoitteena oli tutkia, miten suomen kieltä on käännetty kiinaksi ja mitä syntaktista käännösstrategiaa käytetään. Tarkastelun kohteena on Raul Roinen keräämä *Suomen Kansan Suuri Satukirja* ja Du Zhongyingin kääntämät käännökset kiinaksi.

Alkutekstiä verrattiin yleisesti suomen kieleen ja kiinan kieleen ja selitettiin typologisia piirteitä ja eroja kahden kielen välillä. Tarkastelun perusteena toimii Andrew Chestermanin käännösstrategian kategorisointi ja Lian Shunengin käännöstekniikka. Chestermanin tutkimus antaa yleiset käännösstrategian puitteet, joissa käännösstrategia luokiteltiin kolmeen luokkaan: syntaktinen-, semanttinen-, ja käytännöllinen strategia. Lian esittää erilaiset käännösstrategiat, mutta hän painottaa enemmän niiden yksityiskohtia. Analysoitavat ilmaukset on kerätty *Suomen Kansan Suuren Satukirjan* tarinoista sekä sen kiinan kielisestä käännöksestä. Tutkimuksessa analysoidaan kuutta syntaktista strategiaa: transponointi, lauseosan muutos, pääluokan muutos, jakaminen, tiivistäminen ja sanajärjestyksen muutos. Näitä käännösstrategioita käytetään usein, lähinnä siksi, että suomen kielen ja kiinan kielen erot vaativat muutoksia.

Asiasanat: suomen kieli, kiinan kieli, käännösstrategia, syntaktisen strategia.

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Abbreviation

NEG	negation verb
Adj.	adjective
Adv.	adverb
ASP	aspect
BA	direct object marker <i>ba</i>
BEI	passive marker
CL	classifier
Conj.	conjunction
DE	modification marker <i>de</i>
EP	enclitic particles
LE	aspect marker <i>le</i>
MP	modal particle
N	noun
Num.	number
O	object
PL	plural
PREP	preposition
Q	question marker MA
K	question particle
1,2,3	1 st , 2 nd , 3 rd persons
SG/PL	singular/ plural

Abbreviations and meanings of Finnish cases

Case	Abbreviation	Approximate meaning
Nominative	ABL	subject
Accusative	ADE	object
Genitive	ILL	possession
Partitive	ELA	partitiveness
Inessive	INE	'in'
Elative	PART	'out of'
Illative	GEN	'into'
Adessive	ACC	'at, on'
Ablative	NOM	'from'
Allative	ALL	'to'
Essive	ESS	'as'
Translative	TRA	'to, becoming'
Abessive	ABE	'with'
Instructive	COM	'(various)'
Comitative	INS	'without'

Introduction

The Finnish language, a member of the Finno-Ugrian language family, has been compared from different perspectives in the contrastive research with its familial languages, such as Estonia (Männikkö 1985, Rauhaniemi 1991) and Hungarian (Keresztes 1964), and with Germanic language such as English (Chesterman 1979) and with Asian language such as Japanese (Aoyama 2001). However, little research has been conducted on comparing the Finnish and Chinese languages. This is mainly due to the fact that only a few Chinese speak or use Finnish and visa versa. Nonetheless, several experts have mastered both languages and they have translated dozens of books from Finnish into Chinese, for instance, Zhang Huawen, as an early representative, studies Finnish literatures since the 1980s; his major contribution is to translate the Finnish epic *Kalevala* from Finnish into Chinese. Another author, who has translated several Finnish books into Chinese, including a couple of Finnish-Chinese dictionaries and introductory books about Finnish history and literature, is Paulos Huang. Yet another translator is Du Zhongying, who, after working in the Chinese embassy in Finland, introduces the Finnish culture to Chinese people by translating Finnish literature into Chinese. He translated Finnish fairy tales (*Suomen Kansan Suuri Satukirja* Fen Lan Tong Huang Gu Shi. 2005) and his newly published translation works in 2009 are Tove Jansson's Muumi series, which were firstly translated directly from Finnish into Chinese. There are also some other Chinese translators, such as Yu Zhiyuan, who has translated and published a selection of Minna Canth¹'s drama in 2007, and Chapman Chen translated several Finnish literature works into Cantonese (Hong Kong Chinese). The Finnish-Chinese translation works are countable, and a few people dedicate themselves to this field of translating from Finnish to Chinese, and even fewer concentrate on theoretical research on translation between these two languages. Exceptions to this are the academic articles published by Zhang Huawen and Chapman Chen. Zhang Huawen is

¹ Minna Canth (1844--1897), female, Finnish drama writer.

one of few researchers who especially focuses on the Finnish literature published several works on *World Literatures* and *Recent Developments of Foreign Literature* during 1980s. He focuses on the translation of the cultural-specific items when translating Finnish plays into Hong Kong Chinese.

In China the study on translation between different languages has developed for many years, among these studies the main focus is the English-Chinese and Chinese-English translation, and later on, numerous papers have been published on the study of translation between the Chinese language with other relatively dominant languages, such as French, German, Italian, Spanish, Arabian, etc. and some Asian languages, such as Japanese, Thai, Vietnamese, Laotian, Korean, etc., but the study of the Finnish language is extremely limited and has only recently been undertaken. Now in China only one university (Beijing Foreign Studies University) offers the course of the Finnish language as a major.

Having mastered Chinese as my mother tongue and Finnish, as a second language, my primary interest is to study the translation between Finnish and Chinese. The ready translated works are limited, but my intention is to study how people transform language from Finnish to Chinese. The first question concerns the extent to which these two languages differ. What strategies are used in the translation? My thesis is based on a linguistic perspective, so the analysis of translation strategies will remain on the syntactic level, without taking all the translation strategies² (for example, semantic and pragmatic methods) used in the translation into account, since this topic in itself is a huge topic, my aim is to concentrate on analyzing and discussing the syntactic methods used by translator. Thus my research question of this study could be stated as follows:

1 How do Finnish and Chinese differ?

² See 2.1

2 What syntactic translation strategies are adopted in the Chinese translation of *Suomen Kansan Suuri Satukirja*?

The overall framework of the present study is based on the classification of the translation strategies mentioned by Chesterman (1997) and Lian Shuneng (2006). Chesterman in his book entitled *Memes of Translation*, Chesterman classified translation strategies into three general groups: syntactic/grammatical, semantic and pragmatic, which he considers to be a heuristic classification (Chesterman 93). My study adopts his first group of syntactic/grammatical strategies as a part of the studying framework. In his sub-branches of syntactic strategies, he listed ten types of strategies, in which more sub-groups are derived.

Lian Shuneng in *A Coursebook on English-Chinese Translation* concluded a group of translation techniques through contrasting the language differences between English and Chinese. He classified strategies into the thirteen groups of diction, repetition, inversion, division, condensation and so on, and he also included the translation of culture elements and special techniques used in English-Chinese translation. His method is a combination of all textual shifts without considering from which linguistic perspective those strategies classified, specifically, whether they are syntactic or semantic or pragmatic. The methods proposed by Chesterman and Lian have inspired me to some extent, so through combining their strategies and techniques, I have determined that a group of grammatical principles are applicable in Finnish-Chinese translation. I will focus respectively on the strategies of Transposition, Shift of sentence elements, Change of voice, Division, Condensation, and Change of word order. These methods include the basic methods of grammatical shifts, and of course, they represent the most frequently methods used in Finnish-Chinese translation, but are by no means exhaustive

This study data is based on the Finnish text *Suomen Kansan Suuri Satukirja* which has been compiled by Raul Roine and its Chinese version *Fen Lan Tong Hua Gu Shi*

which has been translated by Du Zhongying. The work is a collection of Finnish fairy tales whose target readers are children, so the language is easy to understand. The whole book consists of 65 stories, from which I selected several stories to study and compare with its Chinese translation. Examples are provided to illustrate how the textual shifts happened in Finnish and Chinese language. All the examples offered by first Finnish source text with decoded English below and then Chinese version with decoding after it, and last an English translation will be given. One example:

ST: Vasta sitten loitsu laukeaisi
 only then incantation went off
TT: 她的 魔法 才能 被 解除。
 tāde mófǎ cái néng bèi jiěchú
 her incantation only can BEI remove

Only then could the incantation be removed.

The analysis is based on the examples to study how the shifts are achieved, what linguistic principles are behind it, why the shifts occur and on some occasion what trans-linguistic phenomenon is behind it. The answer will be found through the analysis.

The study structure is as follows. Chapter one is an introductory section that mainly provides a general description of the Finnish and Chinese language. Chapter two presents the theoretical framework, which introduces the classification of the translation strategies proposed by Chesterman and Lian Shuneng and how my framework is constructed, and describes the data, which is based on the Finnish source text *Suomen Kansan Suuri Satukirja* compiled by Raul Roine and its Chinese translation of *Fen Lan Tong Hua Gu Shi* translated by Du Zhongying. Chapter four starts to analyze the data and syntactic strategies used in the translation and a conclusion then follows.

1 Finnish language and Chinese language

1.1 Typological description of Finnish language

The Finnish language is a member of the Finno-Ugrian language family, which is a part of the Uralian languages. Other Uralian languages include: Estonia, Hungarian and other small languages spoken in Russia. Finnish is mainly spoken by five million people, the majority of the Finnish in Finland, but also minorities outside Finland who live in Sweden, Russia, Estonia, the United States, Canada, etc.

Historically, the Finnish language was also influenced by Swedish, and by some other Germanic languages. Nevertheless Finnish is also quite different from the other Indo-European languages, to which English, French, German and Swedish belong. We can see from the following table how Finnish language is unrelated to other Indo-European languages:

1)	English	month	mother	new	three
	French	mois	mère	nouveau	trois
	German	monat	mutter	neu	drei
	Swedish	månad	moder	ny	tre
	Finnish	kuukausi	äiti	uusi	kolme

(From *The Languages of the World* 11)

Generally speaking, Finnish has no articles and no gender of words; in this aspect it is quite similar to Chinese, which also lacks articles and the gender of words. Nevertheless, Finnish has an abundant usage of suffixes or endings, which functions both grammatically and semantically, and Finnish also has number and agreement, which the Chinese language does not have. However, the most striking feature of Finnish is its rich system of inflections. In the following, I will describe respectively Finnish phonology, inflections and word order in a general scale.

1.1.1 Phonology³

Finnish has eight vowels and thirteen consonants, which are pronounced as they are in their letter forms, which means that there is only one sound for each letter, one letter for every sound, and that the stress is always on the first syllable of every word. Distinguished from other European language, like English, Finnish is rare to see consonant clusters and they never occur at the beginning or the end of a word. For example:

2)	kirja	äiti	tyttö
	book	mother	girl

And the Finnish consonant inventory does not include sounds such as *b, f, g, sh*, but instead has *p, v, k, s*. For example: *kahvi* as comparing to English word *coffee*. One of the distinguished features of Finnish phonetics is the short and long consonants or vowels, which easily cause the confusion, because the short and long sounds vary in meanings. For example:

3)	Hän tapaa ihmisen.	'He meets a people.'
	Hän tappaa ihmisen.	'He kills people.'

The double consonants *pp* should be pronounced as prolonged consonants, and the single consonant *p* is basically shorter. This is one area in which foreign learners may easily be confused by the single and double sounds in Finnish learning.

1.1.2 Inflectional language

³ This part is based on *A Grammar book of Finnish* by Leila White and *Finnish: An Essential Grammar* by Fred Karlsson.

Finnish is usually regarded as a difficult language to learn. Here the difficulty mainly refers to the well-known Finnish morphology. Finnish is generally considered to be an agglutinative language, which basically means that the suffixes are always added to words. For example: *talo-ssa-mme-kin* meaning ‘house-in-our-too’ (also ‘in our house’). Finnish has fifteen cases in total, which is really a high number compared to other languages. For instance, French only has one case, in English and Swedish have two, German has four, Russian has six, and Polish and Lithuanian have seven. Finnish has eleven local cases (see below), which are also called semantic cases (see *Iso Suomen Kielioppi [ISK] § 1223*), and four grammatical cases (Nominative, Partitive Genitive and Accusative).

