AN EMPIRICAL STUDY INTO

CATEGORISATION AND CAUSE OF OMISSION IN

SIMULTANEOUS INTERPRETING

LI JING

M.Phil

The Hong Kong Polytechnic University

2013

The Hong Kong Polytechnic University

Department of Chinese and Bilingual Studies

An Empirical Study into Categorisation and Cause of

Omission in Simultaneous Interpreting

LI Jing

A Thesis Submitted in Partial Fulfillment of the Requirements for the

Degree of Master of Philosophy

May 2011

CERTIFICATE OF ORIGINALITY

I hereby declare that this thesis is my own work and that , to the best of my

knowledge and belief, it reproduces no material previously published or written, nor

material that has been accepted for the award of any other degree or diploma, except

where due acknowledgement has been made in the text.

_____ (signed)

_____LI _ Jing_____ (Name of student)

Abstract

This thesis is an empirical attempt to make contributions to the study of omission in simultaneous interpreting (SI) by focusing on omission categorisation and its causes. Omission in SI is a phenomenon with high frequency and has been approached by different scholars from different standpoints. However most of them belong to the traditional and predictive approach, and lack theoretical and systematic explanations of causes and categorisation respectively. The thesis focuses on omissions in SI through observational research. It applies interdisciplinary theories, ranging from translation and interpreting theories and linguistics to communication, to provide a broader vision in the study of interpreting. Methodologically, a multiple-method approach is used to study omissions, involving a new integrated model based on the theories and models mentioned in the above disciplines. Three levels of analysis are involved: statistical analysis, discourse analysis, and self-reflexivity — with a logical direction from the general to the subtle and from the external to the internal. The findings show that, based on the theory of SFG, omissions can be categorized on two levels, those of structure and meaning. On the level of structure, omissions can be categorized into clause omission and below-clause omission; while on the level of meaning, each clause omission and below-clause omission can be categorized into ideational omission, interpersonal omission or

textual omission. This categorisation is different from the previous or traditional omission categorisations, which put omission either into the category of error or into the category of strategy. As for the causes of omission, the analytical results show that familiarity with the speech text reduces the number of omissions on the clause level, resulting in an increase of meaning units in the interpreted text. In addition, familiarity with the speech has an obvious influence on the reduction of ideational clause omission, which means that the ideational meaning unit may account for the most important part of the meaning unit as interpreted. Familiarity includes familiarity with sentence structure, the idiomatic expression, vocabulary, speaker's pronunciation, speech style, as well as the social and cultural background. Apart from familiarity, the interpreter's personality, involving such factors as impatience and hesitation, is also an important influencing factor in omission in SI, which is overlooked in previous research.

Acknowledgements

My sincere thanks go to my supervisor, Dr. Li Dechao, who has always been extremely patient with a stubborn student like myself and most generous in his valuable revisions, suggestions and advice. Without his encouragement, support and help, it would not have been possible for me to finish this thesis.

I am also grateful to my co-supervisor, Prof. Chu Chiyu, for being so concerned to advise me on my thesis, and for constantly offering insightful opinions on my academic progress, thesis completion and polish.

Many thanks also go to Ms. Jiang Hong, who gave me the opportunity to observe her class. Without her support and help, my observational study would not have been possible, nor would the completion of this thesis.

In addition, my sincere thanks go to Prof. Yves Gambia, Prof. Miriam Shelsinger, Prof. Franz Pochhacker, Prof. Andrew Chesterman, Prof. Daniel Gile, Prof. Anthony Pym and others, especially to Mr. Bashir Basalamah and Dr. Andrew Cheung, for their valuable opinions and inspirations on my thesis and discussion of examples of

Contents

List of Figures

List of Tables

Chapter One   Introduction

1.1 Literature review

As an emerging discipline, the study of Simultaneous Interpreting (SI) has aroused fresh interest in academic fields. Interpreting process and product have been the basis of many discussions and debates, but this kind of research is still underexplored.

Omission in SI is a high frequency phenomenon associated with the interpreting process and product. It has been approached by different scholars from different standpoints. In the literature of omission studies which will be reviewed in this section, there are two main viewpoints: (1) omissions studied as errors and (2) omissions studied as strategies. In addition to the two major viewpoints for studying omissions in SI, there are also other "streams", which will be reviewed in this chapter too. These include both the categorisation and the causes of omission in SI.

1.1.1 Omission as "Error"

In the early interpreting studies, omission is often regarded as an error in the assessment of the quality of SI. Scholars holding this view include Barik, who defines three major types of errors — omission errors, addition errors and substitution errors. Each of these types of errors can then be categorised further. Barik describes omissions as "items presented in the original text but missing in the interpreted text" (Barik 1971: 122). His omission categorisation is detailed according to four types: skipping omissions, comprehension omissions, delay omissions and compounding omissions[1]. Barik suggests that the analysis of omissions might provide insights to the process involved in SI.

Kopczynski categorises omissions as either errors of performance or errors of receptive competence. He considers that errors of performance are due to the "memory lapses, failure to choose the optimal moment for interpreting, time pressure, fatigue, etc" (Kopczynski 1980: 86). Receptive competence errors occur when an interpreter fails to understand the source-language message (ibid: 88). In my opinion, he categorises omissions from the perspective of its causes, instead of considering

---

[1] Skipping omissions refer to "the exclusion of a single lexical item; comprehension omissions refer to omission of a larger unit of meaning because too great a time lag exists behind the speaker"; delay omissions refer to "omission of a larger unit of text, similar to comprehension omission, but seeming to be primarily due to the delay of the interpreting in relation to the speaker"; compounding omissions refer to "omission associated with the interpreter's regrouping or compounding of elements from different clause units, resulting in a sentence with a meaning slightly different from the original, though the gist of the latter is retained" (Barik 1971: 122-124).

omission as a phenomenon. In addition, he also ascribes most causes only to interpreters. To some extent, this categorisation is not objective.

Similarly, Altman categorises omissions based on their causes too. According to him, there are three main categories of omissions: (1) difficulty in processing the term "coined by the speaker in the preceding phrase because of audible hesitation" (Altman 1994: 29), which seems to distract the interpreter's attention and causes him or her to skip over it; (2) failure to grasp the meaning of an item, or dwelling on it for too long; and (3) omissions that are related to problematic lexical items — specifically, by "omitting a word, the interpreter gives significance to the source text (ST) message, but badly distorted the ST" (ibid). Altman's categorisation is specific in analysing interpreters' behaviours, but it still indicates that this categorisation may be based on his own judgment without an objective description of the phenomenon first. For example, there is no consideration of any contextual factors of the information.

Wadensjö's (1998) defines omissions as reduced renditions, and his category is combined with those of skipping, comprehension, and delay omissions from Barik.

Cokely (1985, 1992a, 1992b), Moser-Mercer, Kunzli and Korac (1998) and Russel (2000) adopt an approach similar to Kopczynski's in that they have looked at omissions as mistakes rather than as strategies (see Napier 2004: 117-142).

There are different views of the categorisation of omissions. As maintained by

3

Russo and Rucci, omission may be seen as the result of either errors or strategies, They maintain that there are two different omission choices: "firstly, it may be the result of deliberate choice that aims at greater clarity; secondly, when lagging behind in the elaboration of the previous information unit, the interpreter deletes one or more following information units" (quoted in Pio 2004: 74-75). Although, the strategic role of omission is recognized here, their research emphasis still focuses on the second type of omission mentioned as error. This error category is divided into two subcategories: omission of source text (ST) words and omission of ST segments. The first subcategory includes "all those words with high information relevance, the deletion of which changes the speaker's communicative intent" (2004: 80). The second subcategory refers to "the omission of clauses, phrases or even whole sentences that are either highly informative or rhetorical" (ibid: 83). Nevertheless, this categorisation is a little subjective too, because it is hard to define what exactly the speaker's "communicative intent" is. Moreover, the categorisation of omissions into ST words and the omissions of ST segments are not clear either. For instance, some words like "Yes" are often considered as a short reply in daily conversation, and they are treated as sentences too.

1.1.2 Omission as "Strategy"

Another different perspective from which to study omission is based on communication effect between speakers and audiences during the process of interpretation. Enkvist maintains that interactions are goal-related, so errors should be considered "only in relation to whether the utterance has achieved the communicational objectives rather than simply as errors" (Napier 2003: 109). Baker has also recognised the occasional need for interpreters to "translate by omission" (ibid: 40-42), which can be confined as conscious strategic omissions on the part of the interpreter.

Sunnari uses the term "deletion" for omission in SI, which she defines as one of several macro-processing strategies. In this strategy, "unimportant, irrelevant or redundant micro-propositions are deleted from the macro-structure" (Sunnari 1995: 110). She analyses the performance of omissions of both experts and novices in three situations. The first situation she analyses is an "ideal situation". It is assumed this situation would allow interpreters to "say it all", which means there would be no omissions under the ideal situation. The second situation she analyses is a "counter-ideal situation", which is the opposite of an ideal situation. The third situation she analyses is a "pseudo-ideal situation" where the interpreter receives an assignment which appears ideal but turns out to be much more difficult than expected.

It is assumed that when facing the second and third situations, interpreters are unable to say it all, but required to apply some micro-processing strategies, such as "deletion". The result shows that in the ideal situation, the most frequently occurring macro strategy is "deletion" where some redundant information is deleted. She identifies out deletion as one such "macro-processing approach" and defines it as "a strategy where unimportant, irrelevant or redundant micro-propositions are deleted from (the) macro-structure" (Sunnari 1995: 114). However, she does not count those omissions that do not belong to the macro-processing approach. In other words, her definition of deletion is partial and it only encompasses the "strategy" side. Again, this definition and the categorisation don't give an all-sided description of the phenomenon first, and they are prescriptive.

Zhang Weiwei states that "省略就是在同聲傳譯中省掉一些可有可無的或有違漢語習慣的詞彙或短語", which when translated means, "omission refers to the omission of words and/or phrases in SI that are either dispensable or against the idiomatic usage in Chinese" [my own translation] (Zhang 1999: 86). Zhong Shukong argues that omission is one of the key strategies of SI as long as "the omission concerned is the unimportant information in the ST and the absence of which does not change the original meaning" (Zhong 1999: 66). However, he also emphasises that a successful implementation of the strategy of omission in SI should be based on

understanding of the ST, which sets a precondition for the implementation of this strategy. It is also indicated that some omissions may be non-strategies. Zhang Lin defines omissions as "things that appeared in the input but not reproduced in the output, not as a result of misinterpretation or other compressing techniques, like generalisation" (Zhang 2002: 48), and as a result she tries to prove that omission is actually a very effective SI strategy that should be integrated in SI training and in SI practice.

Therefore, from the previous definitions of omission, the perspective they followed is still prescriptive. They mix omission as a phenomenon with that of a motivation for better performance, and they define omission as a SI strategy first and then give examples and evidence to support their views. They also do not provide a definition for "strategy". The term which can only be judged by interpreters themselves, seems subjective and opaque. It seems there is no exceptional case in their strategic omissions. It is true that omissions can be regarded as strategies under some circumstances, but they can also be non-strategies. None of the above definitions describes omissions based on data and systematic theories. So, it is of importance to know what omissions are first, instead of why omissions occur. A description of the phenomenon shall be the first step. This can be done from linguistics or other perspectives so that a relatively complete and objective description

of the phenomenon, based on systemic theories, can be devised.

1.1.3 Other "Streams"

There are also some views that combine the errors and strategies together. Jones categorises omissions into two kinds: omissions under duress and omissions from editing (Jones 1998). These two categories can be understood as two situations for omission occurrences. For the first category, that of duress, Jones finds that it is better to be realistic and recognise that an interpreter will be under saturated situations in which "speaker's speed or the mode of the expression, such as the accent, or a mixture of these factors, and neither simplification nor generalisation can help and that the only way to keep afloat is to omit things" (ibid: 139). For the second category, there are cases of omissions where the interpreter can provide a more complete interpretation but in order to "achieve economy of expression, ease of listening for the audience, and maximum communication between speaker and audience" (ibid: 104-105), s/he chooses to omit them. This categorisation is different from the previous categorisations in that it attempts to describe the situations or reasons for omissions without making any judgments about whether they are right or wrong. In other words, whether they are errors that should be avoided or strategies that are

worth applying. However, what it finds out or describes are the occasions under which the omission occur, instead of the omission itself. In addition, the demarcation line between the two categories is not clear-cut, because both of them seem to be conscious behaviors behind interpreting. Sub-conscious omissions do not figure in Jones' categorisation. These two categories can be only part of occasions where omissions occur. There are many other occasions such as false starts, unfamiliarity with the original speech or cultural gaps where they occur. Therefore, this categorisation still lacks a description of omissions.