The case endings in Finnish could be added to nouns, adjectives, verbs and other nominals. For example:

4) Grammatical cases:

Nominative	kirja	the book
Partitive	kirjaa	part of a book
Genitive	kirjan	of the book
Accusative	kirjan/kirja	(object form)

5) Semantic cases:

Inessive	talossa	in the house
Elative	talosta	out of the house
Illative	taloon	into the house
Adessive	torilla	at the market
Ablative	torilta	from the market
Allative	torille	to the market
Essive	opettajana	as a teacher
Translative	opettajaksi	become a teacher
...		

It seems that we just add a suffix, such as *-n*, *-a*, *-ss*, to the stem mechanically. Yet this is not always the case, since variation occurs in the words according to the principles of consonant gradation. The following examples:

6)

Nominative	vesi	water
Partitive	vettä	some water
Genitive:	veden	of the water
Inessive:	vedessä	in the water
Elative:	vedestä	out of the water
Illative:	veteen	into the water

Finnish language is featured by this consonant gradation, which means that the consonant *k, p, t* in the last syllable of the stem preceding the ending can change or drop when the word has certain kinds of endings attached to it (White 15). As the example above showed, the stem of the word *vesi* is *vede-*, to which the suffixes are added. And according to the consonant gradation, the stem ending with sound *e* should be a strong consonant in some cases, such as the partitive and illative, and a weak consonant in the genitive, the inessive, etc. There is a set of strict rules to form endings and it takes time for a second-language learner to study them.

We can see from the examples that Finnish suffixes serve a semantic function in a sentence, which also corresponds to an adverbial. Like *talossa* is ‘in the house’ in English, Lauri Hakulinen analyzed that Finno-Ugric languages have developed tending towards the enrichment of their case system while Indo-European languages have generally allowed their case system to deteriorate in favor of the increased use of prepositions (Hakulinen 67).

Moreover, Finnish has agreement between subject and predicates; noun and its modifiers. This means that predicates and modifiers should have same case and number form as their preceded heads (Helasvuo 137). The following example demonstrates that both noun *huone* and its modifier *toinen* have an agreement in case form.

- 7) Sisarukset kurkistivat **toiseen huoneeseen.**
sibling-PL peep another- ILL room-ILL

Brother and sister sneaked into another room.

Finnish has case government. This means that some words require a certain case to go with it. For example, the verb *tykätä* (to like) requires an object in the Elative case form.

- 8) Minä tykkään sinusta.
I like you-ELA

I like you.

Finnish suffixes also mark person, number, tense, voice, mood, etc. For more examples, see below:

- 9) puhua--- puhun 'I speak'
puhuin 'I spoke'
puhutaan 'be spoken'
puhuisin 'would to speak'

The Finnish language is highly agglutinative and the large system of morphological inflection makes the language sounds difficult but meanwhile quite logical.

1.1.3 'Free' Word order

Joseph Greenberg had generated a set of principles of word order. Thirty languages from different families were investigated, which were subsequently classified into

three common types: SVO, SOV, and VSO⁴. And he also pointed out that the vast majority of languages have several variant orders but a single dominant one (Greenberg in Jiang 152). Finnish word order is often considered to be a free word order, and the sentence elements can be changed without a change in basic meaning. It is not easy to generate a strict rule to formulate Finnish word order. One aspect is fixed that the dominant word order is the SVO pattern, so Finnish is usually regarded as an SVO language (Vilkuna 9).

The Finnish word order is not strictly constrained, and relatively free. As Leila White pointed that ‘Finnish word order is only free in the sense that a clause seldom changes its grammatical meaning or content even if words change place. In other words, the clause elements do not change function because they take a different place in the clause. This brings the fact that the case usually expresses a word’s function in the clause (White 352). For example:

10)

1. Elias rakastaa Jaanaa.
2. Jaanaa rakastaa Elias.
3. Elias Jaanaa rakastaa.
4. Jaanaa Elias rakastaa
5. Rakastaa Jaanaa Elias.
6. Rakastaa Elias Jaanaa.

The basic meaning of the sentence remains the same even when the word order is changed by putting words in a casual place. The partitive case tells which one is the object and one may distinguish the object from the subject. However, the change of word order often causes the various nuances and emphasizes (White 352). For instance, let us return to the previous examples. The basic meaning of each sentence is to tell a fact that ‘Elias loves Jaana.’ They vary in emphasis.

⁴ Greenberg used three sets of criteria. One of them is the relative order of subject (S), verb (V) and object (O) in declarative sentences with nominal subject and object (Greenberg in Jiang 152).

1. Elias rakastaa Jaanaa.

This is the basic word order (SVO) to tell the fact that Elias loves Jaana.

2. Rakastaa Elias Jaanaa.

This order by putting the verb at the initial place emphasizes the verb *rakastaa*, and this sentence is used as a response to some doubt about Elias's love.

3. Jaanaa Elias rakastaa.

This emphasizes the word Jaanaa. It is Jaana that Elias loves, not someone else.

4. Elias Jaanaa rakastaa.

This word order is used to emphasize the subject, that it is Elias and not someone else, who loves Jaana. One may utter the word 'Elias' with a stressed sound.

5. Jaanaa rakastaa Elias.

This is quite similar to the English sentence *Jaana is loved by Elias*.

6. Rakastaa Jaanaa Elias.

This does not sound like a normal sentence, but it is still understandable.

As the Finnish linguist Maria Vilkuna has convincingly established in 1989, Finnish word order is rather free, but some other factors contribute to the order pattern. For example, the extensive case-marking system in Finnish is often assumed to coincide with word order variation. And the word order also reflects the different occasion or condition of speaking. In other words, Finnish variation of word order is not random, but mostly based on the conditions. Therefore, 'free' with respect to Finnish word order means discourse-conditioned (Vilkuna 9).

As we mentioned before, Finnish is an SVO language, which means the SVO, a

sentence type with fixed order of Subject + Verb + Object, is a dominant order in Finnish language. And in Finnish language there are different types of sentence which designate the different word orders⁵. For instance, in Finnish Existential sentences the subject always comes after the verb, and the adverbial is at the beginning of the sentence, which has an AVS order.

- 11) Pöydällä on kirja.
adverbial verb subject

There is a book on the table.

- 12) Yliopistossa on kirjakauppa.
adverbial verb subject

There is a bookshop in the university.

The same order also happens in Possessive sentence.

- 13) Minulla on koira.
adverbial verb subject

I have a dog.

- 14) Hänellä on auto.
adverbial verb subject

He has a car.

If the sentence has no subject, it usually starts with an object or an adverbial, as in the following in Passive sentence:

⁵ This part is based on Leila White's description on word order. (see *A Grammar Book of Finnish* P349) And the abbreviations remain the same as hers. S=subject; V=verb; O=object; A= adverbial.

- 15) Suomessa puhutaan suomea. (AVO)
adverbial verb object

They speak Finnish in Finland.

- 16) Ruokaa täytyy syödä. (OV)
object verb

The food must be eaten.

Moreover, sentences can begin with a verb. An example of this is the following interrogative sentence :

- 17) Käytkö sinä koulussa? (VSA)
verb subject adverbial

Are you going to school?

- 18) Onko sinulla sanakirja? (VAS)
verb adverbial subject

Do you have a dictionary?

Other types of sentences in Finnish occur in which the word order is affected. While it is not necessary to list all of them in this study, a more detailed analysis of word order in the two languages will be provided in the Chapter four. To sum up, we see that Finnish word order is quite flexible but highly textually conditioned.

1.2. Typological description of the Chinese language

Chinese is the official language in mainland China and Taiwan, which is spoken by most of the population in the world, amounting to over one billion people. It is one of two official languages in Hong Kong, one of four official languages in Singapore, and

The same segmental form but with different tones has different meanings. For example:

- 20) mā 妈 -- mother
- má 麻 -- hemp
- mǎ 马 -- horse
- mà 骂 -- scold

1.2.2 Isolating language

One of the most obvious features of Chinese language is the relative simplicity of the words of Chinese (Li & Thompson 10). Li & Thompson described that a typical Chinese word is not made up of component parts, morphemes, but is a single morpheme. In many European languages, there are rich morphological formation, for example, the use of prefix and suffix. However, in Chinese there is a lack of this kind complex word formation, so such language is referred to as an isolating language, a language in which it is generally true that each word consists of just one morpheme and cannot be further analyzed into component parts (11). Compared to the rich case marking system in Finnish that was mentioned before, Chinese language does not have this system to express grammatical function and meaning, but by means of words, word order or others. Some western linguists regard Chinese as formless, which is opposite to the Indo-European languages, which have transparently grammatical structures. Saussure called Chinese an ‘ultra lexical language’, referring especially to classical Chinese where grammatical relation is expressed lexically, by word order and so on (Halliday 178).

Furthermore, in other languages, such as Finnish, there are morphemes which are used to express the grammatical or semantic function the noun has in the sentence (Li

& Thompson 11). For instance, in Finnish, the underlined cases indicate the semantic functions of the word.

- 21) talo noun (house)
 taloni noun (my house)
 talossa adverbial (in the house)
 talosta adverbial (from the house)
 taloon adverbial (into the house)

Nonetheless, in Chinese those functions are generally expressed by means of word order and preposition. Furthermore Chinese does not have morphological formation to express numbers as Finnish does by putting 't' to indicate plural form. But in Chinese, the word is generally employed to express plural forms, for example, *yìxiē* (some), *hěnduō* (many), *quánbù* (all), etc.

Besides morphological formation to nouns, such process also occurring to verbs, which may cause the agreement with subject, the tense and aspect. These processes do not occur in Chinese words, as the words are always in the same form without adding anything before or after them. The grammatical function, such as agreement, tense, and aspect are achieved in Chinese by using words or grammatical markers, such as aspect marker LE, passive marker BEI, etc. I will use Li & Thompson's words to sum up the isolating character of Chinese.

The Chinese language does not manifest a high degree of morphological complexity in terms of the types of grammatical morphemes. The richness of a language with respect to these types of morphemes, called inflectional morphemes, is what determines whether a language is classified as isolating. (13)

1.2.3 Topic-oriented sentence structure

Before we start discussing the 'topic', we should first have an overview of the basic

sentence structure of the Chinese language, which also provides a pre-knowledge for the analysis in the later chapter in this study. In Chinese, the sentence is mainly divided into two groups⁷: simple and complex sentences. Complex sentence includes a coordinating complex sentence, modifier complex sentence and multiple complex sentences (Liu 865). The following diagram illustrates the hierarchical relationship of Chinese sentence structure:

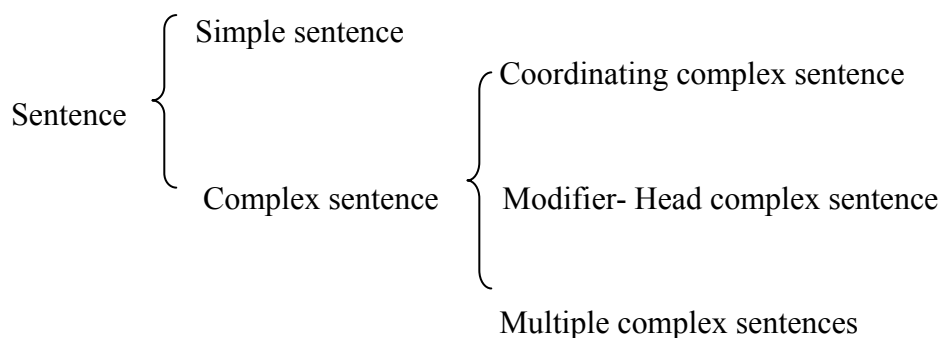


Diagram 1. Structure of Chinese sentence

Coordinating complex sentence indicates the relationship among clauses is equal to each other and one clause does not modify the other clause, and conjunctive words are usually not used. However, in the Modifier-Head complex sentence, clauses are not equal to each other and one clause may manipulate or modify the other one by using conjunctions, here the one clause modifying the other one is called ‘Head clause’ and the modified clause is ‘Modifier clause’, which actually is similar to the ‘main clause’ and the ‘coordinate clause.’ The Multiple complex sentences is a group of sentences in which some clauses themselves are a complex sentence. This means that one clause may include two or more sub-clauses, and thus the group of sentences could be seen as two or more relations. The first relation is among the clauses, which establish the whole multiple complex sentences, and second relation is among those sub-clauses which are semantically connected to construct a clause. In the multiple complex sentences, the clauses are connected by conjunctions or by being punctuated

⁷ The classification of sentence is based on *Practical Grammar of Modern Chinese* (2004).

by semicolons between clauses. While the structure of multiple complex sentence usually are complicated, the relation among clauses can be comprehended by either conjunctions or punctuations. Nevertheless, when no conjunctions and punctuation are provided in a multiple complex sentence, the relations among the clauses has to be analyzed by semantic comprehension.