Pym combines the category and cause study to re-analyse the data from Gile's experiment. He emphasises that the question of omission is "closely concerned with the question of quality, as well as that of context" (Pym 2008: 89). Pym questions whether there is a kind of cause of omission, which is based on the need for risk management in the communication act. Risk is defined as the probability of "non-cooperation between the participants" (ibid: 94). His results reveal that omissions are distributed in terms of high versus low risks, and they are connected with context risk analysis. Pym's categorisation doesn't indicate that omissions are errors or strategies, but instead it emphasises the importance of the context of the interpreting situation and its potential impact on omissions. This is in contrast to previous omission studies which often cite cognitive reasons as the cause of omissions.

However, his categorisation and the definition of risk are not clear enough; even he cannot tell low risk omissions from high risks omissions. For example, in the appendix of the journal paper: "justification of risk estimation" (ibid: 104), there are three cases of omissions for which he cannot define whether they belong to high or low risks, indicating that the concept of "risk" is vague. The introduction of the term "risk" into omission studies may result in confusion when considering the phenomenon since it lacks theoretical basis, and it is hard to define.

The above review is about different categorisations of omissions in the interpreting literature. It involves categorisations from different perspectives, such as errors, strategies, duress, risk and so on. In most of the studies, categorisation and causes are combined and quite a few of them categorise omissions according to their causes, which can lead to a subjective and prescriptive blur. Nevertheless, categorisations are often used to describe phenomena as the phenomena are usually perceived in different ways. However, categorisations based on cause cannot be regarded as descriptions only, since they carry too much of author's own judgment and interpretation while there are few theoretical underpinnings or supporting data. These approaches still belong to the traditionally prescriptive translation and interpreting studies. In contrast to a prescriptive approach, this thesis will adopt a descriptive approach and a theoretical and data basis description. It will provide a

more objective description of omissions and it will separate the cause interpretation from the categorisation.

Explorations into the causes of omissions dated back to Oleron and Nanpon in 1964. They adopted a psycho approach (Pöchhacker 2004: 48-49). In their study, in which they calculated ear-voice spans[2] from recordings of a number of interpreters obtained in the laboratory and at conferences. They found that delays can range from "2 to 10 seconds" (Setton 1999: 28). In other words, because of the assumed limitations of short-term memory capacity, interpreters cannot afford to lag too far behind the pace of the speaker. If they do, the result is omissions in output.

These psychological elements, such as ear-voice span, short-term memory, etc, have become widely used in SI, but their relations with cause studies of omissions have not yet been fully explored.

Concerning situation or context of studies of omission causes, Kopczynski (1994) introduces situational variables that influence the quality of interpreting output and error occurrences. They include:

— the speaker, his status and the status of his receptors;

— the speaker's intention on issuing the message;

— the speaker's attitude towards the message and the receptor;

---

[2] The EVS can be considered as the number of words, or the time, the interpreter's output lags behind the input of what the speaker has just uttered (Goldman 1972b)

— the receptor's attitude towards the message and the speaker;

— the form of the message;

— the illocutionary force of the message;

— the existing norms of interaction and interpretation of a speech community; and

— the setting

(Kopczynski 1994: 88)

The introduction of situational variables has strong links with the contextual factors in interpreting studies and can be related to the Cooperative Principle (CP) (Grice 1975) and the strategic model proposed by Chia-chien Chang and Diane Schallert (2007). These theories and models will be described in detail in the next chapter. They will be of great help in the exploring the causes of omissions in Chapter Five of the thesis.

1.2   Rationale

On one hand, it is clear that, for omission categorisation studies, much light was shed on categorising omissions either as errors or as communication strategies, but

there is still room for further development of new categorisations, especially

systematic and synthetic ones that can be subsumed under a linguistic framework.

This can lead to a more scientific and different framework for the study of omissions.

On the other hand, the study of the causes of and controlling strategies for omissions,

still remains underdeveloped in SI. Questions in this area include: "when do

omissions occur?" and "what kinds of omissions are legitimate and justifiable?"

Research concerning these questions is needed. Therefore, a detailed study of causes

and controlling strategies is also necessary and can be carried out under a new

framework that can provide the research with a different perspective and direction

from that of previous studies. Hence my study of omission will not re-categorise

omissions according to whether they are errors or communication strategies. Rather, it

aims to provide a new, overall description and an insight into the categorisation of

omissions and to provide a specific study on the causes of omissions in SI.

The thesis focuses on omissions in SI — specifically, on the studies of

categorisation and causes of omissions — through empirical investigation. Four

perspectives are chosen (for a detailed explanation of why these four theoretical

standpoints are chosen, please refer to Chapter Two): linguistics, translation theories,

interpreting models and communication theories. The choice of these four

perspectives is based on the following considerations. First, based on the previous

studies, the research aims to provide a more systematic categorisation under the linguistics and communications frameworks, as both omissions and related strategies in SI have strong links with linguistics and communication. Second, linguistics, translation and interpreting theories and models, and communication theories, play guiding roles for this research into omission, offering a relatively complete perception of both external and internal aspects (for more details of these four theoretical standpoints refer to Chapter Two).

As it would be too ambitious to cover every aspect of omission studies, this research confines itself to the following questions in the light of the related theories.

1. How can omissions be categorised? Are there any new categories that remain to be discovered?

2. What are the grounds for combining the existing types?

3. What are the causes of omissions?

The research is expected to develop the analysis of omissions and to help us to deepen our understanding of the phenomenon and improve the quality of SI and give new thoughts to the interpreting pedagogy.

The thesis has six parts. Following the introduction (the first part) is a review of some theories that are used in the thesis, such as those of Systemic Functional

Grammar (SFG), Effort Models, Tightrope Hypothesis, Speech Act Theory, Cooperative Principle, various translation and interpreting theories, and the Select Exposure Theory, that have formed the theoretical framework and models for this research. The third part includes a description of the methodology including specifying the means and models of data collection and analysis.

The fourth part is one of the most important sections, and concerns the categorisation of omissions and the mapping out of a more complete and general categorisation of omissions. The fifth part is also critical to the thesis, and answers the remaining question of the cause of omissions. This part entails detailed analysis, descriptions and investigations into the causes of omissions, and is divided into three sub-parts. In the first section, statistical data analysis sets forth assumptions about the hypothesis of one cause of omissions. The second section makes use of case studies of discourse/rendition analysis to analyse some other causes of omissions. In the third section, the method of self-reflexivity is introduced to deepen the understanding of omission causes from the viewpoint of observer-participant. The focus here is on an overall study according to leading theories of linguistics and translation and interpreting, in order to understand omissions in terms of types and causes, and to draw attention to the controlling strategies underlying omissions.

Finally, the last part summarises the findings of the study, presents its

significance and limitations, and makes suggestions for further research.

1.3. Summary

This chapter has been a literature review of omission studies in SI. Some hold the opinion that omissions from the original speech are sheer errors, while others deem that omissions are applied as an important SI strategy to make the most of the time and save production capacity, resulting in better output. Most research has taken omissions as separate and individual instances, and has ignored the function of textual and situational contexts. However, some attempts have been either a little intuitive or a little too prescriptive, and they have lacked theoretical insights and systematic explanations of the causes of omissions and the categorisation approach employed. In order to find a way to make a more descriptive and systematic research, this thesis adopts SFG and theories from linguistics, and communication and translation and interpreting studies, to interpret the phenomenon of omission in SI. Theories and models that are adopted in the study will be introduced and explained in the following chapter.

Chapter Two   Theories and Models

This thesis involves an exploration of omissions in SI, with the purpose to deepen our understanding of the phenomenon. However, like a physical exploration of the world, in order to discover something, we have to find a useful map before we explore the "forest". Inspired by previous studies, my research map gains its insights from the relevant disciplines, including linguistics, communication, translation and interpreting theories and models.

2.1   Linguistic theories

SI deals with languages (including sign language). Therefore, linguistic theories are powerful tools for descriptions and explanations of the phenomena in SI. The language used in SI usually functions to achieve communicative goals, since SI is used for creating a platform of communication for different parties. The spoken language we use in life is always for specific purposes, such as greeting, chatting or summarising, etc. Bearing on these views, we find that SFG is suitable in the analysis of interpreting languages, because it considers language as "choices made in particular contexts" (Thompson 2004: 6). Interpreters are choice-making people and interpreting is a choice-making process, so if the theory investigates the choices range and relevant wordings that we use to express meanings in contexts, it can be foreseen that the theory will be helpful in SI analysis.

SFG is a way of describing lexical and grammatical choices instead of prescribing a set of grammatical rules. This descriptive approach is in accordance with this interpreting research. The following is a brief summary of SFG.

Halliday (2004) has categorised functions of language and proposed ideational, interpersonal and textual meta-functions. Specifically, the ideational function constructs experience and logical relations; the interpersonal function enacts social relationships; and the textual function creates relevance to context. In order to fulfill those functions, language has structures to make meaning. Since language is a semiotic system, it is possible to achieve certain functions through a set of language choices. The process of SI is also a sequence of decisions, some of which are active choices, some of which are optional (you may choose to interpret or not) and some of which are passive (or obligatory choices). This coincides with the perspective of SFG. With the investigation into the range of relevant choices of the two sets, we can also explore the cause and categorisation of omissions in SI, by seeing how we express meanings in different contexts. As Thompson says, "Since the first step is to identify meaning choices and the contextual factors that make one set of expressions more appropriate or preferable to the others, at the same time we need to identify the linguistic options and to explore the meanings that each option expresses" (Thompson 2004: 9). The way of describing linguistic choices offers insights to SI study for unleashing limitations on the exploration of the surface of the language and for exploring a broader sphere on social-cultural choices (for details of SFG please refer to section 4.2).

The strata structure depicted in SFG is presented in Figure 2.1.
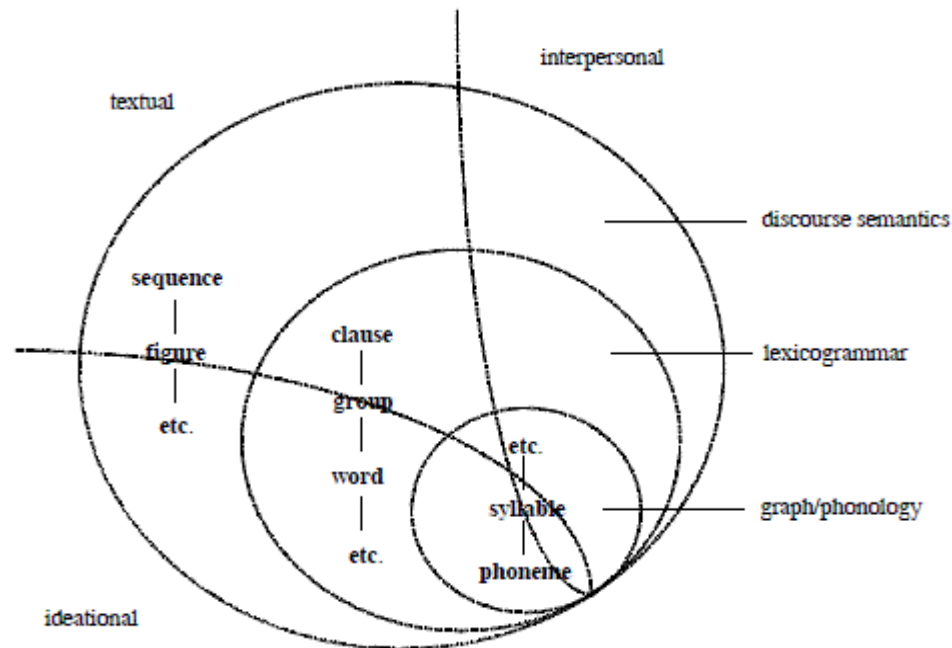
Figure 2.1 Realisation (strata, rank and metafunction) (Martin 2009: 561)

The different levels in SFG are context, discourse semantics, lexicogrammar and phonology/graphology. Every level is interdependent with the other levels. Through study of lexicogrammar, which is concerned with the meaning of clause level, the study can relate it to the discourse semantics. This system can be helpful in describing the relation between semantics and meanings in SI which is one of the important reasons why we apply the theory in the study.