We are going to discuss on ‘topic’ on the level of the simpler structure. One of the distinctive features of Chinese is the importance of the topic in the sentence. Topic simply is what the sentence is about. It is always in the sentence-initial position and it can be separated by a pause or the pause particles from the rest of the sentence (Li &Thompson 85), as in the following;

- 22) 钥匙 我 找到 了。
 yàoshi wǒ zhǎo dào le。
 key I found ASP

I found the key.

Yàoshi (key) is the topic of the sentence and it is positioned at the beginning of the sentence. The topic of a sentence is different from the subject. The subject of a sentence is a noun or noun phrase, which is closely related to the verb in the sentence. The topic and subject can be the same but also can be different. In the example above, the topic and subject are different: the topic *yàoshi* is in the initial place and subject *wǒ* is close to the verb. On this occasion the topic seems more important than the subject. The following example shows that the topic and subject share one word:

- 23) 姑娘 拿起 梳子。
 gūniáng ná qǐ shūzi。
 girl take up comb.

The girl takes the comb.

The subject *gūniáng* (girl) functions both as the topic and subject of the sentence.

However, it is also possible to have no topic or subject in a sentence. For example:

- 24) 晚饭 做 好 了。
 wǎnfàn zuò hǎo le。
 dinner cook ready ASP

The dinner has been made.

In this sentence, there is a lack of subject, as we do not know who made the dinner, but the topic (*wǎnfàn*) is stated. It should be noted that this is not a passive structure, but just a topic-comment sentence (see 3.2), and the subject is omitted for the reason of less importance, as is evident in the following:

- 25) ----- 你 看见 我的 书 了 吗?
 nǐ kànjiàn wǒde shū le ma?
 you see my book ASP Q

Have you seen my book?

- 没有。
 méiyǒu。
 no

I haven't

The answer sentence contains neither a topic nor a subject in the sentence, but since the context is quite clear, one knows what they are talking about, and it is no need to point out the topic or the subject on this occasion.

By contrast, in the Chinese language, topic-initiated sentence are frequent, which immediately tells what the sentence is about, so Chinese is also called a topic-prominent language (Li & Thompson 15). We can see that the topic-oriented sentence also plays an essential role in word order, which is the subject of the following section.

1.2.4 Word order

Word order is an important issue in Chinese grammar, because the Chinese language does not have morphological inflection and as a result, a grammatical relation has to be expressed partly by word order. Chinese word order is a complicated system, which is hard to classify with simple rules. Since Greenberg generated the principles of universal word order (see 1.1.3), Chinese linguists have been debating whether the dominant word order in Chinese is SVO, SOV, changing from SVO to SOV (Li 11). Some scholar generates that despite the context and additional information, Chinese word order⁸ in simple sentence works such as the following:

subject—adverbial—verb—complement—object

If the subject or object is a noun phrases with attributive (s) and nouns, the order should be this:

subject (attributive+noun) —adverbial—verb—complement—object (modifier+ noun)

For example :

- 26) 小 姑娘 高兴地 走 进 房 间。
xiǎo gūniáng gāoxìngdì zǒu jìn fángjiān。
little girl happily walk into room.

The little walked happily into the room.

We can see that the modifiers are always before the word modified: the adjective *xiǎo* before nouns *gūniáng*, the adverbs *gāoxìngdì* before verb *zǒu jìn*. And the order of subject, verb and object is SVO. However, case does no always work this way, because word order is often influenced by the topic and different sentence constructions and some textual factors.

As we discussed ealier, Chinese language is a topic-oriented language. The topic word

⁸ This part is based on Liu in the work *Practical Grammar of Modern Chinese*. See page 52.

or phrase is always at the beginning of the sentence, no matter what constituent it is in a sentence, for example, when the object is regarded as the topic, and it is placed before the subject in a sentence. Moreover in some special constructions, such as the BA-construction, the word order differs from the normal sentence. BA-construction is simply described as the following structure:

Subject --- BA direct object --- verb.

The direct object is placed immediately before the verb. For example:

- 27) 我 把 衣服 洗 了。
 wǒ bǎ yīfu xǐ le。
 I BA clothes wash ASP

 I washed the clothes.

The word BA introduces the object before the verb, so the word order is more like SOV. However, the Chinese word order is also affected by some other non-grammatical factors. Hu (Hu in Jiang 85) generalized a set of principles of Chinese word order in terms of three aspects:

The categorization of Chinese word-order principles according to Hu

Domain	Principle
Conceptual	1.Principle of Temporal Sequence 5. Whole-Before-Part 6. Container-Before-Contained 7. Trajector-Landmark
Functional	5. Principle of Communicative Dynamism 6. Principle of Focus
Grammatical	7.Modifier-Before-Head

Table 1 Principles of Chinese word order

The table shows that the word order in the Chinese language is influenced by multiple factors. Besides grammatical factors, conceptual and functional factors also play an important role.

To sum up, Chinese is characterized by its tonal system, a lack of morphological inflection, an isolating language, and a prominent topicality and also by a word order that is influenced by multiple factors.

2 Translation strategies

2.1 Translation strategy

H.P. Krings defines a translation strategy as ‘translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task’ (18). And Lörcher defines translation strategy as ‘a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another (Lörcher 76).’ Kussmaul discusses translation strategies in the framework of psycholinguistics, creativity and problem-solving. Those strategies are principally process-centred.

Moreover, Bell made a difference between global and local strategies. Global strategy, as a ‘macro-level translation strategy (Knaappila 7)’ affects the text as a whole, while local strategy, as a ‘micro-level translation strategy (Knaappila 7)’ deals with text segments (Bell 185-190). There are several different descriptions on global strategies. First C. Nord considers that it is either source cultural-orientated or target cultural-orientated. Another perspective is expressed by J. House, who described translation as either overt translation or covert translation. On the other hand, L. Venuti explains that translation strategies ‘involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it’ (Venuti 240). His culture-orientated methods develop two main strategies: domestication and foreignization.

Jääskeläinen argues that translation strategies are a set of (loosely formulated) rules or principles which a translator uses to reach the goals determined by the translating situation in the most effective way (Jääskeläinen 116). Chesterman points out that it is helpful to distinguish between two levels of strategy: global strategies at a more general level and local strategies at a more specific level (Chesterman 90).

Jääskeläinen states that local strategies are specific procedures which relate to lexical elements (Jääskeläinen 115). Chesterman describes local strategies at a specific level, and the problem in translation to be solved is something like ‘how to translate this structure / this idea / this item’ (Chesterman 90).

Thus we can see that translation strategies have been defined from various perspectives and finally David Bergen has described those strategies as follows:

If meta-strategies⁹ such as those described by Lörscher are the skeleton of translation competence and global strategies as those explained in the previous section are the muscles, local strategies could be compared to the many vital systems which deliver air, nourishment, blood and hormones to the various parts of the body to keep them functioning well. (117)

Bergen points out the significance of local translation strategies as serving as the basis of translation strategies in all, focusing on specific problems in translation. As mentioned earlier, Chesterman classified local translation strategies into three major translation groups: syntactic/grammatical, semantic and pragmatic.

2.2 Andrew Chesterman’s framework on translation strategies

Before classifying the translation strategies, Chesterman first distinguishes between comprehension strategies and production strategies. Comprehension strategies deal with the analysis of the source text and the whole nature of the translation commission. Production strategies have to do with how the translator manipulates the linguistic material in order to produce an appropriate target text (Chesterman 92). This

⁹ ‘Meta-strategies’ is a term coined by David Bergen. What he calls ‘meta-strategies’ is described by researchers such as Lörscher and Kussmaul within the framework of psycholinguistics, creativity and problem solving, although they do not use the term meta-strategy.

classification by Chesterman is based on production strategies, and thus it at linguistic or text-linguistic level. He concludes the taxonomy simply as ‘change something’ (92). He sorts out primarily three groups of strategies: mainly syntactic /grammatical; mainly semantic; mainly pragmatic. He also acknowledges that the three types may overlap to some extent. For instance, syntactic methods may be involved in semantic change. Since this thesis mainly concentrates on syntactic strategies, the syntactic strategies are only discussed here.

In Chesterman’s catalogues of syntactic strategies, he lists ten types of changes. The first is LITERAL TRANSLATION, defined as meaning ‘maximally close to the SL form’ and it is viewed a default strategy. Bergen comments that the translator follows the SL form as closely as possible without jeopardizing grammaticality (Bergen 117). The second strategy is LOAN, CALQUE, considered as the borrowing of individual terms and syntagma (larger linguistic structures, see Bergen 117). He offered an example a form of loan that German term *Check-in-Bereich* is for English *Check-in area* (95). The strategy TRANSPOSITION, borrowed from Vinay & Darbelnet’s catalogues of translation strategies (see Vinay & Darbelnet in Venuti 92), means any change of word-class.

In my data analysis, transposition is a frequently used method in Finnish-Chinese translation. This strategy involves structural change as well and often the change of word-class is due to the interest of target language itself. UNIT SHIFT is term from J.C. Catford, means the change of units, which includes morpheme, word, phrase, clause, sentence and paragraph. PHRASE STRUCTURE CHANGE indicates a number of changes at the level of the phrase and furthermore CLAUSE STRUCTURE CHANGE at the level of clause and it not difficult to understand that SENTENCE STRUCTURE CHANGE affects the structure of sentence-unit, including main-clause and sub-clause. COHENSION CHANGE has to do with intra-textual reference, ellipsis, substitution, pronominalization and repetition or the use of connectors of various kinds. LEVEL SHIFTS is a strategy that the mode of expression of a

particular item is shifted from one level to another, and here levels Chesterman refers to are phonology, morphology, syntax and lexis. The last strategy on Chesterman's list is SCHEME CHANGE, which refers to the kinds of changes that translators incorporate in the translation of rhetorical schemes such as parallelism, repetition, alliteration, metrical rhythm.

Chesterman provided us with a general framework of syntactic strategies, and the classification, as he himself pointed out, represents an attempt to structure the various proposals made by other scholars into an overall framework (93). The strategies listed above are all in a general framework, and some of the strategies could be divided into smaller groups and sub-branches. An example of this division would be CLAUSE STRUCTURE CHANGE may be sub-grouped into the change of sentence elements (subject, object, verb, complement, etc.), the change of voice, the change of transitiveness, and the change of finiteness.

However, a certain strategy itself is on a small scale, for instance, LOAN, CALQUE is a deliberate choice of borrowing (96) and LITERAL TRANSLATION is a direct translation without changing anything, which are hardly to be sub-grouped. Thus this may increase the difficulty precisely of naming a strategy when analyzing data. On the other hand, due to the fact of overlapping of strategies, this also makes it difficult to define the strategy in data analysis. Therefore, in my analysis, I re-structured the syntactic strategies into a more specific way. For instance, I divide CLAUSE STRUCTURE CHANGE specifically into 'change of sentence elements' and 'change of voice', and derived 'division' and 'condensation' on the basis of strategies of PHRASE STRUCTURE CHANGE, CLAUSE STRUCTURE CHANGE and SENTENCE STRUCTURE CHANGE. The term *division* and *condensation* are borrowed from Lian Shuneng (2006), whose study is established on the English-Chinese translation. Actually I think the classification of 'division' and 'condensation' is only coincidentally related to Chesterman's classification in Syntactic strategies of 'Clause structure change' and 'Sentence structure change'. The latter classified all the

changes among the clause and sentence levels, no matter a small unit to a big one or a big unit to a small one. And Lian's study adopted the methods from which unit to another, the division or condensation. These two methods study the same issue starting from different angles.