SFG is describes language uses as resources for interpreting different aspects of meaning (cf. Kim 2007). Furthermore, it looks onward to the context. This correlation can be presented diagrammatically, as in Figure 2.2:
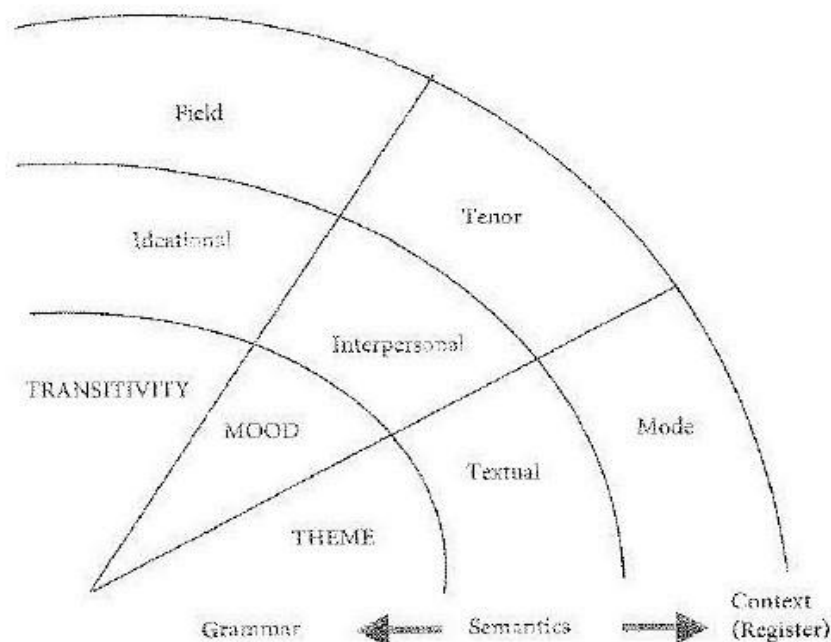
Figure 2.2 The correlation between grammar, semantics and context (Kim 2009: 131)

The above figure clearly presents the different levels of realisation between grammar, semantics and context, and their relations with meaning. This is one of the reasons for the strong relevance of SFG theory to translation and interpreting studies: interpreters must make renditions on meanings or functions at the clause level, and produce a coherent text on meanings or functions at the text level (cf. Kim 2009). It also indicates that for interpreters, if they want to convey meanings of ST, they can make choices on the level of wording, and the relation between the wording and the meaning can be analyzed based on SFG theories.

According to Halliday (1975), a natural relation is "posited between the organisation of language and the organisation of the social context and is built up around the notion of meaning types" (quoted in Mattheissen 1993: 221). A summary of these relations between types of meaning and register variables is outlined in Table 2.1.

20

	"Reality Construal"	Contextual Variable
INTERPERSONAL	social reality	tenor
IDEATIONAL	(logical, experiential) "natural" reality	field
TEXTUAL	semiotic reality	mode

Table 2.1 Types of meaning in relation to social context (Schiffrin et al. 2003: 45)

This correlation between register categories (field, tenor and mode) and functional components in SFG is very important. It means that according to register categories, there are different functional components, which can be used in the description of different clauses in the lexicogrammar level. It is useful in omissions descriptions in interpreting research because it can reach out to the context level, a broader setting for further description.

In addition, in interpreting research, what we study is the language in use. This spoken language embodies various features of communication and involves different parties and achievements of various goals. The language we study is thus a typical "language in use". Thus SFG may provide powerful explanations of causes and categorisation of omission in SI, concerning both meaning and structure (for details refer to Chapter Four).

For interpreting studies based on SFG theories, very little research can be found, but the cooperation between SFG and translation studies can be dated back to 1960s.

Halliday himself defines translation based on the concept of "equivalence" and proposes a model for computer-assisted translation with the purpose to construct an analytical model of translation analysis (Bazell et al.1966). Some key figures in TS base certain aspects of their theoretical approach on the SFG framework, like Catford, Baker, House, and Hatim and Mason.

Catford (1965) takes steps to consider the communicative function of the source texts. Following SFG model, he analyses language in context and its functional operation in different levels and ranks, such as sentence, clause, group, word, morpheme, etc. He proposes "translation shifts". It describes two kinds of shifts: shifts of (1) "level" and (2) "category" (Catford 2000: 141-143). These two categories cover shifts from grammar to lexis. This analytical model is originated from SFG. However, Catford's approach is criticised for its "static comparative linguistic approach" (Munday 2001: 61). But it is still useful to my research in the way of categorisation.

Baker applies SFG to investigate equivalence at different levels, such as word, grammar, thematic structure, cohesion and pragmatic levels. She paid special attention to textual functions including thematic structure, cohesion and pragmatic levels that are "the way utterances are used in communicative situations" (Baker 1992: 217). Through ST thematic analysis, Baker suggests that translators should be aware of the markedness of the thematic and information structures, because it help translators to be fully aware of the different cooperative principles (CP) in different cultures. My research is also inspired by her attempts to develop Grice's CP as she relates CP to the translating operation and emphasises that, in the respective language and culture, the operation of CP may be different. This is also a very useful view in exploring omission causes.

House develops SFG model in the assessment of translation quality. She incorporates her own categories into the Hallidayan register analysis. In her model, there is a systematic comparison of the textual profile of the ST and TT. She adds some new elements which are not stated by Halliday, such as elements in the register including "author's provenance and stance" (House 1997: 108). By comparing ST profile with TT profile, a statement of quality can be made for the translation. This translation can be categorised into one or two types: overt translation or covert translation (ibid: 66-69). To assess the translation quality, House links the linguistic analysis to real world translations and tries to explore the possible reasons behind the changes between ST and TT. The application of SFG model is effective and insightful for my research too.

Both Hatim and Mason develop the Hallidayan model for translation studies and pay special attention to the realisation in translation of ideational and interpersonal functions. They also study modality problem based on the examples of trainee interpreters. Different from House's register analysis and Baker's pragmatic analysis, they combine texts with socio-culture and power relations, and define "discourse" in its wider sense as "modes of speaking and writing which involve social groups in adopting a particular attitude towards areas of socio-cultural activity" (Hatim and Mason 1997: 216). They propose "dynamic" and "stable" elements in a text, and consider that more "stable" ST may require a "fairly literal approach" (ibid: 31), which is linked to translation and interpreting strategy.

In her research, Kim (2007 and 2009) explores possibilities of analysing students' translation errors by categorising them into different modes of meaning and proposes meaning-oriented assessment criteria in translation. By conducting text analysis based on

SFG and the comparison between NATTI assessment, she proposes assessment criteria which are based on meaning analysis. In Kim's view, the grammatical aspects which are the realisation of different meanings are different from language to language. The meaning-oriented assessment in translation is innovative and insightful, but it doesn't mention the application in interpreting. Although Kim's main focus is on translation assessment instead of translation errors, shifts or omissions description or categorisations, this approach is of great help in my research on omission categorisation in SI, which is also an attempt based on three meta-functions.

In general, their applications of SFG model in translation are feasible and useful, especially in terms of addressing the linguistic structure and meaning of texts. However, it is criticised by others for its "inflexible one-to-one matching of structure and meaning" (Fish 1981: 59). Furthermore, most of the applications and cooperation don't include interpreting studies. Therefore, in this research, SFG model is still adopted for description of omissions in SI, but it will be adopted in a more flexible way by employing the flexible and relevant elements in SFG, such as the concepts of three meta-functions which may be more suitable for the use of text analysis in interpreting, since most of them are flexible spoken-texts.

Apart from SFG, there are other linguistic theories that can enlighten the present research, including Speech Act Theory and the Cooperative Principle. These perspectives are also applied in Kopczynski's study (please see section 1.1) and House's and Kim's studies mentioned above. J. L. Austin's *How to Do Things with Words* (1962) is the first serious attempt to analyse how speakers do things by way of speaking. Austin categorises three types of speech acts: the locutionay act, the illocutionary act, and the perlocutionary

act. Grice (1975) maintains that the overriding principle in a communication is the cooperative principle. He presents four maxims that are derived from the CP:

1. Maxim of Quantity — make your contribution just as informative as required.

2. Maxim of Quality — make your contribution one that is true.

3. Maxim of Relation — make your contribution relevant.

4. Maxim of Manner — avoid obscurity and ambiguity. Be brief and orderly.

   (Grice 1975: 45-46)

By CP, Grice refers to the assumption that if a speaker violates the CP, there must be an implied meaning or purpose behind the surface utterances, which, in turn, can be used to create a wide range of meanings beyond the level expressed directly by the utterances in the discourses themselves. As for the relationship between the speaker and the receptor, the common principles they share will also lead to the influences on the interpreter, such as the speech style of the speaker and the status of the target audience, etc, all of which may have unavoidable influences on the interpreter's decision-making process, as well as on the causes of omissions in different contexts. Especially on some occasions, such as business negotiations, public service interpretation or question and answer sections in conferences, if the interpreter is aware of the CP, s/he will be clearer about the relation between the speaker and the receptor and may omit part of the original speech based on judgments of the relations. In other words, CP can be very important aspect concerning the cause of omissions in SI (for detailed discussion, please see Chapter Five).

Both Speech Act and CP Theories point out the impact of context over meanings, which is similar to SFG. But the biggest difference between them may lie in that Speech

Act Theory and CP start from philosophical thinking, while SFG is summarised on corpus and text-analysis. Therefore, SFG is more suitable in my study for the description of omissions in SI, because, for the categorisation (descriptive) part, it is data-based and descriptive. At the same time, for the cause (interpretive) part, concepts and notions from Speech Act Theory and CP, such as "the relationship between the speaker and the receptor", "speaker's intention" (Grice 1969: 147-177) are used as tools for causal explanation and will be employed to see whether the data can be explained by those theories.

2.2   Communication theory

As mentioned in the previous parts, interpreting is a pragmatic act and the purpose of interpreting in most situations is to carry out its communication function so that relevant parties can achieve mutual understandings. Therefore, communication effect is of the most importance and theories in the communication area will play a necessary role in the exploration and analysis of omission causes.

Selective exposure theory is a communication theory proposed by Klapper, which focuses on the communication effect. It proposes three basic concepts:

1. Selective exposure — people keep away from communication of opposite hue (or opposite opinions).

2. Selective perception — if people are confronting unsympathetic material, they do not perceive it or they make it fit for their existing opinion.

3. Selective retention — alternatively, people just simply forget the unsympathetic material

(Klapper 1960: 19).

This theory also can be applied in the explanation of the reasons of interpreters in making omissions. As an interactive activity, SI involves many parties, and one has to consider its communication effect during the process and the reasons for interpreters making the choices they make. For example (quote in my personal communication with an AIIC member in Malaysia: Mr. Bashir Basalamah, 6th Sep, 2009):

"In Malaysia, speakers begin every speech with a long list of greetings for every single VIP in the audience, starting by the one with the highest protocol. Each VIP is addressed according to a formula of salutations. Every level of the protocol order has a different salutation, including Ministers and ordinary MPs and senior department staff. If interpreters interpret all that into English, it would be very odd and tiresome, so they have to omit all the salutations except for royalties like Your Highness, and eminent persons like Your Eminence. The rest they just omit and just mention Mr or Mrs so-and-so. Also, in the style of Islamic speeches, Malay speeches usually begin with praises to God and brief prayer, usually in Arabic. Therefore, depending on the context and audience, interpreters might just omit that too or convey a gist interpretation, which is in line with the perspectives proposed by selective exposure theory."

This example shows that the communicative effect is a critical element for an experienced interpreter in his/her decision making during interpreting process, which is in line with the Klapper's theory. Interpreting as a kind of communication has to consider its communicative effects. Under some circumstances, interpreters will choose to omit certain content according to the communicative effects. As the Malaysian example above shows, an experienced interpreter may choose to omit a long list of greetings for

audience, or praises to God and the part of brief prayer. Because, according to their experience audiences don't come to hear those salutations and religious prayer. Interpreting those parts may be distracting to the audience, cause fatigue or even religious offence. According to selective exposure theory, the audience may simply keep away or forget those unsympathetic materials. The interpreter may want to provide the gist of the speaker's statements through their interpretation and save their energy by omission. Therefore, the selective exposure theory in interpreting may unveil two layers of "selective exposure". On one hand, it brings the audience's selective exposure which can be also interpreted as a communication effect into interpreters' consideration. On the other hand, interpreters themselves have the selective exposure too, for that they may simply keep away the unsympathetic materials, but they may be aware or unaware of that. This is what Klapper's theory provides for IS. It emphasises different layers of reasons behind the communication effect. Both layers of the selective exposure may lead to the occurrence of omissions in SI.

2.3 Translation theories

Translation theories such as Skopos Theory proposed by Vermeer in 1989 and Descriptive Translation Studies proposed by Toury in 1995 can also be applied to interpreting study and the study of omission in SI as well.

"Skopos" is a Greek word for "purpose". The basic idea for Skopos Theory is that the translator should translate to achieve the "skopos", which means to meet the functional roles of target text, instead of merely following the source text. And the functional roles

are often determined by a "translation brief"[1] (Nord 1997: 30). It can also mean that the dominant factor is what the end-user wants the translation for. Therefore, the translator's choice may not be dominated by the ST as many traditional translation criteria and the concept is mildly revolutionary, which invites the translator to look in a new direction on the audience and target text. This theory is closely related to interpreting research. Since most SI activities are goal-related, the dominant factor is what the end-user wants the interpreting for. This can be one of the influencing factors in omission in SI (a detailed analysis can be found in Chapter Five).

The concept of Descriptive Translation Studies (DTS) is firstly mentioned by Holmes (1988/2000), meaning the description of the phenomena of translation. The late 1970s and the 1980s witnessed the rise of a descriptive approach in translation research. Toury (1995: 36-39 and 102) proposes a three-phase methodology for DTS, incorporating a description of the product and emphasising of the wider role of the sociocultural system. Toury conducted a series of case studies from a DTS perspective. One study is that of the addition of rhymes and omission of passages in the Hebrew translation of a German fairy tale, with the aim of generalising characteristics of translation behaviors at different times and locations, finding out the norms behind the operations of translation, and making hypotheses that can be tested in the future. Toury borrows the concept of "norm" from sociology and defines it as " the translation of general values or ideas shared by a community — as to what is right or wrong, adequate or inadequate — into performance instructions appropriate for and applied to particular situations" (ibid: 55). He places

---

[1] According to Nord (1997: 60), the translation brief should contain: a) the (indented) text function(s), b) the target-text addressee(s), c) the (prospective) time and place of text reception, d) the medium over which the text will be transmitted, and e) the motive for the production or reception of the text.

"norm" between rules and idiosyncrasies, and focuses his analysis on translation products. According to him, norms can be constructed from two sources. One consists of texts, the products of norm-governed activity. This will show "regularities of behavior" (ibid). The other consists of translators, publishers, reviewers and other participants' statements about norms (Munday 2001: 101-103). As for interpreting, Toury states that the norm concept is applicable to written as well as oral translation, but the significance of norms for IS is not immediately recognised.

In 1989, though, Shlesinger opened a discussion of introducing the concept into interpreting research. In my research, the categorisation and cause of omission may have their own norms since the occurrence of this phenomenon has a very high frequency in SI. As "norm" is a tool or perspective proposed by Toury in DTS, the description of omission in SI may also adopt such a perspective from the "description" of texts (omission categorisations), allowing us to analyse and generalise the causes of omissions.

2.4 Interpreting theories and models

Theories and models in interpreting embrace various kinds of views. The following parts will illustrate those particularly relevant to my research.

2.4.1 Descriptive model

The descriptive model is designated to give a systematic description of omission for which two issues will be tackled: identification and categorisation of omissions.

In addition to the four types of omission that are widely accepted, omission can be studied from other perspectives, such as from the Interactant Model (IM) proposed by Pöchhacker (please see Figure 2.3):

The IM emphasizes the interpreting situation and the "role(s)" of different communicating parties in the situation. It suggests that "the interactant's perspective on the situation is constituted by a continuous assessment of intentional orientation toward the other interactants and their behaviour" (Pöchhacker 2004: 90). This perspective is shaped by the individual's socio-cultural background, which is dependent on various types of cognitive and experiences. Therefore, Pöchhacker's model tells us that, though Barik's categorisation (please see section 1.1.1) is popular, it only categorises omissions from the interpreter's action side and ignores the situational factors and components. In other words, it ignores the interpreter's and speaker's roles, and the interpreting context.
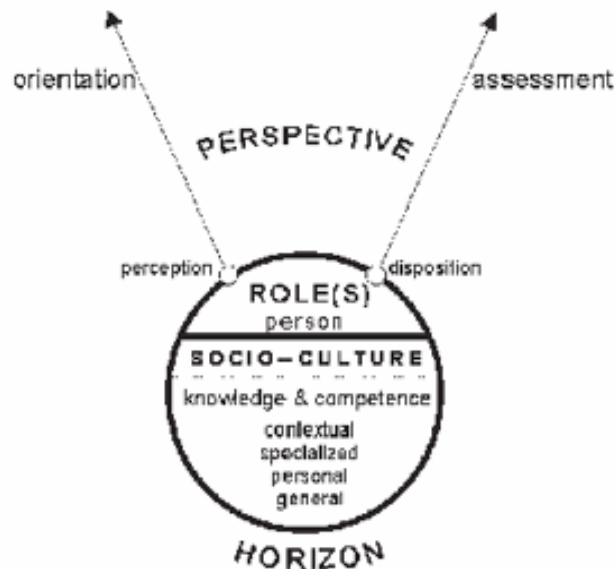
Figure 2.3 Interactant model of interpreting situation (Pöchhacker 1992: 196)

So, besides the previously mentioned four types of omission (please see section 1.1), there may be new types that are waiting to be found and analysed from different angles. These questions will be discussed in Chapter Four.

2.4.2 Interpretive model

The interpretive model aims to provide a way to explore the causes of omissions (please see Figure 2.4). This model illustrates interpreters' experiences of SI and the factors affecting their interpreting process and products. The central circle in the model labels SI as a strategic action, which is continuously constrained and conditioned by the three major factors appearing in the rectangular box above: contextual factors, personal factors and norms.

Interpreter's cognitive activities are comprised in the central circle, which consists of different categories, including "propositional rendition, linguistic features, presentation features, etc" (Chang and Schallert 2007: 149). This model provides us with a relatively comprehensive perspective by indicating three parts of the SI, which can be summarised as contextual, interpreter and product parts, and their constituents and relations. This model combines the contextual and cognitive factors to represent a comprehensive view of SI. Through this perspective, we can have a clearer model indicating that process in SI is a combination of cognition and context, and it also provides the analysis of omission with more detailed and explanatory factors.

SI as a strategic activity

Contextual factors   Norms   Personal factors

Contextual factors	Norms	Personal factors
Source language	**Fluency**	**A/B language proficiency**
Target language	**Providing essential info**	**Background knowledge**
Delivery speed	**Logical cohesion**	**Interpreting experience**
Speaker	**No prolonged pauses**	**Physical conditions**
Audience	**Communication effects**	**Affective states**
......	**......**	**......**

Monitoring

Memory

Listening   Speaking

Different Strategic Actions

Quality of Interpreting Performance

Propositional   Linguistic   Presentation

rendition   features   features

Figure 2.4   A model of the central phenomenon:

SI as a strategic activity (from Chang and Schallert 2007: 149)

2.4.3 Other models and theories — Gile's efforts models and tight-rope hypothesis

Efforts models, which are proposed by Gile, do in effect form the basis of a hypothesis. Interpreting performance is operated through three efforts: "Listening and analysis effort"; "Production effort"; and "Short-term memory effort" (Gile 1995: 153-154). All these efforts require processing capacity. For the innovation and value of this model, it emphasizes the cognitive factor in practical interpreting situations rather than mere difficulties in wordings in ST, and it also provides explanatory power to many causes of phenomena in the interpreting process. Based on this perspective, Gile continues to postulate that simultaneous interpreters work close to their maximum capacity (the Tightrope Hypothesis), meaning that "any increase in processing capacity requirements is linked to source-speech features and any error in the way they manage available capacity" (Gile 1999: 159) (for instance, devoting too much capacity to production and leaving too little for the listening and analysis effort is likely to lead to saturation-based errors). This tightrope hypothesis is tested by him too. In his study, when interpreting the same text, subjects tend to make errors and omissions in different speech segments rather than in the same parts. When interpreting the same speech for a second time, some subjects make errors that they had not made during their initial interpreting. Both results are in line with the tightrope hypothesis. This hypothesis and these models pave way for some powerful explanations on the cause of omissions. In an ideal situation, every interpreter may want to "interpret it all", but in reality, s/he cannot achieve the perfect completion due to different distributions of the efforts, so they will make omissions as a result of saturation-based problems. Thus this hypothesis can offer

explanations for some causes of omissions (for a detailed analysis, please see Chapter Five).

2.5 Research hypothesis

Language used in SI is different from the natural language we use daily, because, according to effort models and the tightrope hypothesis, SI interpreters have to pool efforts into LA (listening and analysis), P (production) and M (short-term memory). Interpreters are facing capacity saturation when undertaking SI. Under these circumstances, SI language is different from so-called "natural language", because sometimes it is fragmented and unnatural. In the view of SFG, language has three functions: ideational, interpersonal and textual. What kind of insights can the three functions shed on SI language? Whether omissions occurring in SI can be categorised into three kinds based on the three functions?

Thus, the hypotheses of my study are formulated as follows:

Hypothesis 1:   Omissions occurring in SI can be categorised into three kinds based on the perspective of meta-meaning: ideational, interpersonal and textual omissions.

Hypothesis 2:   Other than the three kinds of meaning, categorisation of omission can be described or specified through another perspective: grammatical structure.

Hypothesis 3:   Causes of omissions may have some relation with familiarity with

the source text, in that the release or redistribution of some effort can help reduce the

number of omissions.

Tests for these hypotheses have been conducted through various methods. The methodological issues are introduced in the next chapter.

2.6   Summary

The theories and models mentioned above are adopted as the theoretical framework of the research into categorisation and causes of omissions, with the purpose of drawing a more systematic map for omission study. The specific methodology and a designated omission research model will be explained in the following chapter.

The choice of these theories and models has been made with the following considerations. First, based on previous studies, the research aims to provide a more systematic categorisation under the linguistics, translation and interpreting, and communicating theories frameworks. Second, these theories and models play the role of guidelines for the research, and offer relatively complete perspectives for both external and internal aspects. Apart from translation and interpreting theories and models, which belong to internal aspects for translation and the interpreting discipline for interpreting language, SFG is the study of language in relation to the people who use it. It covers such topics as the notion of "function", "meaning", the balance between individuality and conformity in language usage. For the communication theory, such as Selective Exposure Theory, it is considered that communication does not directly influence people, but just

reinforces people's predispositions through communication effects. Therefore, with these theories and models, the research will be carried out both from external and internal aspects.

Chapter Three   Research Methodology

In conference interpreting research, "empirical investigation can be classified as observational and experimental" (Gile 1998: 69). In Gile's view, the observational method is also called a "naturalistic" method, which consists of studying situations and phenomena as they occur "naturally", while the experimental method is usually applied in situations and phenomena initially "generated" for the specific purpose of studying them (ibid: 69-93). Compared with experimental research, the observational is less intervening. If the "situations and phenomena are initially generated for another purpose, it will be defined as observational" (ibid: 70). Based on this explanation and my research questions raised in Chapter Two, my research follows the "naturalistic" method and is thus an observational research, which means, to some extent, it is outside the control of the investigator, because it studies the phenomena as they occur "naturally" in a classroom, in order to maintain the authentic training situation. With this said, it doesn't run counter to common ethical principles. However, the observer's influence on participants in the experiment can't be completely ignored and written consent from participants has to be obtained before the observation. Considerations such as these will be discussed further in this chapter.

Furthermore, quantitative and qualitative analysis for the study of omissions in SI will both be applied. The collection of data in this study comes from two sources: that of student participants and that of myself (observer participant). The combination of these two sets has helped determine different categories and causes of omissions, including:

whether the cause of omission is due to the speed of the speaker or unfamiliarity with the context, etc. An integrated model is created as a map for my research (see Figure 3.1). The main strategy for data collection in the research is participant observation, a process for ethnographic data collection. As for the analysis, this research has involved a process of self-reflexivity, which is often employed in ethnography. The methodology is illustrated in the following sections.