2.3 Lian Shuneng's framework on translation strategies

In *A Course Book on English-Chinese Translation*, Lian at first focuses on the contrastive studies between English and Chinese. He generalizes ten pairs of features of English and Chinese. For example: Synthetic vs. Analytic; Rigid vs. Supple; Hypotactic vs. Paratactic; Complex vs. Simple; Impersonal vs. Personal; Passive vs. Active; Static vs. Dynamic; Abstract vs. Concrete; Indirect vs. Direct; Substitutive vs. Repetitive. These contrastive studies involve the distinguished features of two languages in grammar, rhetoric, modes of expression, and also the cultural factors in a combination of macro and micro perspectives. The work of contrastive studies is made in order to establish a foundation of studies on translation strategies in English-Chinese translation. As he said, these principles and techniques of translation should be based on the contrastive studies of the two languages (66). He Wenzhong (56-96) comments that Lian's contrastive study covers the spiritual essence of the difference between English and Chinese language.

A substantial portion of the main body of this book is devoted to the translation techniques¹⁰. In thirteen chapters he studies respectively the translation techniques of CONVERSION, ADDITION, OMISSION, REPETITION, INVERSION, NEGATION, DIVISION, and CONDENSATION. And he further studies the techniques when dealing with translation of passive, long sentence, cultural-loaded

¹⁰ Here the term technique is used to differ from the translation strategies of Chesterman. In my opinion, Lian's classification is in a more specific way. It is rather techniques than strategies. He himself also calls them 'principles and techniques of translation (66)'.

expressions, and the translation of proper nouns and technical terms (Lian 1). Moreover, each of translation technique has its sub-groups; for example, CONVERSION consists of conversion of word classes, conversion of sentence members, conversion of impersonal subjects, and conversion of perspectives. Conversion of word class involves the change of word class from, for example, a noun into a verb or a noun into an adjective. Conversion of sentence elements is that a subject may be changed into an object in a sentence. Conversion of impersonal subjects happens when the subject of an abstract noun or impersonal nouns need to be replaced by a personal subject in Chinese. Conversion of perspective is a cognitive technique, which refers to the conveyance of information from perspectives that are different from or even opposite to those of the source language. Therefore, based on the technique of conversion, we can see that Lian's translation technique is an expansion of a certain change on different levels, which could be a grammatical change, or a semantic change, a pragmatic change, or a cognitive change. The scope of this study is limited to the changes on the grammatical level, so when discussing Lian's translation techniques, we turn our attention to those grammatical changes, for instance, the Conversion (except for the conversion of perspective), Division, and Condensation. Conversion, as we describe earlier, it a change of structural segments, and Division, according to Lian, when we find it is hard to reproduce the original thought , we need to divide a sentence into two or more parts by picking out certain words, phrases or clauses and making them into Chinese word-groups, clauses, or sentences, coordinated or subordinate (254). For example, a change is needed when we translate an English adverb which is hard to find a correspondent word in Chinese, and then we need to translate the adverb into either a phrase or a sentence. As a strategy Condensation is an opposite of Division. It is a technique to change a big unit, like a sentence into a smaller unit, like a word or a phrase. This translation technique is employed to achieve conciseness and contractedness in translation (270).

Lian's techniques are not universal-targeted as Chesterman's methods are in a general perspective. Instead Lian focuses specifically on English-Chinese translation.

Furthermore, if we try to inlay those techniques into Chesterman's framework of strategies, some of techniques apply to one or possibly two or more translation strategies of the local strategies of Chesterman (semantic and pragmatic strategies). For example, Conversion of word classes could be set into the Transposition; Conversion of sentence members and impersonal subject into Clause structure change; Conversion of perspective into Level shift, Division and Condensation into Unit shift. Up to this point two research methods are somehow intertwined. They may overlap to some extent and they may differ from each other in study perspectives, mainly because their starting points are different and study purpose are also distinguished.

Lian's methods provides a micro view and these methods are easily adopted into certain languages. This offers specific techniques when rendering words from one language to another and it also applies to the contrastive study between other languages besides Chinese and English. Chesterman's study on translation strategies provide a general framework for the different linguistic levels (syntactic, semantic, and pragmatic), whereas Lian's study is conducted in a more specific way to list the techniques that play a role of guiding principles when teaching students about translation strategies. It is important to note that Lian's book is a coursebook used in schools and consequently his studies on translation strategies are more pedagogical than theoretical. As for theory, Chesterman offers a good theoretical framework, whereas Lian provides a specified method. For instance, when discussing Chesterman's Unit shift, it may be noted that the shifts occur over the units such as morpheme, word, phrase, clause, sentence, and paragraph. This could happen on various occasions, for example, the shift from a phrase into a clause, or a sentence into a phrase. Therefore it is an overall framework or the possible proposals on a macro level; however, by contrast, Lian's listing of various techniques are on a micro level, which in particular point out the special techniques in the different situations. For example, Lian expands the technique Condensation into four levels: condensation of phrases and clauses; condensation of complex sentences into simple sentences; condensation of compound sentence into simple sentences; and condensation of two

or more simple sentences into one simple sentence.

I shall combine Chesterman's framework of syntactic strategies and Lian's specific translation techniques into a new structure. In Section four, the data will be analyzed in terms of the Transposition, Shift of sentence elements, Change of voice, Division, Condensation and Change of word order. These strategies do not mean to imply that there are only these six types of syntactic strategies in Finnish-Chinese translation, but they present the frequently adopted methods. Both Finnish and Chinese have their own special features and major differences exist in the two languages and the translation strategies used in Finnish-Chinese translation are mainly based on the effort to reach equivalence between the languages. So the selected translation strategies mainly depend on the context of languages and the text of analysis. This is my attempt to explore the translation strategies and the linguistic phenomenon, and it certainly is only a beginning to exploring the differences and issues in the field of Finnish-Chinese translation.

3 Method and data

The source text *Suomen Kansan Suuri Satukirja* is a collection of Finnish fairy tales compiled by Raul Roine (1907--1960). It was published in 1952 after three years' work by Raul Roine, who selected and compiled stories from abundant Finnish fairy tales. Those fairy tales experienced a long history, at first spread by story-telling among Finnish folk people and later they are reserved by writing and revised to some extent. There are some tales enjoy high popularity among different generations in Finland, such as Antti Puuhaara, Väkevä Matti, Tuhkimus, etc.

The target readers of this fairy tales collection are mainly children, so the language is easy and there are plenty of dialogues. Like other fairy tales, these stories are also about princes, princesses, witches, giants, animals, magic powers, etc. However the collection also presents some features of Finland or Finnishness, for example, 'sauna', 'Suomenniemi', and even the characters in the *Kalevala*, which is a well-known Finnish national epic, for example, *Vaakalintu*, which is a giant bird in the *Kalevala* and *Louhi* is a name of a powerful woman in the *Kalevala*.

This work is translated in 1998, but it was not officially published until 2005. The translator Du Zhongying, has forty years of diplomatic experience, of which thirteen years have been in Finland, where he developed a good Finnish language skills. Since his retirement in 1994, he has translated several Finnish books into Chinese, and was awarded the 'Order of the Lion of Finland' (Suomen Leijonan Luokan Ritarimerkki) in 2004 by the President of Finland for his great contribution to the friendship between Finland and China. This language of translation in this book is children-oriented; it is rare to find complicated sentences or poetic structures. Generally a method of foreignization is adopted. We can see that almost all the names of roles in the story are transliterations, for example:

Matti----马蒂 mǎ dì

Pekka----- 贝佳 bèi jiā
Kaisa----- 卡伊莎 kǎ yī shā
Tuhkimo---杜赫基摩 dù hè jī mó

And even some translations of the names sound strange in Chinese. For example, the translation of *voipukki*, *huáng yóu wá*, literally means ‘butter boy’, which does not make any sense in Chinese if one does not read the story; however, on the other hand it is quite understandable that the fairy tales are always fictional and fanciful and people read them to use their imaginations. It is evident that the translator is striving for the equivalence between languages. For instance, *Pahalla paha palkitaan* is nicely translated into *è yǒu è bào shàn yǒu shàn bào*, which is an idiomatic expression conveying a similar meaning to the Finnish idiom *Pahalla paha palkitaan*, meaning ‘good is rewarded with good, and evil with evil.’ In this analysis of the following section I will not explore further how this equivalence happens, instead I will study how the changes occur on a syntactic level.

In the following I will briefly describe how the analysis proceeds and how the examples are presented. First the specific strategy is defined and the numbers of the examples are provided in both the Finnish text and the Chinese text (morphemic form and phonetic form). A literal translation of each word or phrase is then provided below with decoding symbols (see Abbreviation). A rough translation is then offered which has been translated by me for a reader with no knowledge of both Finnish and Chinese. For the convenience of contrast, an analysis targets both in Finnish and Chinese appear in bold face. After the examples, a further analysis is given to discuss the strategies used in the examples.

All the examples are labeled as either ST or TT instead of the frequently mentioned terms source text and target text. In addition non-existent structures created by me for the sake of a contrastive purpose are marked with the symbol *.

The collection of the *Great Fairy Tales of the Finnish People* consists of sixty-four

fairy tales in total, and I selected eleven of them as my data material for analysis. The choice of these eleven stories is random. In the following chapter I will select sentences from these tales and a mark is noted in order to easily refer back the sources in the data analysis. The fairies respectively are *Kalastaja ja hänen eukkonsa* (yúfū hé tā de qīzi), *Kuihtumaton kukka* (yǒngbù diāoxiè de huāduǒ), *Kolme sisarusta*(sān jiěmèi), *Vetehisen vangit* (shuǐyāo de fúlǚ), *Uljas räätäli* (yǒnggǎn cōngmíng de cáifeng), *Satu vaakalinnusta* (dà yīng de gùshì), *Kruunun mies* (guówáng de wèishì), *Imanti* (yī mǎi tí), *Tuhkimuksen uni* (dùjīmósī de mèng), *Pelkäämätön Pekka* (wúwèi de bèijiā) and *Löhikäärmeen voittaja* (zhēngfú jiǔ tóu lóng de yǒngshì).

4 Analysis of syntactic translation strategies

The focus of this chapter is the translation strategies in Finnish-Chinese translation, using Du's Chinese translation of the *Suomen Kansan Suuri Satukirja* (1990) as the study target. My framework of translation strategies is mainly based on Chesterman's study on translation strategies in his work entitled the *Memes of Translation* (1997), which involves three main groups: syntactical/grammatical, semantic and pragmatic methods as well as the study combines with Lian's methods in his book of *A Coursebook on English-Chinese Translation* (2006). This study brings only the syntactic strategies used in Finnish-Chinese translation in a general perspective, without taking into account the semantic and practical translation strategies used in Chesterman's or Lian's works, because the present study only remain on the linguistic level without addressing cultural or practical purposes. Through studying the original Finnish texts and translated Chinese texts, the following translation strategies were generalized and concluded as the main syntactic strategies used by the translator Du Zhongying: Transposition, Shift of sentence elements, Change of voice, Division, Condensation and Word order. Those translation strategies on the one hand reflect some of the general principles of Finnish-Chinese translation, which functions paradigmatically in the practice of Finnish-Chinese translations; and on the other hand, it implicated the individual style of the translator himself. The translator's own knowledge of languages, motivation and position determined his realization of translation.