3.1 An integrated model for omission study

Based on previous studies and relevant disciplines, I created an integrated model, which is used to map my research on omission:
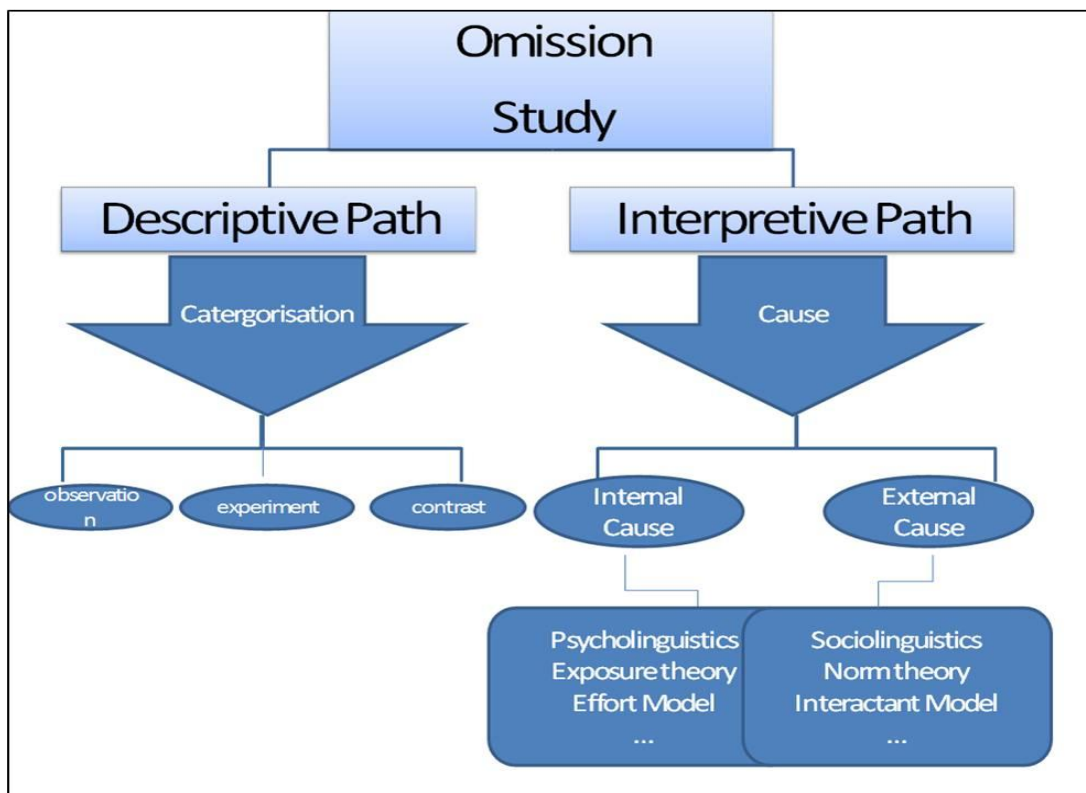
Figure 3.1 An integrated model of omission study

Omission exists extensively in SI and in other types of interpreting too. As can be seen in Figure 3.1, there are two paths for studying this phenomenon: a descriptive path and an interpretive path. A scientific description is necessary to "see" the phenomenon and it also helps in explaining to other people what I saw. At the first level, categorisation is necessary for describing omission, so that observation, experiment and contrast can be performed in a scientific manner. The professional interpreter's performance can be observed while sitting with him/her in the booth, or by carrying out experiments or observation on subjects (i.e. student interpreters) who have agreed to participate, or by making comparisons between different groups. My thesis will involve the way of observational study on the performance of student interpreters. As for the interpretive path, the exploration of the causes of omissions is made through analysis from both internal and external perspectives, employing theory to explain causation, including SFG, Speech Act Theory, Skopos Theory, Effort Models, Interactant Models, Selective Exposure Theories and CP (for details please refer to Chapter Two).

3.2   Method and tools: self-reflexivity and participant observation

In order to implement the integrated model for omission studies, effective approaches have to be applied. Since the data will include both the participant's and observer's, "self-reflexivity" is the first problem I have to face in data collection and analysis.

In a broader sense, self-reflexivity can be defined as "a turning back on oneself, a process of self-reference" (Davies 1999: 4). This term is borrowed from ethnographic

research. Reflexivity affects the research process through all its stages. It is also a methodology and principle with special merits, which can be taken advantage of in a certain research to pursue knowledge. As Davies says:

> "In human being's quest for knowledge, reflexivity is suggested by anthropologists as a methodological norm or principle, meaning that a full theoretical account of the social construction of, say, scientific, religious or ethical knowledge systems should itself be explainable by the same principles and methods as used for accounting for these other knowledge systems" (Davies 1999: 7).

Interpreting is a practical activity, where the phenomena such as omissions, also inherit this practical nature. To explore and understand the causes of these phenomena better, we need to adopt a collective method. This method will include interpretations from informants in the same practical field and system, so that the construction of the system can be described and explained by the same principle and methods. In this way, more contributions will be made to the knowledge system. From this standpoint, this methodological norm of reflexivity is suitable for this research as I am a researcher who was like the participants one year ago and I am also a practitioner in the field. I have had relevant field experience and have been keeping contact with people in the field, allowing me to undertake conscious reflection of a person upon themselves. Therefore, my choice of the method is in line with the need of the research and the nature of the researcher.

On the other hand, the reflexivity is reflected in the process, and can be a good guide to researching selves and others in the interpreting process. Babcock (1980) enumerates a series of dichotomies to describe varieties of reflexivity: "private/public; individual/collective; implicit/explicit; partial/total" (quoted in Davies 1999: 6). In IS,

research products from empirical studies are affected by the personnel and process employed in the research. These effects are to be found in all phases of the research process, from initial selection of topic to final reporting of results. In other words, "reflexivity reflects researchers' awareness of their necessary connection to the research situation and hence their effects upon it" (Davies 1999: 8). According to this saying, if it is reflected in research data, we can imagine that there is a continuum, where its two extremes are data from "others" and that from "self". The effects of reflexivity can be found in the whole data continuum, and it becomes gradually closer to self-reflexivity from one extreme to the other, and finally reaches self-reflexivity in the data from "self". Other than this feature, it also reflects the role of researcher, from that who has the passive effect on the data to a more active role in the actual production of those data. The Figure 3.2 generated by me illustrates the above.

Data from "others" (Object)   Data from "self" (Subject)

Data Continuum

Reflexivity
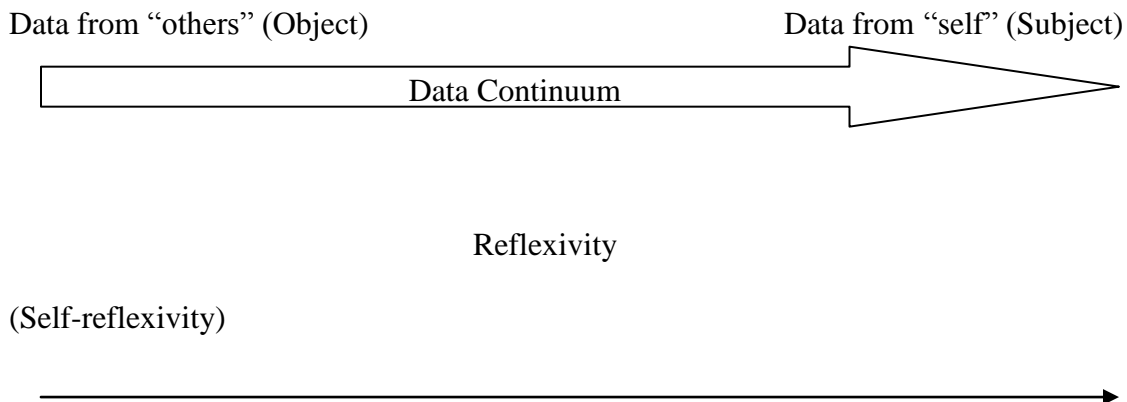
(Self-reflexivity)

Figure 3.2 Reflexivity reflected in research data

In the above figure, when reflexivity blurs the boundaries between subject and object, it becomes self-reflexivity (cf. Davies 1999) It is better to encourage an

incorporation and expression of different standpoints in research, since reality has different layers and we should use different methods for exploration.

The purpose of my research is to mediate different constructions of reality in interpreting, specifically in the phenomenon of omission. Doing this research means increasing the understanding of these varying constructions, including the data from others and the researcher's own perspective. Ideally, the research would be a conduit that allows interpretations of the data and also enables researcher to influence and contribute to the data. Therefore, the analysis of data from "others" and the analysis of data from "self" are needed.

Any research in IS is related to the interpreter, and/or researcher. Berreman (1969) holds that any findings must engage the study of humankind, and to seek knowledge that is relevant to the problems of the people among whom they work. In my research, I have been both an observer and a participant. Based on this relation and role, the recordings of "self" (here referring to the researcher: "me") will be used as data for analysis. This data is very relevant to the problems of the people among whom I work.

In order to search for reasons for omissions, we also have to have a look at the people/interpreters involved as part of the data. In IS, omissions are made by interpreters, but most interpreters, ideally, do not plan to make omissions in their renditions and expect to interpret the complete message of the speaker. The causes of omission, regardless of whether it is conscious or unconscious, may be rooted in the nature of the persons and social relationships, such as their social status, personalities, etc. Therefore, self-reflexivity is an efficient means to explore such causes related to interpreters themselves. This method has its disadvantages, such as subjectivity. That is why it is

implemented as a complementary part in the whole collective methodology in the thesis. In order to pursue the objectivity of this research to the maximum, different testing methods are applied, which are explained in the following discussion.

3.2.1 Participant observation

In this study, I adopted participant observation as a means of data collection. The reasons for employing participant observation in my study are as follows.

First, the group I choose to observe is a small group with specific training goals. To be more exact, it is a group of students who have been selected for learning SI at the MA level. This group of participants is representative, because students being trained in interpretation at the MA level in most universities are taught the skills of SI, and some training institutions may also have written translation groups. Compared with other student interpreters, for example, self-learning students or students from language departments that do not offer specific interpreting MA programs, these participants are more homogeneous, as they are at a similar level, they didn't have SI training before, and they have similar goals.

Second, I was previously a student in the same university one-year earlier than the participants. To complete my research observations, I attended the same classes as other subjects/students. Others, such as non-students or students of other disciplines, may not have been allowed to observe, or would simply not know what to observe or how, as they may not be familiar with the program and class setting.

Third, it is possible for me to observe things of theoretical and research interest, so it is an effective and time saving method for exploring and answering some research questions, as I was operating in the same teaching and learning environment, under the same conditions, as the participants.

Fourth, the hallmark of participant observation is "long-term personal involvement with those being studied, including participation in their lives to the extent that the researcher comes to understand the culture as an insider" (Davies 1999: 71). In my research, I do not spend years "living" with participants, as is normally done by ethnographers, but I spent a complete SI semester participating in the same lessons as they did. The completion of the observation for a complete SI learning term, is sufficient for me to understand and explore the related issues "as an insider".

The researcher practicing participant observation does not have just one role. Gold (1958) has suggested that in fieldwork the ethnographer may adopt one of four possible roles: complete observer; observer-as-participant; participant-as-observer; or complete participant. If we combine the four roles with the data continuum mentioned above, they can be illustrated in the following Figure 3.3 that I designed. The relationship between two poles, namely, observation and participation, is well explained by Rabinow, who says that:

"Observation...is the governing term in the pair, since it situates the anthropologists' activities. However much one moves in the direction of participation, it is always the case that one is still both an outsider and an observer...In the dialectic between the poles of observation and participation, participation changes the anthropologist and leads him to new observation, whereupon new observation changes how he

participates. But this dialectical spiral is governed in its motion by the starting point, which is observation" (Rabinow 1977: 38-39).

Data from "others" (Object)   Data from "self" (Subject)

Data Continuum

Reflexivity   (Self-reflexivity)

complete observer — observer-as-participant — participant-as-observer — complete participant

Observation   Participation
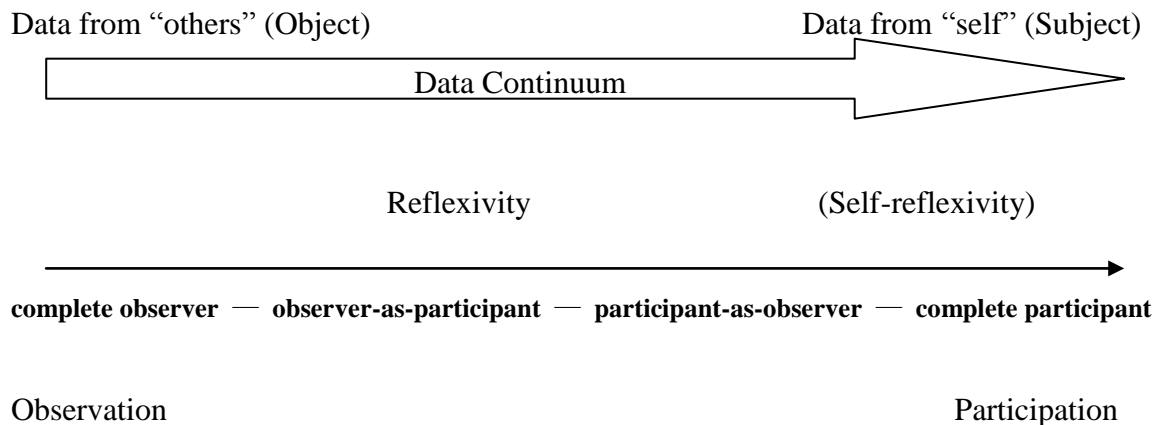
Figure 3.3 Four observational roles reflected on research data

In carrying out field work, anthropologists often place emphasis on the level of participation, which is closely connected to the quality of their research, and they hope their participation will be as invisible as possible, so that their research findings are not influenced by themselves. In my research, on the one hand, I accept the fact that the data are influenced by researchers; on the other hand, I use the complete participation for data collection to reduce such influence on the data. At the level of data analysis, I shift from complete participation to complete observation and adopt multiple methods of analysis and tests, to maximise objectivity.

Specifically, because of my direct experience as a student participating in the classroom and recording my own interpreting as data, the role shifts in my research are between researcher and participant of research. I have the common learning experience as other participants, which creates a "coat" or protection for me, so I am one of them and

this makes my identity as researcher/observer less visible. This transformation of "self" creates a conduit through which I am able to deepen the understanding of self and the environment of the other (besides me) participants of research. My participation is an important element for data collection, since it provides a principal means of integrating data, which comes from both outside (as a researcher) and inside (as a participant) the data collection process.

3.2.2 Empirical criteria

Three criteria are very important in any empirical research, namely, reliability, validity and generalisability. Does my research meet them or not? It is better for us to take a look at some definitions first.

"Reliability refers to the repeatability of research findings and their accessibility to other researchers" (Davies 1999: 85). This means that the same conclusion will be drawn under the same circumstances by a different researcher. Validity refers to "the truth or correctness of the findings" (ibid). These two are clearly related, but not identical. There is a classic illustration to distinguish them: "A thermometer consistently records the temperature of boiling water under standard atmospheric conditions as 97°C. This conclusion is reliable, but not valid" (ibid). Because it is acknowledged that the boiling point of water "at sea level, under standard conditions, is 100°C (212°F). In reality, the boiling point of water actually depends on the oxygen content and atmospheric pressure" (in Wikipedia: http://en.wikipedia.org/wiki/Boiling_point). As far as the present study is concerned, the validity of the findings is guaranteed by a package of methods and

theories, including methods in data collection and analysis, and data-driven and corpus-based theories.

There are two main forms of generalisation employed in social research: empirical generalisation and theoretical inference (Davies 1999). The first form simply means that the findings of a study are extended to other similar cases. The second means that the conclusion of the analysis can be generalisable in "the context of a particular theoretical debate rather than being primarily concerned to extend them to a larger collectivity" (ibid: 90). Therefore, if we want to achieve acceptable generalisation in this research, we should adopt the two forms together, that is, generalisation that is based on empirical conclusions and generalisation that has greater explanatory value by adapting theory to the particularities of specific situation/context.

"Social research is always conducted in an open system, where invariant empirical regularities do not obtain, for that social systems are not spontaneously, and cannot be experimentally, closed" (Bhaskar 1989: 45). This means the generalisations of social research can be explanatory but not always predictive under some specific circumstances. So findings from experiments alone are not sufficient, for there are no law-like regularities in this open system of social research. SI is a social activity, and research into it conforms to the general nature of social research. However, from the standpoint of an observer/participant rather than from that of an experimenter, the researcher can break the limitations of mere experiments, such as that the subjects of human cannot be strictly or completely controlled, to be in line with the nature of the open system — a notable feature of humanity research. At the same time, data analysis adopts scientific methods such as statistics, which is in line with the nature of scientific research. Unlike research in

the physical sciences, the better methodology for social and human research is to combine the positivist framework and personal interpretation. Reliability can be guaranteed by "the researcher's honest examination and transparent analysis of reflexive experience, and making these visible in his/her analysis" (Davies 1999: 92). The second criterion, validity, must be sought to "the variety of data, scientific analysis method and the response of reflexivity, the intrinsic feature of research in humanity" (ibid). The third, generalisability can be reinterpreted at "a more theoretical instead of merely statistical level" (ibid: 93) and can be extended to practical area and similar cases in the field. As for statistical analysis, its validity and reliability is largely dependent on the basis of measurement. In my research, the basis of measurement is clause of text. According to SFG, the clause is a basic unit of meaning, and interpreting is a meaning-driven activity. Languages can be measured and analysed on the level of clause, which is a useful measurement tool that SFG as a theoretical foundation provides us with.

Additionally, if the researchers are members of the collectivity they are researching and the researchers also carry the significance and nature of such membership, the researchers will have access to the knowledge and experience of insiders. Such a relationship with the other participants will provide a new perspective for the research, which will help to identify and produce generalisable knowledge about the subjects through the interaction of observer-as-participant. Therefore, the participants and the observer share the identity of being participants of the research, as I am also engaged in the overall process being researched. My analysis of my own data is thus an intimate part of the whole data analysis process and will help to identify some problems from the perspective of a participant.

3.3 Participant observation in the research

3.3.1 Participants

Twelve student interpreters participate in the research, including myself. They have already received at least one semester of full-time interpreter training at postgraduate level. All twelve participants are native speakers of Mandarin Chinese and have passed the final exams of semester one of the interpreting training courses. All of them have been selected by the teachers of the department after they have met the basic entry requirements for the SI special training group and are eligible for further training in SI. Therefore, it can be claimed that the participants' language learning backgrounds are similar since none of them received professional SI training before, so the homogeneity of the participants can be guaranteed at the level that they have similar simultaneous interpreting capacity. I sit in the classroom and participate in the lesson as a student. We are in the same age group, and are classmates at the beginning of the training course. Moreover, we are often each other's partners when doing exercises in and out of the classroom. I try to keep the influence of my participant observation to the minimum, in accordance with the ideal of "complete participation" mentioned before (see Figure 3.2). From another point of view, since the training teacher is different from the one I had studied with before (because I was an SI student enrolled in this program), therefore, there is no repeatability in my learning experience which may have negative impacts on

the homogeneity of data of "self". As for the materials, this participation experience is a new journey of learning for me as it is for the other students. This means that the data gathered from myself is as close as possible to that gathered from others, since all of us are almost at a similar level and are learning the study materials for the first time. This helps in establishing an objective foundation for analysis.

3.3.2 Materials

In every lesson, we practice several speeches on different topics, such as speeches delivered by US President Barak Obama on education, keynote speakers' speeches at commercial conferences, etc. There is a large amount of material chosen for the semester, but the familiarity of original speeches is felt to be one factor influencing omission from the observation of the semester and I decide to confirm and analyse it. Therefore, my focus of observation is on one particular lesson that can provide me with the materials to test the hypothesis. The main material of the lesson, the original speech text, is a monologue created from an interview with a designer, in which the interviewer's questions are erased. The speech is cut into different segments so that participants/students in one booth can take turns interpreting the different segments. This interview is interpreted twice by one booth. The data I collected is from pairs of students in one booth. The difference between the two interpretations is that the second interpreter is more familiar with the speech text. The interpreters have already heard his/her partner make an interpretation or another part of the speech. That is, when the participants each interprets a section of the text a second time, although s/he is interpreting a particular

segment of the speech text for the first time, s/he has already heard another section or the section being interpreted, as his/her partner has just done so. As a result, the group of second interpreters is more familiar with the speech than the group of first interpreters. This familiarity is not simply realised by repeating interpreting for the same speech segments, which has been carried out in previous interpreting studies. It is similar to familiarity with the background in the real interpreting situation that can be reached by an interpreter's preparation. For instance, interpreters can search for the speaker's previous speeches or videos to become familiar with his/her voice, or study the background of related topics, and so on. Therefore, a test of the relationship between this familiarity and omissions has more practical value for interpreters in real situations. It also proves that the observational study is more suitable in this research than an experimental one, as it provides space to combine the research results with the real practice in the field, as the observational method consists of studying situations and phenomena as they occur naturally in a situation.

Thus choosing to observe this lesson helped me test the relationship between familiarity of original speech and omissions, and answer my research question as to whether this is a cause of omission. This is because the familiarity sometimes may increase the number of omissions, like the example illustrated in Chapter Two that the Malaysian interpreters may omit some salutations to convey a gist interpretations for that they are familiar with the structure of the speeches.

The factor of fatigue is not a concern here, as the whole speech takes far less than 15 minutes, which is often considered as a normal duration for an interpreter's work in real situations.

3.3.3 Procedures

The data are collected from each participant in individual sessions. For all participants, the observation is carried out at a language lab of the Department of Chinese and Bilingual Studies at the Hong Kong Polytechnic University. Before joining the lessons, I have told the research purpose to the teacher and obtained her approval. Then the teacher and I ensure that participants are aware of my identity and purpose. I explain the purpose of the research again, the research topic and the data gathering method and the necessity for joining the classroom to all the student participants. I obtain their approval individually using consent forms that are signed by the students under the condition that the data collected is only to be used for research purposes. The participants are first asked to raise any questions concerning the research and the written consent before signing. After this procedure, I sit in the classroom and make observation notes/observational journals. During the process of the observation, some participants may not be fully informed or gain awareness of the information about the researcher's identity, purpose and method. Under such circumstances, the researcher has the responsibility to disclose such information individually. All participants have the right to remain free to avoid all interactions with the researcher.

The following is a sample of such an observation note:

4th March:

All of the participants give some feedback to the teacher for the exercise and practice for homework after class. When the discussion finishes, they have a two-minute warm-up speech exercise. After a short rest, the teacher asks the participants to enter booths and prepare for interpreting, which means they have to adjust the volume of earphones and make decisions with his/her partner in booth about who will do the first interpretation. They start to interpret the speech (monologue interview) for the first time. Prior to interpreting the speech, participants are given an oral summary, including information about the topic, the speaker, the audience, the date and the occasion of the speech, and a few terms occurring in the speech along with their translation. The aim is to provide the information that an interpreter should reasonably have before entering a real conference. All interpreting performances (including mine) are audio-recorded.

All the recordings were transcribed for later analysis.

3.4 Methods of analysis

For the data analysis, the research followed the integrated model proposed at the beginning of this chapter (please see Figure 3.1), in order to make an in-depth analysis of omissions. The analytical section of the thesis includes the following three parts:

3.4.1 Statistical Analysis

This part is a statistical analysis of omissions. Two basic measures are considered: the number of instances of omissions and the number of different omission categories (cf. Barik 1971).

I choose to calculate the frequency of omissions on the basis of clauses in the text rather than on other bases, since this appears to be the appropriate basis when considering meaning. The reasons are explained in detail in the next chapter, which focuses on categorisation. Apart from the calculation of the number, statistical analysis also includes a T-test for the research hypothesis to see whether the null hypothesis is supported or not — in other words, whether the variable "familiarity of the original speech" has significant influence on the number of omissions in interpreting.

3.4.2   Discourse analysis of examples

The study of discourse is the study of any aspect of language use (Fasold 1990: 65). In the research, some interpreted discourse examples are selected and compared with the original speech by focusing on the omitted parts. Through analysing examples from transcribed texts — specifically, from the words, sentence patterns or linguistic features, or purpose of the speaker, rather than from mere numerical data — I try to explore the cause of omissions from a qualitative perspective.

3.4.3   Self-reflexivity

The self-reflexive analysis is on the previous analysis, with a detailed detection of the cause of omission through self-enquiry. Here, self-reflexivity is considered as an analytical method, different from the previous analyses, which are from an 'outsider's' perspective. The reason for the application of this method has been explained in section 3.2. The specific process of self-reflexivity analysis can be seen in the section "Data Description" in section 5.4.

Therefore, through the three analytical angles, the data, including the data of self and of others, are checked and analysed by a triangulation to explore causes of omissions. This collective method of data collection and data analysis, together with the theoretical basis, ensures the research maximises reliability, validity and generalisability.

3.5   Summary

Several methods have been described in this chapter to optimise the reliability, validity and generalisibility of this research — essential criteria for empirical research. First, multiple types of data, including data from "self" and others, quantitative and qualitative data are analysed including statistics for interpreting output, examples for discourse analysis of interpreting products, and self-reflexivity. These three are used to perform triangulation, to check the same collected data arising from the research. Second, self-reflexivity, borrowed from ethnography, is an innovative application which can be repeated in future research. Third, all methods arise from the integrated model. The aim is to collect, cross-check and analyse the data in an efficient, integrated and scientific way in interpreting research, as this can strengthen validity and reliability of the data collected.

Chapters Four and Five address issues associated with the research topic —
categorisation of omission and causes of omission. All related analysis and results are
based on the theories presented in Chapter Two and derived from the methodologies
presented in this chapter.