In this study, I will set aside the individual factors, but concentrate only on the general rules of translation strategies in this work. A subjective attitude will be adopted in order to conclude a set of general principles in Finnish-Chinese translation on the grammatical level. By studying the language differences between Finnish and Chinese, we can somehow determine some potential rules used when translating the two languages and the study itself is at a linguistic level. Certainly syntactic methods are just a part of the translation methods used in the translation. All together it would be a

huge topic to discuss and thus the study may remain on a superficial level, so here I merely focus on the syntactic level and explore that by citing numerous examples of how the Finnish language was translated into Chinese.

Syntactic strategies, also called grammatical changes, involve syntactic changes from one language to another. All shifts are based on grammatical changes, and this normally involves a change of structures.

4.1 Transposition

Transposition, a term borrowed from Vinay & Darbelnet (Vinay and Darbelnet in Venuti 84), indicates replacing one word class with another without changing the meaning of message, e.g. from noun to verb, adjective to adverb. In Finnish and Chinese, the classification of word class is very different. According to the taxonomy in *ISK*, Finnish has three main types of word classes: nominatives (sub-grouped into nouns, adjectives, pronouns and numerals); verbs; appositions, adverbs and particles. The Chinese word class has thirteen types: nouns, adjectives, verbs, numerals, measure words, pronouns, prepositions, conjunctions, adverbs, auxiliaries, modal particles, onomatopoeia and interjections (Xing 1). Since Finnish and Chinese have very different taxonomies of their word classes, on some occasions it is a necessity to a change word class from one to another to complete the meaning of the sentence. An example of this is the following sentence:

- 1) ST: Silloin **tassutteli** karhu viereisestä huoneesta sisään.
then padded bear adjacent-ELA room-ELA inside
TT: 大卷毛熊 **啪嗒啪嗒地** 走了过来。
dà juǎn máo xióng **pā dā pā dā dì** zǒu le guò lái。
big curly hairy bear pada pada-ADV walked ASP here.

Then the bear walked here from an adjacent room.

(From *Kuihtumaton kukka*)

Pādā pādā in Chinese belongs to the word class ‘onomatopoeia’, which means ‘the formation of a word from a sound associated with what is named’ (defined by *Oxford Dictionary of English*), like the words *cuckoo*, *sizzle* in English. However, onomatopoeia is not found as an item of word class in the *Iso Suomen Kielioppi*. The verb *tassutella* in ST was translated into an onomatopoeia serving as an adverbial in TT, because in Chinese, no direct counterpart of *tassutella* in terms of meaning, and the onomatopoeia *pādā pādā* vividly described how the movement happens, and also the visually imagined picture of how bear walks in the Finnish text is translated into an auditory description in Chinese text. The verb is converted into onomatopoeia, and the vividness of the description is still remained by using onomatopoeia to compensate for the lack of verb meaning in TT. One more example:

- 2) ST: Hän totesi tyttärensä **olevan** poissa.
he realised daughter-3 being-GEN away-INE
TT: 他 发现 女儿 不 在 屋 里。
tā fāxiàn nǚér bú zài wū li。
he found daughter not at house inside.

He found that his daughter was away.

(From *Tuhkimuksen uni*)

The participle *olevan* is translated into Chinese by the coverb¹¹ *zài*, which means ‘being some place.

¹¹ Coverbs are a specific set of verbs in the Chinese language which are similar to English prepositions. They are called coverbs because they almost invariably have to be used in conjunction with other verbs in a sentence.

For example: 1) **wǒmen xiàng qián zǒu**. (lit. we towards ahead go) We went forward/ahead. (coverb: **xiàng** 'heading towards') 2) **tā lái zì běifāng**. (lit. he come from north) He comes from the north. (coverb: **zì** 'from')

(see *Comprehensive Chinese Grammar* 176)

The participle¹² in Finnish has the property of both verb and adjectives. The active present participle of verb *olla* is *olevan*, and it indicates a continuing process or action. The ST structure actually is called ‘participle construction’ which is inflected in the genitive form (*olevan*) and it corresponds to ‘että’ clause or relative clause with a present tense verb. Nevertheless, there is no word catalogue of participle in Chinese, and here the participle *olevan* is translated into a coverb, which is a sub-class of verbs. Coverbs introduce expressions covering a wide range of factors including location, direction, timing, association, means, and instrument, etc. (Yip & Don 176). Another technique is used in this translation is that the original positive structure is shifted into a negative one, for the translator changed the word *poissa* (away) into *bú zài* (not here) in TT. The two examples above show the change of word classes in two languages, the verb into onomatopoeia, and the participle into a verb (precisely coverb). The changes somehow relates to the existence or lack of word class in two languages. And the next example will illustrate the shift among the word class existing in both languages.

- 3) ST: ...**vastusteli** ukko.
 opposed old man
 TT: 渔夫 表示 反对。
 yúfū biǎoshì fǎnduì。
 Fisherman express disagree

The fisherman disagreed.

(From *Kalastaja ja hänen eukkonsa*)

The word *Vastustella* in Finnish is a verb, but in its Chinese translation it became a noun, *fǎnduì*. If the sentence is accordingly translated without changing the word class into * *yúfū fǎnduì*, it is not a commonly accepted sentence in Chinese, for *fǎnduì*, as a

¹² This part is based on the participles in *Iso Suomen Kielioppi* (2004). The participle in Finnish consists of five types: VA participle (*laulava, meluava*); NUT participle (*laulanut, melunnut*); its passive equivalent TU participle (*laulettu, meluttu*) and the agent participle (*äidin tekemä*) and the prohibition participle (*lehtiä lukematon*).

verb, is a cognitive verb which should be followed by a verbal or clausal object (Yip & Don 286). This means that *fǎnduì* cannot be used independently under such circumstances. Thus the translator used *fǎnduì* as a noun and a predicate verb *biǎoshì* is added, so here the Finnish verb turned out to be a noun in the Chinese translation. Here one should be noted that in Chinese a word of the same morphological form may function as either a noun or a verb, and this is referred to as the word doubling with noun and verb (Liu 168). That is why the word *fǎnduì* could either be a verb or a noun. And some linguists refer to this as nominalization, such as Yip & Don. They view that a verb or an adjective may be taken as a noun in a given context (16). This means that in Chinese the use of a noun or noun phrase which also doubles as the verb or adjective only happens under a certain context when the verbs and adjectives are used as grammatical topics. This also applies to the example above. When the verb *vastusteli* is translated into a noun *fǎnduì*, it means that *vastusteli* is regarded as the grammatical topic or stressed word in the sentence. From this perspective, it is an appropriate translation in terms of placing stress on the verb *vastusteli*, which is originally emphasized in a Finnish text in a way of changing the word order by placing it before the subject.

A Change of word class is often seen in Finnish-Chinese translation, due to the distinguished classification of word class in two languages and the text-dependent requirement in Chinese. Through the previous analysis we have found that the change of word class also causes a change of in sentence structure. For instance in example 3) the Subject + Verb structure switches to Subject + Verb + Object structure, and in next section we are going to discuss about the change of sentence elements.

4.2 Shift of sentence elements

As mentioned above, the change of word class brings a change in structure, to make it clear, it often bring the change of sentence elements, which means that the word

functions differently by putting them in the different places in a sentence. See example 4):

- 4) ST: Kalastajan eukko ei tyytynyt **kuningattarenkaan osaan**.
fisherman-GEN old woman not satisfied queen-GEN-Q role-ILL
TT: 女王 的 角色 也 已 不 能 满 足 她 的 欲 望。
nǚwáng de jué sè yě yǐ bùnéng mǎnzú tāde yùwàng.
queen-DE role also already cannot satisfy her desire.

The role of the queen can not satisfy her desire any more.

(From *Kalastaja ja hänen eukkonsa*)

An explanation should be made here that *kuningattarenkaan osaan* in the ST does not function as the object of *ei tyytynyt*, and it is in the case form of the illative which goes with the verb *tyytynty* according to the rules of case government (see 1.1.2) in Finnish grammar. In order to make an explicit analysis, here I regard *kuningattarenkaan osaan* in the ST as the object in the sense of logic, presenting the predicate's object. Furthermore the logical object became the subject in the Chinese translation and the object *tāde yùwàng* (her desire) was added after the predicate, thus the structure of whole sentence was converted. Actually the Chinese has the same sentence structure as the original Finnish sentence. Another option would be to translate this as:

渔 夫 的 老 婆 已 不 能 满 足 于 女 王 的 角 色。
yúfū de lǎopó yǐ bùnéng mǎnzú yú nǚwáng de juésè。
fisherman-DE wife already cannot satisfy with queen-DE role

The fisherman's wife has been not satisfied with just being a queen.

This translation works exactly like its Finnish counterpart without either changing the sentence structure or adding an object; however, the translator did not translate it in this way. According to my understanding, it is necessary to visualize the object *tāde yùwàng* (her desire), telling readers that it is her desire that requires more. The

important background information should be mentioned that the readership of this book is mainly children and it is wise to translate the text explicitly for children. One more example illustrates this point of view:

- 5) ST: **kostoni** on oleva **ankara**.
 revenge-1 is being harsh
TT: 我会 毫不留情地 对你 进行 报复。
 wǒ huì **háobùliúqíngdì** duì nǐ jìnxíng **bàofù**。
 I would mercilessly to you do revenge

The revenge will be harsh.

(From *Kuihtumaton kukka*)

This translation involves two changes of sentence elements. The subject *kostoni* is the object in Chinese and the predicative *ankara* shifted to the adverbial. The shift of subject involves the notion of the topic of sentence.

The subject in the ST functions as the theme of the sentence. A neutral word order in Finnish is when the subject is placed before the predicate verb, then the subject is the theme of the sentence (See *ISK* § 910). In the ST, the subject *kostoni* is considered as the theme of the sentence. By comparison in Chinese the notion of the topic-comment sentence expresses a rather similar meaning. In Topic-comment sentence topic is usually the old or known information which has been mentioned earlier and the comment is the new information which is going to be told soon. In addition, topic appears commonly at the beginning of a sentence with a nominative form (Liu 911). In the TT, the subject *wǒ*, placed at the beginning of the sentence as a pronoun, acts as the topic of the sentence, which is the old information in context; and *bàofù*, as the new information, therefore is the comment of the sentence. So we may found that the shift of the subject is mainly due to the different perspective of the textual understanding in two languages.

4.3 Change of voice

The use of the passive voice differs in Finnish and Chinese. Briefly, in Chinese, the passive voice only exists with its actual meaning, but the expression of passive varies. The passive voice in Chinese is expressed by putting the passive preposition before the verb. The commonly used preposition includes 被(bèi), 叫(jiào), 让(ràng), 给(gěi) and usually this type of sentence is called the Bei-sentence in Chinese. Nevertheless, the passive voice is not used in Chinese as frequently as it is in Finnish. Usually the passive voice is used when donating something undesirable or unpleasant. For example: 他被杀了. tā bèi shā le. (He is killed.) But certainly there are also neutral or a positive expression used in passive voice, such as, 她被选为今年的优秀教师。tā bèi xuǎn wéi jīnnián de yōuxiù jiàoshī. (She is awarded the excellent teacher of this year).

And the basic structure of BEI-construction is as follows:

问题 被 解决了。
wèntí bèi jiějué le。
problem BEI solve-ASP.

The problem is solved.

The formal passive marker Bei is added before the verb. If there is a need to indicate the subject, then the subject is placed after the passive marker Bei and before the verb, as in the following:

问题 被 我 解决了。
wèntí bèi wǒ jiějué le。
problem BEI me solve-ASP

The problem is solved by me.

One prominent feature of the Chinese passive voice is that the active structure is sometimes used to express passive sense. For instance, sentences of this type occur:

信 写 好了。
Letter write ready-ASP
(The letter has been written.)

This sentence is an active sentence, but it contains a passive sense. There is no marker of passive ‘Bei’, but apparently people understand that this letter ‘is written’. Usually this case appears in the context of the subject being mentioned before, thus the hearers already know the ‘topic’. In Chinese, when a context requires a recipient of the action (the verb) as the topic of sentence, this recipient should work as the subject placed at the beginning of the sentence, and under this condition, it is not necessary to use the passive marker (Liu 753).