Chapter Four Categorisation of Omission

This chapter will attempt to answer the question in the first part of the thesis title: categorisation of omission. It explains what the categories are and how to categorise them, and whether the hypotheses in the previous chapter are valid. The categorisation will be conducted from two perspectives: those of structure (i.e. vertical perspective) and meaning (i.e. horizontal perspective). The dual-perspective categorisation has seldom been carried out in the research on omission in SI before (please see Chapter One). However, as this chapter shows, this perspective provides ample explanatory power for the phenomenon. In the theory of SFG, the structure and meaning categorisations pave the way for analysis of causes of omissions in the next chapter, and this provides a complete and consistent answer to the question of the thesis. Firstly, this chapter gives a definition of omission which serves as a vital foundation for the study.

4.1 Definition of omission in the thesis

As mentioned in Chapter One, Barik defined omission as "items presented in the

original text and missing in the interpreted text" (Barik 1997: 122). However, this definition is too abstract and too general for the current research. Based on this definition, the current study proposes a working definition of omission as follows: Omissions are items presented in the original text and missing in meaning in the interpreted text, in the aspects of both missing structure and missing content. In the following parts, I will explain the above working definition in greater detail.

The analysis for omission in the thesis will be conducted according to a basic measurement at the clause level of a text, because the interpreter cannot make an utterance without involving meaning at the clause level (cf. Kim 2007). This is one of the reasons for the strong relevance of SFG theory in interpreting research. In the above working definition, there are three key ideas: *(items) missing in meaning*, *missing structure*, and *missing content*.

"(Items) Missing in meaning" refers to the fact that the function or purpose of the message that the speaker wants to express in the original text is missing in the interpreted text. "Missing structure" refers to structures that are missing in the interpreted text. This is specifically confined to references to words and phrases in this thesis. "Missing content" refers to the meaningful message that is revealed by the words and phrases in the sentences of the original text but missing in the interpreted text. "Content" can be considered as the "meaning" at the level of words and phrases.

This can be illustrated by the following examples:

4 (1) Source text (ST): I use my phone and email it (photo) immediately, to myself and to my design team (original speech in the text researched).

4 (1a) e.g.: Structure Missing (all back translations are done by the author of the thesis):

Interpreted text (IT): 我用我的手機，馬上把它 email 給我。

Back translation (BT): I use my phone, and then immediately email it (photo) to myself.

The phrase "and to my design team" is missing in the interpreted text. The missing part consists of words and phrases, and this omission involves an absolute loss of meaning. Such cases will be regarded as missing structure. According to the working definition of omission, they will be counted as cases of omission.

4 (1b) e.g.: Content Missing:

IT: 我用手機……很快收到 Email，然後再傳給自己和我的設計團隊。

BT: I use my phone to receive email immediately, and send it to myself and my design team.

The interpreter may hear all the key words, but s/he misunderstands the real function of the word "email", which is a verb rather than a noun in 4.1. As a result, though most of the key words are present in the interpreted text, the original content and logic are misinterpreted, which means that the meaning of the original speech is not interpreted and is missing. Like 4 (1b) above, the interpreter retains the corresponding structure on the surface level, such as key vocabulary, and does not retain the underlying logic and meaning. Thus the phrase involves an omission of meaning too.

The illustrations above show that both missing structure and missing content are related to missing meaning. If and only if the missing parts result in a missing in meaning will they be counted as omissions. Therefore, "(items) missing in meaning" can be treated as the ultimate criterion for judging whether an instance is an omission or not. In other words, if the missing part is only exhibited at the level of structure (words or phrases, etc), but it keeps the content and does not cause missing parts in meaning, it will not be defined as an omission. Please consider the following example:

4 (1c) e.g.: ST: I use my phone and email it (photo) immediately, to myself and to my design team, so that they are connected to what I'm

looking at as well.

IT: 我用手機會把這些照片馬上傳給我自己和我的團隊，因為我

想讓他們也看到我看到的東西。

BT: I use my cell-phone to email those photos, to myself and my

design team, because I want them to look at what I'm looking

at.

In 4 (1c), the ST words "they are connected to what I'm looking at as well…"

are not represented in the interpreted text, but the interpreter used another expression,

"因為我想讓他們也看到我看到的東西" (because I want them to look at what I'm

looking at) to indicate the meaning of the relevant part in the ST. Although the IT is

different in structure from the ST, it still successfully transmits the underlying

meaning (function/purpose) of the speaker's utterance, by citing an explanation for

the effect and purpose of why the speaker uses the phone to send photos immediately.

From the above illustrations, it can be seen that some substitutions occurring in

SI may look like omissions of original words and phrases and/or of not following the

original speech in quite the same way, but in fact they cannot be counted as

omissions.

4.2 Categorisation of omission

4.2.1 Definition of three categories

As mentioned in section 2.1, Halliday states that "the distinctive meaning of a sentence is construed through three dimensions of meaning, namely, ideational (which includes both experiential and logical meaning), interpersonal, and textual meaning" (please see Halliday 1994: 35). According to SFG, every text or sentence carries the above three metafunctions, and each metafunction has its own system of realisation. For instance, "ideational meaning is mainly realised through the system of transitivity. The transitivity can be described in terms of process involving participants in certain circumstances" (Halliday 1994: 87). We can use a clause from my data for the ideational analysis: Music is a great source of inspiration on the weekend. The ideational analysis is conducted in the following table:

Music	is	a great source of inspiration	on the weekend
Participant (carrier)	Process (relational)	Participant (attribute)	Circumstance

Table 4.1 Illustration of analysis in ideational meaning

As revealed in the example, "music" is a participant as a carrier. "Is" is a finite and represents a relational process. The label for the part of "a great source of inspiration" is another participant, which is different from the first participant in that it is a attributive. The label for the last part of the clause is "circumstance", indicating the situation under which the previous part happened. This theory provides us with a method for clause analysis and the above table illustrates how specific wording of a clause can be related to or presents the meaning. We will apply the method in our data analysis based on the unit of clause.

"Interpersonal meaning is used to express the speaker's attitude, assessment, role, status, etc. The labels representing them include, subject and finite, or speech role: statement, question, offer or command" (Thompson 2004: 47). Below is a clause from the collected data, which is analysed from the perspective of interpersonal meaning:

4 (2) e.g.: This chocolate phone is one of the chicest (chic) things that I've ever seen.

4 (2) is a clause complex, in which the clause "I've ever seen" is an "expanded

part that enhances the previous clause" (Halliday 2004: 410). The analysis of this clause from the perspective of interpersonal meaning is listed below:

I	have ('ve ever seen.)	(statement)
Mood Subject	Finite	Speech Role

Table 4.2 Illustration of analysis of interpersonal meaning

The purpose of this clause in the whole clause complex is to express the speaker's evaluation and emphasis. Although it also carries ideational meaning, when associated with the previous part of the clause complex "This chocolate phone is one of the chicest (chic) things", the interpersonal meaning in the expanded clause is more prominent. So, in this study, we categorise it as a clause expressing interpersonal meaning, instead of ideational or other meanings.

Textual meaning is construed in three main ways: "repetition, conjunction and thematisation" (Thomson 2004: 142). Repetition includes both "lexical and grammatical repetitions" (ibid). By repeating a word or a phrase, speakers signal that they are keeping to the same topic. In contrast, an absence of textual marks makes it difficult for the hearers to understand what they are hearing. The function of conjunctions is to show *how* they are related, such as "because", "as", "as far as", etc.

Conjunctions and repetitions work primarily between two or more clauses. Thematisation is different in that "it relates not to the way that individual components are expressed but to the structuring of the clause itself — the order in which elements appear in the clause" (ibid). Examples from my data reveal repetitions of words or repetitions of phrases, such as those introduced by "the same thing…" "the reason", "the way" or some conjunctive adjuncts: "therefore", "because", etc., though these are, not repetitions of text or words, but repetitions of the *meaning* of them.

The three metafunctions are three dimensions for the analysis of a text. However, a text or a clause can also be analysed according to only one of the three metafunctions. Thompson discussed the separation of the three metafunctions. Let's take a look at the following example from his book:

4 (3) e.g.: Might I ask you if you could recommend a couple of nice books on taboo language? (Thompson 2004: 45)

The ideational meaning of the above example involves the recommendation of certain books. We can accept "you" as part of the content, as it specifies the person doing the recommendation. If we look at the manner of the recommendation, "could" itself doesn't involve the event of recommendation, it represents the possibility

assessment by the speaker and the politeness. "On taboo language" belongs to "circumstances" in the analysis of ideational meaning, but "nice" is more involved in the speaker's judgments about the books. In addition, this is a question to the reader or hearer, not a statement or a command. Therefore, the cores of the two different kinds of meaning are possible to be separated as follows:

"content" (ideational meaning)

[I ask you]	you	recommend	books on taboo language
Might I ask you if	could	nice	?

"interaction" (interpersonal meaning)
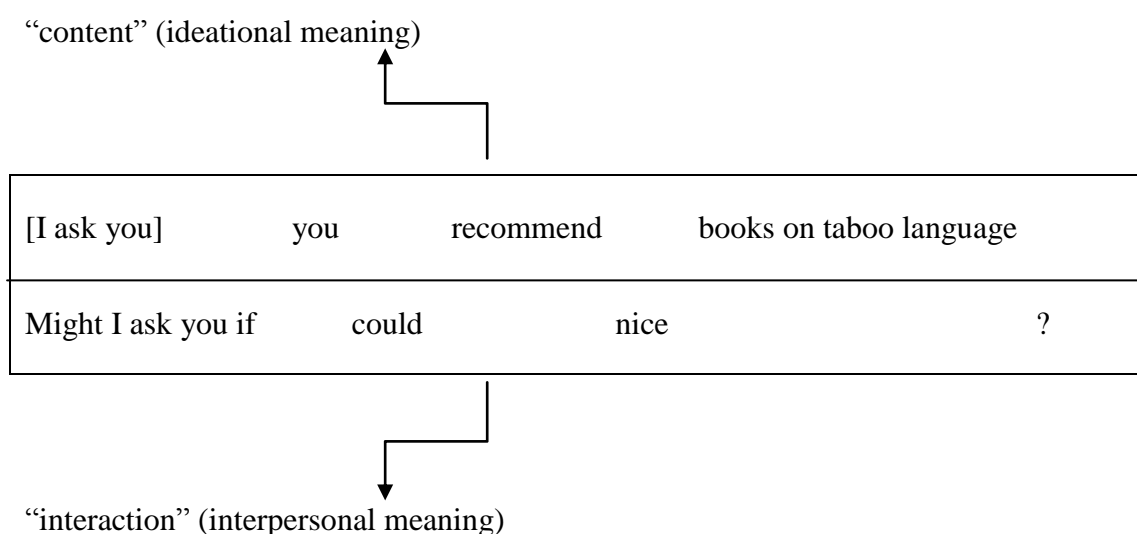
Figure 4.1 A revised figure for a separation of types of meaning

(adapted from Thompson 2004: 46)

In the illustration above, every part of the text may have the two meanings. But according different context, those meanings can be separated too. Each meaning acts according to different realising systems. In other words, every part of a text may have three dimensions of meaning, but not all of the three meanings have the same weight in a clause. A certain part of a text, depending on the context, may have a more dominant function than the other two. This dominant function of the clause can be

analysed separately through its functional realisation system, as shown in Figure 4.1.

Based on the three metafunctions and their realising systems, as well as the working definition of omission stated above, I will define the three categories of omissions as follows:

The first category is Ideational Omission. This involves items presented in the source speech text and missing of meaning in the interpreted text, in terms of content, experience and/or logic, which are represented by the missing structural and functional elements/labels for a clause, such as participant, process or circumstance.

4 (4) e.g.: ST: Because from the moment <u>I step out of the plane</u>, or go through

an airport…

IT: 因為從那一刻……走進機場……

BT: Because from the moment (I) go into an airport…

(Examples illustrated in the categorisation are all from the data I collected)

In 4 (4), the clause "I step out of the plane", the experience, in the ST, is omitted. The omitted part is represented by the participant (I), the process (step out of) and another participant (the plane). This clause is a specification for the previous part, "the moment", so that it fills "the moment" with a real content. The main purpose of this

clause is to represent or describe the time to the target reader/audience, not the speakers' evaluation or emphasis. It may have other meanings, but the ideational meaning occupies the prominent position. The interpersonal meaning can almost be ignored, as can the textual meaning. Therefore this omission belongs to the ideational.

The second category is Interpersonal Omission. This involves items presented in the original speech text and missing of meaning in the interpreted text, in terms of aspects of interactional and interpersonal relationships between the speaker and the listener; or a personal attitude, status role or assessment which is represented by the omission of structural and functional elements/labels in a clause, such as subject and finite, mood adjunct, comment adjunct and modality. Consider the following example:

4 (5) e.g.: ST: It <u>might</u> be my Cuban heritage? <u>I don't know.</u>

      IT: 這來自我的古巴基因。

      BT: It is from my Cuban gene (s).