The Finnish passive has only one form: *-taan* (present tense)/ *-tiin* (past tense), for instance,

Talo maalataan ensi kesänä.
The house will be painted next summer.

But Finnish passive structures do not always express passive meanings. The passive voice could be a suggestion, or could be used in the spoken language instead of the first person plural, or in a form of address. For example:

Tehdään jotain kivaa!
Let's do something nice! (suggestion)

Me maalataan talo.
We will paint the house. (first person plural)

Mitäs täällä tehdään?
What are you doing here? (a form of address)

These three sentences illustrate the special features of the passive voice in Finnish. They are in the passive form but without the passive sense. It's essential to understand the meaning and usage of passive voice both in Finnish and Chinese so that the

translation of passive voice will not be problematic.

4.3.1 Active to passive

This method intends to convert the object in an active sentence into the subject in the passive structure by adding the passive marker BEI. For example:

- 6) ST: ..ne ikäänkuin nielaisivat nukkujan sisäänsä.
they as if devoured sleepers-GEN inside-3
TT: 睡 在 床 上 就 像 被 垫 子 吞 没 了 一 样。
shuì zài chuáng shàng jiù xiàng bèi diànzi tūnmò le yīyàng。
sleep in bed on adv. as if BEI mattress devour-ASP alike

As if they devoured sleepers into the bed.

(from *Kalastaja ja hänen eukkonsa*)

The object in the ST *nukkujan* (sleeper), was converted into the subject in the TT with a change of meaning. Here the *sleeper* became *sleeping in the bed*. The passive marker *Bei* was also added. This type of sentence with BEI is called a BEI-construction. The BEI-construction is characterized as an inbuilt narrative stance, which means that the BEI-construction is generally more committed to the narration or description of an incident or event which has already taken place (Yip & Don 235). In example 6), the aspect word *le* indicates the aspect of the verb, which already happened, so here the translation is a description of an event that has already occurred.

In the BEI-construction the passive marker BEI is followed closely by the initiator of the action, or the subject of the verb. The passive marker BEI has the function of introducing and emphasizing the agent (Lin 249). In example 6), *diànzi* (mattress), acts as the subject (*ne*) in the ST, is emphasized by the passive marker BEI in the TT. And when it is not necessary to stress who the initiator is, the subject is normally

omitted. The following examples show the situation when the subjects are not pointed out.

- 7) ST: Sängyn pohjalaudatkin menivät puhki.
bed-GEN floor board-EP went broken
TT: 床被 砸 得 粉碎。
chuáng bèi zá dé fěnsuì。
bed BEI smash ADV broken

The bed was broken.

(From *Uljas räätäli*)

- 8) ST: Vasta sitten loitsu laukeaisi
only then incantation went off
TT: 她的魔法 才能 被 解除。
tāde mófǎ cái néng bèi jiěchú。
her incantation only can BEI remove

Only then could the incantation be removed.

(From *Kuihtumaton kukka*)

In example 7), the subject of the ST *sängyn pohjalaudat*, is the subject of the verb *menivät*. However, according to the context, readers know that the bed is not broken automatically, but destroyed by someone, or the initiator of the action. So the translator changed the structure, precisely the voice, and used a passive structure to describe how the bed is broken. The passive marker BEI is employed, but the subject of the action remains invisible like the one in the ST. The same happens in example 8), for there is no need to point out who the subject is and they are less important information in the context.

Through studying the passive examples in the ST and the TT, an interesting phenomenon occurs so that the passive structures in Chinese are more flexible than those in Finnish, for the Chinese passive structure may or may not have a subject. The

Chinese passive structure is flexible enough to correspond to the Finnish structure. More precisely, if a Finnish structure contains both a subject and an object, then the Chinese translation is able to retain both the subject and the object even though the voice is changed; oppositely, if the Finnish structure does not show the subject or object (see example 9) below), Chinese structure is also capable either to make one of them invisible or make them presented if required. We can discover from examples 6), 7) and 8) that the translator tries to keep to the source text and does not make any change to make the subject or object visible or invisible. However, this does happen when the Finnish passive is translated into the Chinese active structure.

4.3.2 Passive to active

Since the Finnish passive voice sometimes has non-passive functions, it is possible and reasonable to translate a Finnish passive into an active structure.

a) The Finnish passive is translated into an active voice when it indicates a suggestion or request. One example:

- 9) ST: 'Koetetaan', ehdotti räätäli.
 'Let's try!' suggested tailor
 TT: '我们 比试 比试!' 裁缝 建议。
 'wǒmen bǐshì bǐshì!' cáifeng jiànyì。
 'we compete compete!' tailor suggest.
 'Let's try!' tailor suggested.

(From *Uljas räätäli*)

The Finnish passive structure is used to express a suggestion that has no indication of passive meaning, though *koetetaan* is absolutely in the passive form by adding the passive marker *-taan* after; however, we can not expect a passive structure to express an active meaning, especially a suggest or a request in Chinese language. In this case an active structure is employed to translate the Finnish passive. The structurally

changed sentence remains the meaning as it is in the ST. In example 9) the translator also uses a manner of suggestion by putting an exclamation mark after the sentence. However, in the translation, a subject is added or we may say the invisible subject in the ST is visualized in the TT. In Finnish when a passive structure is used to indicate a suggestion, the subject must be ‘we’. This is to say that the conscious subject is ‘we,’ and the meaning in the ST is equal to the sentence of ‘*Me koetamme*’ (we try.). This is why in the Chinese version, the subject *wǒmen* is presented.

b) The Finnish passive is translated into active voice when subject is unknown or irrelevant. This means that the Finnish passive is employed to express a statement in which one does not know who the subject is, because the subject is not known or relevant to what described in the sentence. For example:

- 10) ST: Linnassa vietettiin muhkeat häät.
 castle-INE was spent grand-PL wedding-PL
 TT: 宫 内 举 行 了 盛 大 壮 观 的 婚 礼。
 gōng nèi jǔxíng le shèngdà zhuànguān de hūnlǐ.
 palace in held-ASP grand splendid DE wedding

A grand wedding was held in the castle.

(From *Löhikäärmeen voittaja*)

- 11) ST: Räätälikin kutsuttiin aterialle.
 tailor-EP was invited meal-ALL
 TT: 裁 缝 应 邀 用 餐。
 cáifeng yìng yāo yòng cān.
 tailor on invitation eat meal

The tailor was invited to have a dinner.

(From *Uljas räätäli*)

In respect of the lack of the passive meaning, the passive structures in examples 10) and 11) are translated into active structure in the TT. The Finnish passive construction

has no subject and cannot express subject with an independent constituent, such as the English ‘by-phrase’ (Helasvuo 2006: 234-235). Nevertheless, in Chinese, as a topic-oriented language (see 1.2.3), the topic (sometimes the subject of the sentence) should be pointed out in many cases. So the subject has often been added when translating the Finnish passive into Chinese. For example:

- 12) ST: Nyt kunnostettiin satamassa maannut alus.
Now was refurbished harbor-INE lied vessel
TT: 伊买提 重新 给 帆船 油 上 漆。
yīmǎi tí chóngxīn gěi fānchuán yóu shàng qī。
Imanti again to vessel paint on paint

The vessel in the harbor was refurbished.

(From *Imanti*)

Here we can see a subject is added in the TT. Subject, as the topic in this sentence, is the old information that has been mentioned earlier, and when the topic is repeated in the following text, it is mainly due to the considerations of the topic coherence. Topic coherence is a term translated from *Practical Grammar of Modern Chinese*. Topic coherence is one of means to connect text. When a topic appears in the earlier sentence, it may work to connect next sentence as old information to connect the new information by repeating it again (Liu 923). In example 12), the subject *Imanti* has been shown in the previous sentences, but it appears here again for the purpose of connecting the following sentence as a subject of the sentence. This topic-oriented rule requires that the Chinese structure have a subject in many cases.

4.4 Division

The term Division is borrowed from Lian’s taxonomy. According to his definition, he argued that we may divide a sentence into two or more parts by selecting those words,

phrases or clauses which are ‘hard to crack’ and making them into Chinese word-groups, clauses or sentences, coordinate or subordinate (Lian 252). It is necessary to state clearly several notions before we start to analyze the texts.

In Finnish the term *virke* functions same as the English word ‘sentence.’ *Virke* (ISK § 864) is the orthographic structural unit of the text: the part of the text between a capital initial letter and a full stop, a question mark or an exclamation mark. And the term *lause* corresponds to the term ‘clause’ in English, which is defined in ISK as a complete structure formed by a set of words and phrases (ISK § 864). The term *lause* (clause) could be divided into a simple sentence (*yksinkertainen lause*) and a complex sentence (*kompleksinen lause /yhdyklause*) like those that occur in English. If we go further, the complex sentence also consists of a main clause (*päälause*) and a subordinate clause (*sivulause*). And this distinction of terminology between *virke* and *lause* has been traditionally made by Finnish grammarians. However, this distinction is sometimes lost in translations where there is a tendency to translate the Finnish term *lause* as a “sentence” (Shore 106). And also in Chinese, when a sentence is part of a larger sentence, it is called a clause (Li & Thompson 631). In order to be consistent in using these terms, in this thesis the word ‘clause’ is used as the translation counterpart of the Finnish *lause* and the term ‘sentence’ used to refer to Finnish *virke*. Moreover, the term ‘clause’ is employed to refer to the subordinate structure of a complex sentence in Chinese syntax and ‘sentence’ indicates the grammatical unit which consists of one or more clauses.

4.4.1 Phrase into clause/sentence

This method usually means to select a phrase and to extend it into a clause or a sentence. Usually the participial phrase, noun phrase and prepositional phrases are picked out to be translated into clause or sentence (Lian 254), and phrases in the case form are a large group among all phrases in Finnish. We know that in Finnish there

are eleven local cases (see 1.1.2), which are also called semantic cases in contrast with grammatical cases, such as *nominatiivi*, *partitiivi* *genetiivi* and *akkusatiivi*. In the prototypal use, the semantic cases have more concrete and more easily described meaning than grammatical cases (ISK § 1223). This tells us the Finnish local cases themselves contain semantic meanings. For instance,

13) ST: Eukko istui penkillä **hymynhäive suunpielessä.**

old woman sit bench-ADE smile mouth corner-INE

TT: 妻子坐在长凳上, 嘴角挂着甜蜜的微笑。

qīzi zuò zài cháng dèng shàng zuǐ jiǎo guà zhe tiánmìde wēixiào.

wife sit at bench on, mouth corner hang-ASP sweet smile

The wife sat on the bench with smile on her mouth.

(From *Kalastaja ja hänen eukkonsa*)

The word *suunpielessä* in example 13) consists of two morphological segments: *suuipieli* and *–ssä*. The inessive *–ssä* itself means ‘inside or in some place’, and thus *suunpielessä* expresses the meaning of ‘in/at the mouth corner’, and *hymynhäive suunpielessä* serves as the adverbial of the sentence to describe a state of the subject. And this state is interpreted into Chinese by using the verbal indicator *zhe*. *Zhe* is suffixed to an action verb so that the resultant verbal phrase is used as a descriptive element in sentences to indicate ‘manner of existence’, ‘manner of movement’ or ‘accompanying manner’ (Yip & Don 107). In the TT in example 13), the verb *guà* is followed by *zhe*, expressing a manner of existence, which corresponds successfully to the effect of the Finnish inessive *–ssa*.

The original simple sentence in the ST is interpreted into a complex sentence in the TT with two clauses. This is a coordinating complex sentence (see 1.2.3) with two clauses without any connective words in between, which are called ‘zero-connectives.’ (Yip & Don 345) Clauses in Chinese also come together without any explicit connective marker (conjunction or conjunctive) to link them. This happens

when the two clauses are set in apposition to each other and the meaning of the second clause is in some way sequential to the meaning of the first (Yip & Don 345).

The next example shows how a noun phrase in the ST is interpreted into a Chinese clause, which constructs a multiple complex sentence (see 1.2.3) with other two clauses.

- 14) ST: **Hyvällä halulla** molemmat joivat kahvit ja söivät leivät.
well-ADE desire-ADE both drank coffee-PL and ate bread-PL
TT: 主 仆 俩 早 已 是 十 分 饥 饿 (A),
zhǔ pú liǎng zǎo yǐ shì shí fēn jī'è.
master servant-CL early already is very hungry,

他们 喝了 咖啡(B), 吃了 面包 (C)。
tāmen hē le kāfēi chī le miànbāo。
they drink-ASP coffee eat-ASP bread

With great hunger, both of them drank coffee and ate bread.

(From *Kuihtumaton kukka*)

The Finnish noun phrase *hyvällä halulla* is in the adessive case, which could be interpreted in English as the a preposition phrase ‘with great hunger’; the translator translated it into a clause, *zhǔ pú liǎng zǎo yǐ shì shí fēn jī'è* (The master and his servant have already been hungry) in the TT. If we explore the TT text further, we find that this is a multiple complex sentence consisting of the three clauses:

- A. zhǔ pú liǎng zǎo yǐ shì shí fēn jī'è.
- B. tāmen hē le kāfēi .
- C. chī le miànbāo.

The clauses B and C shape a complex sentence with a parallel relationship in between, and clauses B & C together establish a multiple complex sentence with clause A. Clause A acts as a cause and the parallel B&C are effect.

Lian offers a procedure for picking out phrases. He said one picks out those words which are hard to reproduce in the original structure and expand them into Chinese word-groups, clauses and sentence (252). And he list the following three steps to deal with such words:

- (1) Determine which word(s) to select;
- (2) Apply Conversion or Addition, if necessary, to make the translated version smooth and well-connected;
- (3) Rearrange the word order according to the Chinese mode of expression.

This method by Lian targets English-Chinese translation; however, it is still effective in the reverse direction of Finnish-Chinese translation. Let us take the example of 13), in which *Hyvällä halulla* was firstly picked out, and then the extra information, while necessary information, the subject *zhǔ pú liǎng* and predicate verb *shì* were added to extend it into a complete sentence and the newly constructed sentence is coherent with the later sentence in terms of their cause-effect relationship.

In spite of cases, an individual word could also be extended into a sentence. For example:

- 15) TT: Sikeän unen helmassa **huokui** Yksisilmä.
 heavy-GEN dream-GEN bosom-INE send One-eye
 ST: 独眼 睡 得 非常 香甜, 发出 均匀 的 酣声。
 dúyǎn shuì dé fēicháng xiāngtián **fāchū jūnyún de hānshēng**.
 one-eye sleep-ADV very sweet send even DE breath

One-eye had a sound sleep.

(From *Kolme sisarusta*)

Huokui was selected and extended into a clause juxtaposing with the previous clause, and a verb was converted into a sentence.

4.5 Condensation

As a translation strategy, condensation has been used in subtitling translation by Henrik Gottlieb. Gottlieb developed ten translation strategies especially designed for subtitling translation. Condensation is usually seen as the essence of subtitling translation (Jaskanen 10). Actually Gottlieb's strategies are partly reflected in the Joseph L. Malone's work. Malone views condensation as a translation strategy from the linguistic perspective. Condensation is defined, in contrast with Diffusion, as a source element or construction that corresponds to a tighter or more compact target counterpart (Malone 59). It means that a loose or expansively organized structure in ST is translated into a more condensed or compact structure of the TT. Malone also pointed out that the condensation strategy is employed under two reasons: condensation in response to poetic requirements and condensation to compensate for syntactic deficiency (Malone 60).

4.5.1 Clause into phrase

This section discusses the strategy of the Finnish clause being interpreted as a Chinese phrase. This involves the changing of a larger unit (clause) into a smaller unit (phrase). Usually it is Finnish subordinate clause that is shifted into a Chinese phrase. As a result, what usually occurs is that Finnish complex sentence changes into a Chinese simple sentence. See example 16):

16) ST:
...minä tahdon tulla kuningattareksi, **joka kultainen kruunu päässänsä liikkuu**
I want become empress-TRA, who golden crown head-INE-3 move

TT: 我 要 当 头 顶 金 王 冠 的 女 王。


wǒ yào dāng tóu dǐng jīn wángguān de nǚwáng。
I will become head top golden crown-DE empress

I want to become the queen, whose head has a golden crown.

(From *Kalastaja ja hänen eukkonsa*)

In the ST the subordinate clause, introduced by the relative pronoun *joka*, is an attributive clause, which modifies the *kuningatar* in the main clause. We know that adjectives in this form are default attributive; however, Chinese attributives come in all forms and types and their function is to qualify or quantify nouns, to describe and to delimit them, so Chinese attributives may be adjectives, nouns, verbs, clauses, prepositional or postpositional phrases, numeral or demonstrative and measure word phrases, pronouns, or idioms (Yip & Don 76).

Furthermore Yip & Don concluded that there are two features of Chinese attributives. First, an attribute almost invariably precedes the noun it modifies; and second, the marker 的 DE is regularly placed between the attributive and the noun (76). What we focus on in this study is not the adjective attributive but the attributive of other forms. In example 17), in the TT before the attributive marker DE, has the noun phrase *tóu dǐng jīn wángguān* (the head carrying a golden crown) to correspond to *Kultainen kruunu päässänsä liikkuu* in ST. With the addition of the DE, the noun phrase is featured with an attributive quality, and the nominalized relative clause becomes an attributive phrase, which is used to modify the head noun *kuningatari*. In Chinese, this process is called nominalization. According to Li & Thompson, every language has grammatical processes by which a verb, a verb phrase, a sentence, or a portion of a sentence including the verb, can function as a noun phrase. These grammatical processes are called nominalizations. Different languages, of course, may employ different strategies for nominalization. In Chinese, nominalization involves placing the particle DE after a verb, a verb phrase, a sentence, or a portion of a sentence including the verb (575). The following example shows the process of nominalization.

<u>wǒ</u>	<u>yào dǎng</u>	<u>tóu dǐng jīn wángguān</u>	<u>de</u>	<u>nǚwáng</u> 。
I	want	head carrying golden crown	de	queen
		noun phrase	modifier de	head noun
				
		nominalization		
subject	verb	attributive phrase		object

Li & Thompson refer directly to this nominalization as a relative clause. Their position is that a nominalization can be called a relative clause if the head noun that it modifies refers to some participant in the event it describes or some unspecified participant (579-580). This applies to the example above: the head noun *nǚwáng* (queen) refers to the participant of the verb *dǐng* (carry) in the nominalization. So we see a relative clause in the ST that has been nominalized into an attributive phrase, and the process basically converted a complex sentence into a simple sentence in the translation process. Another example of this process is the following:

- 17) ST: Tiedätkö mitään veljestäni vaakalinnusta, **joka lähti tiaisen sotaan?**
 Know-2-K anything brother-1 bird Rokh-ELA, which left titmouse-GEN war-ILL

TT:


你知道 我 那 正在 为 山雀 助战 的 大鹰 弟弟 近况 如何?
 nǐ zhīdào wǒ nà zhèngzài wéi shānquè zhùzhàn de dà yīng dìdì jìnkàng rúhé?
 you know my that now for titmouse help-fight DE big eagle brother developments how

Do you know how things are going for my brother, who left to fight for the titmouse?

(From *Satu vaakalinnusta*)

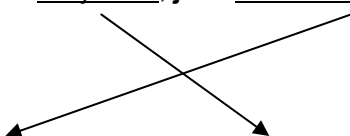
In the ST, the relative clause *joka lähti tiaisen sotaan* to modify *veljestäni* becomes in the TT the phrase *zhèngzài wéi shānquè zhùzhàn*. The nominalization process is presented below:

zhèngzài wéi shānquè zhùzhàn **de** dà yīng dìdì
 now for titmouse help-fight DE eagle brother


 Nominalization DE head noun

In the relative clause of the ST the verb *lähti sotaan* is nominalized by the Chinese modifier DE. Furthermore, if we compare them in parallel way, we will find some interesting patterns.

Veljestäni, joka lähti tiaisien sotaan



zhèngzài wéi shānquè zhùzhàn **de** dà yīng dìdì

In spite of what changes¹³ have been made in translation, an evident pattern can be found. For instance Chinese attribute phrase is always placed before the modified or the head noun, whereas the Finnish clause is a post-attribute in a clause form, as the example above illustrates, the Finnish head noun functions in a certain role in the main clause, but meanwhile serves as a reference in the subordinate clause, which is represented by the relative pronoun, so the relative clause is always after the antecedent word. In the TT, the whole clause as a structure remains in tact and is placed before the head noun with the modifier DE in between. Thus this would raise the question of what if the relative clause is a long one in the ST. Can Chinese pattern also work out this way? Let us now turn to the following translation:

18) ST:

Ja kun sisareni kysyy sinulta, **että** oletko nähnyt veljeäni vaakalintua, **joka** lähti
 And when sister-1 ask you-ABL that have-K seen brother-1 bird rok, which left
 Tiaisien sotaan Suomeen...

¹³ The translation involves other strategies in this TT. For example: the noun *sota* (war) is verbalized into *zhùzhàn* (to help and to fight) and word *zhùzhàn* is added to indicate that the verb tense is in progress.

titmouse-GEN war-ILL Finland-ILL

TT:

如果 姐姐 问 你 是否 见到 过 她 前往 芬兰 为 山雀 助战 的 弟弟...

rúguǒ jiějiě wèn nǐ shìfǒu jiàndào guò tā qiánwǎng fēnlán wéi shānquè zhùzhàn de dìdì...

If sister ask you whether see ASP her head to Finland for titmouse help-fight DE brother

When my sister asks you if you have seen my brother Rokh, who left for a war of titmouse in Finland, ...

(From *Satu vaakalinnusta*)

We see that in the ST is that there are two subordinate clauses: the *että*- clause and the *joka*-clause. The *että*- clause can be used as a subject, an object or an adverbial (see *ISK* § 885). We understand that here the *että*- clause is the object of the verb *kysyy* (ask) of the main clause. The *joka*- clause in the ST is a relative clause which modifies the antecedent *vaakalintua* appearing in the *että*- clause. This means that the *että*- clause embeds a *joka*-clause. How does the Chinese structure deal with this? The translator translates it into a simple sentence by nominalizing both verbs in the *että*- clause in the *joka*- clause, so we see a long attributive phrase. Due to the inconvenience caused by the length of sentence, we split it into following parts to analyze:

Main clause: rúguǒ jiějiě wèn nǐ dìdì
If sister asks you about brother

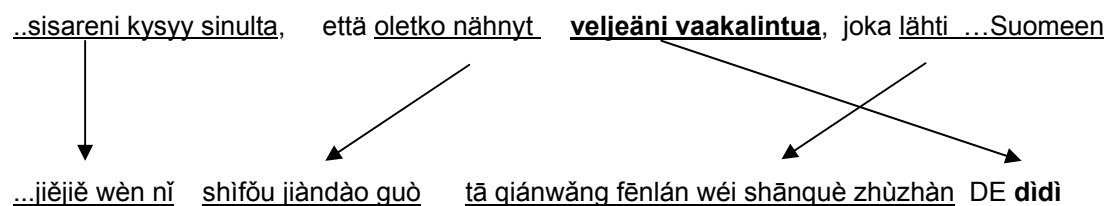
Että-clause: shìfǒu jiàndào guò
Whether you have seen

Joka-clause: qiánwǎng fēnlán wéi shānquè zhùzhàn
Headed for a war of the titmouse in Finland

Että- clause with

joka- clause embedded: shǐfǒu jiàndào guò tā qiánwǎng fēnlán wéi shānquè zhùzhàn
 Whether you have seen the brother who headed for the war of
 titmouse in Finland

In ST the *että*- clause and *joka*- clause are combined together to be the attributive phrase to modify the head noun *didi* (brother). The example shows how the change occurred.



We may find that the Chinese attributive phrase is a heavy one, which is loaded with too much information. The Chinese attributive phrase can even have three verbs: *jiàndào* (to see), *qiánwǎng* (to go head for), and *zhùzhàn* (to help fighting). *Jiàndào* and *qiánwǎng* are the counterparts of the ST' verbs: *nähnyt* and *lähti* in subordinate clauses, and the translator verbalized *sotaan* into *zhùzhàn*. So it seems that the Chinese attributive clause is too heavy, and one can hardly figure out the structure without knowing which modifies which.

However, Chinese is not a language that is comfortable with long attributives (Yip & Don 86). The longer attributives easily take the place of emphasis and separate or divide the main clause into two parts with a long space. This likely produces a problem in understanding, and the unease with long attributives leads to a stylistic preference to have two or more short attributives placed in a sequence after a noun headword and separated from each other by commas, so it is preferable to divide a long sentence into two or more sections (87). The reason why such a long sentence is made here is mainly because that this long sentence itself is a relative clause, which is followed closely the main clause that we did not analyze here. In order to keep the consistency of the sentence, a sacrifice has to be made using a complicated clause

instead of splitting it into several clauses; otherwise the relative clause and main clause seem not to be closely related. The contracted structure makes the grammatical structure more explicit.

4.6 change of word order

Word order in both Finnish and Chinese cannot be strictly classified, because word order varies depending on the different factors that are affected by the grammar, meanings, context and even conceptual considerations (see 1.2.4). The present study is not sufficiently in-depth to discuss the word order in two languages, but will focus instead on the change on the basic level within syntactic framework. See examples:

19)

ST: ...ja niin tuli hänestä kummituslinnan isäntä.
 and so came him-ELA ghost castle-GEN host.

TT: 从此 他 就 成了 这间 闹鬼 宫殿 的 主人。
 cóng cǐ tā jiù chéng le zhè jiān nào guǐ gōngdiàn de zhǔ rén。
 then he Adv became-ASP this-CL haunt ghost castle DE host

And then he became the host of the ghost castle.

(From *Pelkäämätön Pekka*)

In the ST, the verbs *tuli*, and *lähti* occur before their participants, *hänestä* and *sotamies*, according to Hakulinen, to represent an emphatic form. This means that the order emphasized the participants. It is *hän* who became the host and it is *sotamies* who left to look her wife. In example 19), the ST is a Change + result structure in Finnish, in which the word order is quite flexible and the constituents can be placed freely with a change in emphasis; and in the Chinese translation, it is in a quite natural order, SVO.

20)

ST: lähti sotamies vaimoansa etsimään astellen kohti itäistä ilmansuuntaa.
left soldier wife-PAR-3SG look for-ILL pace towards east-PAR without direction-PAR.

TT: 卫士 朝着 东方 去 寻找 妻子。
wèi shì cháo zhe dōng fāng qù xún zhǎo qī zi。
soldier towards-ASP east go look for wife.

The soldier went to look for his wife towards Eastern direction.

(From *Kruunun mies*)

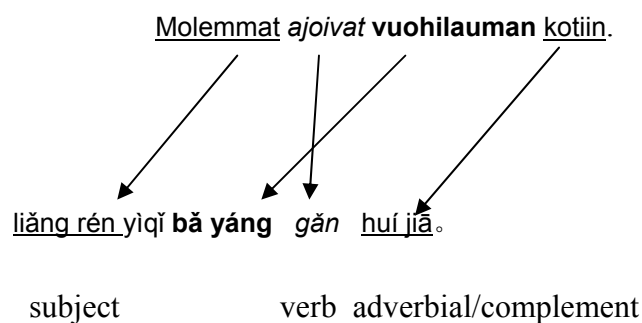
An in example 20), the ST *sotamies vaimoansa etsimään...* reflects another type of inversion, in which the object was put before the infinite verb, involving not only emphasis, but also the concepts of the psychological subject and the psychological predicate. Hakulinen explained that psychological subject is something generally known or taken for granted, whereas the psychological predicate regularly expresses something comparatively new and thus more interesting, and so has a more stressed position in the sentence than the psychological subject (Hakulinen 315). In sentence 20), the psychological predicate is *vaimoansa etsimään*, which was meant to emphasize, while the psychological subject is *sotamies*, which is assumed to be already known by readers. In the TT, the structure remains SVO, but the adverbial occurs before the verbs, because in Chinese, the modifier is always before the word that is modified (see 1.2.4). These two examples present the non-SVO order in the ST is changed into a normal SVO order in the TT, but the reverse can also happen as in the example below:

21) ST: Molemmat ajoivat vuohilauman kotiin.
both drive-3 goat flock home-ILL
TT: 两 人 一 起 把 羊 赶 回 家。
liǎng rén yì qǐ bǎ yáng gǎn huí jiā。
two people together BA goat drive back home

Both of them drove the goat flock back.

(From *Kolme sisarusta*)

Here the ST has an SVOA order, and the A is an adverbial. However in Chinese, the translator uses a BA-construction (see 1.2.4), whose basic structure is ‘Subject – BA direct object – verb.’ This is evident in the following diagram.



The object *yáng* introduced by BA in the TT is positioned before the verb *gan*. The BA-construction is a special grammatical structure in Chinese, but is very frequently used. The basic structure of this BA-construction is as follows:

Subject + BA + Object + Verb.

One of the characteristics of the BA-construction is that the object follows closely the word BA, and this noun phrase (object) is called the BA noun phrase (Li & Thompson 465). All the BA noun phrases refer to something about which the speaker believes the hearer knows and they can be properly used only when the speaker is sure about the hearer knowing what is being talked about. Therefore the TT in example 20) shows a fact that the readers of the story know that what the ‘goats’ are, which surely has appeared before in the text. For this reason ‘goats’ can be said to be the old information, but when new information occurs, it is not acceptable to use the BA-construction. Assuming that a condition is as the following: a man bought a car, which is something new and the others do not know about it; if we describe this using a BA-construction, it would therefore be:

* 他 把 一 辆 车 买 了。
tā bǎ yī liàng chē mǎi le。
he BA one-CL car bought ASP.

He bought a car.

The sentence is quite awkward in Chinese, and one would not say that but instead use an SVO order:

他 买 了 一 辆 车。
tā mǎi le yī liàng chē。
He bought-ASP one-CL car.

He bought a car.

As Ba-construction is a particular structure, which requires a SOV order; however, generally speaking, some dominant rules can be established to classify the Chinese word order: such as, the new information comes after the old or known information, the modifiers are always before the modified, and the word order depends on the sequential happenings, from big to small. One good example to demonstrate the rule of ‘from big to small’ is the way in which the address on Chinese envelopes is placed, in which the order is country, city, street and name.

Due to the very different word orders in Finnish and Chinese, the change of word order occurs frequently in Finnish-Chinese translation. One should understand the meaning correctly in the source languages which may emphasized by different word order, as we discussed in 1.1.3, and then try to transfer the meaning in a proper word order which the target language requires.

Conclusion

Due to the difficulty and the rare use of the Finnish language in China, Chinese readers are not familiar with the language and literary works written in Finnish. There are very few Finnish literary works have been translated into Chinese, and in China, the people's knowledge about Finnish literature have been limited, as has the study of the Finnish language. Thanks to Du Zhongying, Yu Zhiyuan, Palous Huang, Chapman Chen, etc., who brought Finnish literature works into China during the last twenty years, Chinese readers have started to have access to become acquainted with the works by Minna Canth, Tove Jansson, Elias Lönnröt, and the classical figures or stories they created.

Chinese and Finnish are very different in structure. They belong respectively to different language families, and they are not historically related to each other, and moreover English is usually used as the communicative language between Finnish and Chinese. Why then should we study the translation of the two languages? Chinese has a long tradition in translating foreign literatures. Many well-known literary works in English, German, Russian, French, Spanish, Italian, Latin, etc, were directly translated into Chinese; however, most of the Finnish literature works were translated via a third language, and the number of translations is limited. Chinese readers are relatively familiar with Nordic literature, especially works from Norway and Denmark. For example, Ibsen's *A Doll's House* and Andersen's Fairy tales are popular and influential in China. However, very few Chinese readers know about Elias Lönnröt, Minna Canth, Aleksis Kivi, and Tove Jansson, even though they created world famous literary works. For this reason it is necessary to introduce good Finnish literature works into China through translation. And thus the study of translation strategies would be necessary and significant.

This thesis aims at exploring the translation strategies used in Finnish-Chinese translation. The study focuses on the grammatical strategies, which means studying

the achievement of the equivalence of two languages via grammatical changes. Much effort is made in analyzing how the changes happened, and the reason for using a certain strategy, which is largely dependent on the rules of the target language. Five strategies are studied: Transposition, Shift of sentence elements, Change of voice, Division, Condensation and Change of word order.

The Transposition and Shift of sentence elements have been selected for this study due to the distinguished morphological constructions in Finnish and Chinese. Finnish is a highly agglutinative language, in which frequently used endings or suffixes play an important role in constructing sentences grammatically and semantically. However, Chinese language does not use such suffixes or endings and instead utilizes a quantity of lexis. Thus, when one translates two languages, the uneven parts in the two languages should be complemented by changing the word class, or sentence elements (see 4.1 and 4.2). Another strategy that is sometimes necessary when translating the Finnish passive is a Change of voice, since that actually does not convey any passive meaning into the Chinese active, or sometimes the Finnish passive need to be converted into a Chinese active when a particular condition is required, for example, the BEI-construction is often employed when the structure is more committed to the narration or description of an incident or event which has already taken place (Yip & Don 235). Finnish, like English, has the use of main clauses, subordinate clause, and compound sentences. There is a clear cut distinction between the main and the sub clauses, due to the conjunction words introduced. However, the Chinese language is paratactic, in which the sentences or clauses are rather semantically connected than grammatically connected. Therefore a small unit, like a word or a phrase in Finnish, may be translated into a large unit in Chinese, like a clause or a sentence, which is the Division that we analyzed in section 4.4. By contrast, the strategy of condensation is adopted when a big unit needs to be condensed into a small unit, such as a clause into a phrase, which is mostly because Chinese has a special process called 'nominalization' (see 4.5). The change of word order happens frequently in Finnish-Chinese translation; this is mainly due to the fact of Finnish 'free order' and the

Chinese multiple factor that influenced word order. The large differences in word order certainly cause the reorganization of the word and phrase in the translation, however, there is no clear rule to follow, and this is mainly because in Chinese the word order is affected by many factors and is also context-conditioned (see 4.6)

I have to admit that there is still inadequacy in this study. With the nature help of the Chinese language as the mother tongue, I may have better comprehension of the Chinese language than the Finnish. As a Finnish learner, my proficiency of Finnish language is still inadequate. When writing this thesis, I often turn to reference books, but still I believe some parts of this study are not analyzed sufficiently deeply and some remain at a superficial level. Actually this purpose of this study is not to conduct an in-depth study the translation strategies, but offer a general framework of syntax to study how Finnish language and Chinese language translated. The data are a kind of special text, the fairy tales. The language may not be so difficult to understand; however some of the words or expressions are rarely used in daily Finnish. There are many fictional or inventory figures, which relatively increase the difficulty of comprehending the translation and also of analyzing it. I was trying my best to find the examples which are typical and which are short sentences for the sake of easily understanding and analyzing, however, with the constraint of the text, sometimes the long examples or complicated structure are still employed in the analysis, and sometimes these includes terms with cultural connotations, and thus an explanation is needed.

Through studying and comparing Finnish and Chinese and the translation strategies, one may get at least some insight into the translation strategies employed in translating the two languages. And it also leaves us the possibility to study further the translation strategies besides the syntactical framework. For example, the study can be expanded to other strategies, such as semantic and pragmatic strategies that we mentioned earlier, and moreover, the cultural study in translations between Finnish and Chinese would also be an interesting topic.

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