In this example, both "might" and "I don't know" are omitted. "Might" expresses modality and tense, and belongs to the finite system of SFG. The core parts of the clause "I don't know" include a subject (I) and a finite "don't", which, together, make up a component of the clause called the Mood (for the term see Thompson 2004:

49-55). "Might" is more tentative than "must", and the degree of the possibility of the two are different, as "might" is less certain, and this expresses the speaker's attitude that he is uncertain about the thing: in the clause, that is, whether it is from "my Cuban heritage" or not. The clause "I don't know" emphasises the uncertainty again. Together they play a vital role in conveying the speaker's attitude to the listener, which has an interpersonal meaning in the clause as "exchange" (for explanation of the term, see Thompson 2004: 49-55 and Table 4.3).

The third category is Textual Omission, involving items presented in the original speech text and missing of meaning in the interpreted text through aspects of organisation, coherence and logic of the text, which are represented by the structural and functional elements/labels we can apply to a clause, such as a conjunction, theme/rheme, conjunctive adjunct, etc. (for detailed descriptions of these concepts and terms see Halliday 1994 and Thompson 2004)**.**

4 (6) e.g.: ST: <u>After two weeks of that,</u> I'm very ready to come back to the life here in the city.

IT: 我準備好回歸城市生活了。

BT： I'm ready to come back to the city life.

"After two weeks of that" is the theme in the example, and "that" brings into the sentence the meaning of the previous sentence, which indicated that the speaker has gone for vacation before the sentence is spoken. The word "that" here performs the function of grammatical repetition; its purpose is to show how the phrase is related to the previous sentence, or to part of it. By repeating a meaning (not the same wording), the omitted part signals what Thompsons says that "the speaker is keeping to the same topic as the previous part of his speech" (Thompson 2004: 142), and the omission of the part blocks the hearers to understand. Therefore, since the omitted part creates relevance for the whole context, it can be categorised as textual omission.

4.2.2 Categorization and calculation of omission

My data shows that some omissions occur at the level of paragraph, some at the level of sentence and others at the level of word or phrase. To calculate the total occurrence of omission, I need to have a consistent set of criteria for judging different types of them so as to make further statistical analysis possible. In this regard, I adopt clause (simplex) as the counting unit, but conduct categorisation at both the clause level and at the below-clause level.

The reason I use clause (simplex) as the criterion/unit to determine the occurrence

of omission is because a clause simplex is a meaning unit that includes only one finite.

A finite verb in SFG is a verb "that is inflected for person and for tense, where the verb may show tense, person and/or number" (Fortson 2004: 143). Compared with phrases, groups and words, a clause has a fixed meaning in a context. The following table 4.3 shows the definition of three meta-functions and their matching status of the clause. It will be useful for us to define three meta-functions of a clause not only by the functional labels but also their different status of the clause. This corresponding match will help us in the categorisation and the counting of omissions in the data.

Metafunction	Definition	Corresponding Status in clause
Ideation (experiential & logical)	Construing a model of experience and logical relations	Clause as representation
Interpersonal	Enacting social relationships	Clause as exchange
Textual	Creating relevance to context	Clause as message

Table 4.3 Metafunctions and their reflexes in grammar

(adapted from Halliday & Matthiessen 2004: 61)

4 (7) e.g.: It's very curious to me.

This is a typical clause simplex with "is" being the finite. In SFG, "above the rank of clause simplex, is the clause complex, which contains more than one clause or clause simplexes" (Halliday & Matthiessen 2004: 372). There is more than one finite in a clause complex, such as in the following example:

4 (8) e.g.: When I need to recharge, I need to touch water.

4 (8) is a clause complex, which includes two clauses: "When I need to recharge" (1) and "I need to touch water" (2). The relationship between the two clauses is a matter of expansion, which means the secondary clause expands the primary clause by enhancing it (for details of relations of the clause complex, please refer to Halliday & Matthiessen 2004: 363-441). As mentioned, in the current research, I adopt clauses (simplex) as the smallest linguistic unit to which omission occur, as the interpreter "cannot make an utterance without working on meaning at the clause level" (Kim 2007: 223). This is one of the reasons for the strong relevance of SFG theory to interpreting research.

After I have defined the criterion to identify each omission, my next step is to analyse the source text by dividing it into clause simplexes. I mark omissions in my data according to the working definition by comparing each sentence with the original speech text. Based on the three categories of omission discussed above, I categorise all incidents of omissions occurring at the clause level according to three types, namely, ideational, interpersonal and textual omissions. However, it should be noted that there may be clauses which have two or three dominant meanings/functions together, for instance:

4 (9) e.g.: I'm very passionate about walking to work.

This clause is omitted in my data, but I cannot simply categorise it according to a single type. In this clause, the interpersonal meaning is easily identified, since the key message of the sentence is to expresses the speaker's attitude towards an object, "walking to work". The adjective "passionate", is an obvious label which belongs to the appraisal system, indicating the speaker's judgment and appreciation. In addition to the interpersonal meaning it conveys, this clause also gives information about the speaker's habits. As can be seen from the phrase "walking to work", we know that the speaker has such a habit, rather than another one, and that he may not be "passionate

about" everything. Therefore, if the whole clause is omitted, it is not sufficient only to identify it as either an interpersonal omission or an ideational omission. Therefore, this clause will be categorised as an example of both types in the following analysis.

Another important issue related to the calculation of omission occurrence is the "structure level". As stated before, some omission occurs below the clause level, such as "walking to work" in the clause "I'm very passionate about walking to work". Unlike the other part of the clause, this verb phrase has no significant interpersonal meaning, but only ideational meaning representing a speaker's experience, called "phenomenon" in the "mental process" of ideational meaning, to borrow Halliday's terms (for a detailed description of the terms, please see Halliday 1994 and Thompson 2004).

As a result, problems may arise in omission counting when omissions occur below the clause level. Taking the previous example as an illustration, if two parts of the clause, namely, "passionate" and "walking to work", are both omitted, one might ask whether we should count the occurrence to two or one, since the clause contains both interpersonal and ideational omissions. In fact, this is not a concern, as such a categorisation overlaps when the total number of omissions is fixed to the total number of clauses in the text. In other words, if the two parts are omitted at the same time in the clause, it is presumed that the meaning of the whole clause is missing, so

the number of omissions is still one. Although the interpreter may say some words, like "I" and "about", it actually doesn't contribute to the sense of the source speech text, and, in these instances, I will consider such a case as a "clause omission". The total number of omissions is still one, not two. In the analysis, I will use the same counting criteria above, in order to have a consistent standard for statistic analysis.

To conclude, I have conducted categorisation of omission from two perspectives: the vertical and the horizontal. From the vertical perspective, omission can be considered according to structure — namely, at clause level and at below-clause level. From the horizontal perspective, omission can be categorised according to meaning, into one or more of three types: ideational, interpersonal and textual omission.

4.3 Summary

This chapter gives a definition of omission and its categories, as well as a description of the categorisation of omission. Based on the theory of SFG and the feature of spoken text, we use clause (simplex) as measurement or counting unit to pave the way for statistical analysis in the next chapter. We also define the three categories from the horizontal perspective, that of meaning. Thus the categorization of omission in our data is seen to have the following features.

There is no categorisation of omission with clear-cut boundaries in three meta-meanings, but an omission can be categorised into one meta-meaning which carries the dominant weights among the three. In addition, an omission may have overlapping categorisations. However, categorization of omissions may have structural boundaries. The boundary we define and use is that of the clause (simplex).

Based on the unit of clause, the next chapter will describe the collection, analysis and explanation of the data. Special focus will be paid to the probable causes of omissions through a method with a triangulated analysis, including a statistical analysis, a discourse analysis and self-reflexivity.

Chapter Five   Causes of Omission

This chapter makes an attempt to answer the question raised in the second part of the thesis title: causes of omission. Based on the categorisation made in Chapter Four, it presents the data collection, the analytical process and the results of the analysis into the causes of omission in this observational study. In contrast to Chapter Four which presents a categorisation of omission following the descriptive path in the integrated model (see Figure 3.1), Chapter Five follows the interpretive path in the model and focuses on the analytical process and explanations. Specifically, the causes are analysed in three ways: statistical analysis, discourse analysis and self-reflexivity. The first way, statistics-driven analysis, is based on the data from both the observer and participants. The other two ways will be discourse-driven, but with different explanatory directions. Discourse analysis is an analysis of the participants from an external perspective, while self-reflexivity will be an analysis from an observer-participant's (i.e. the author/researcher) internal perspective.

5.1 Data description

The data for analysis are from one lecture of the SI classes (for details, see section 3.3). The teacher asked the students to take turns practicing the same speech text twice.

5.2 Statistical analysis

5.2.1 Data analysis

The original speech can be divided into clauses, and the interpreted texts are from all the 12 SI students in the classroom. Group 1 represents the first interpretation and group 2 represents the second interpretation. The detailed data description can be seen in Chapter Three. There are 154 clauses in the original speech text, and omissions are marked on the transcriptions of the 12 students. Based on the categorisation explained in Chapter Four, omissions can be considered on the levels of both clause and below-clause. At each level, they are categorised according to three types: ideational omission, interpersonal omission and textual omission. The statistical result for each type of omission is shown in Table 5.1 below. From Table 5.1, the omission number amounts to 378 for student group 1 (G1) and 281 for group 2 (G2). It can be seen from Figure 5.1 that the total number of omissions for G2 is smaller than that for G1,

which shows a decreasing tendency in the total number of omissions, mainly resulting

from a reduction of clause omissions.

	Group 1	Group 2
Clause Omission	339	234
Below Clause Omission	39	47
Total number of omissions	378	281

Table 5.1 Number of omissions
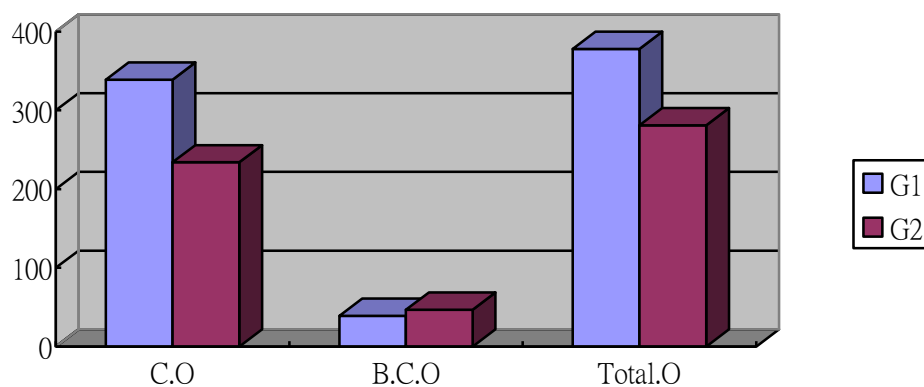
Figure 5.1 Comparison of frequency of two types of omission

Moreover, seen from a vertical perspective (i.e., structurally), below-clause

omissions are far fewer than clause omissions for both groups, which shows that

clause omissions are occurring more often for the participants (who are student

interpreters). The significant discrepancy in the numbers of clause and below-clause

omissions indicates that, as a basic meaning unit stated in SFG, clauses play a vital role in the process of meaning construction in the interpretations of student interpreters.

Table 5.2 reports the T-test results on the total number of omissions of the two groups. The results show that the total numbers of omissions for the two groups have significant difference (P = 0.0379), which means the variant of "familiarity of the source speech" has great influence on the reduction of omissions.

Sample: 2001 2012

Included observations: 12

Method	df	Value	Probability
t-test	22	2.208996	0.0379
Anova F-statistic	(1, 22)	4.879665	0.0379

Table 5.2 T-test on total number of omissions of the two groups of students

Table 5.3 shows a statistical analysis of the number of clause omissions for the two groups, which reveals that there is significant difference between the two groups (p=0.0316). It indicates the "familiarity of source speech" has a greater influence on the decrease of omission numbers on the level of clause.

Sample: 2001 2012

Included observations: 12

Method	df	Value	Probability
t-test	22	2.295914	0.0316
Anova F-statistic	(1, 22)	5.271222	0.0316

Table 5.3 T-test on total number of clause omissions of the two groups of students

Table 5.4 is a statistical analysis of the number of below-clause omissions for the two groups. According to table 5.1, the number of below-clause omissions for G2 is larger than that for G1, which shows a possible increasing tendency in below-clause omission, despite the decreasing tendency in clause omission. Is the possible tendency confirmed? The T-test result in table 5.4 shows that p=0.5007, which means there is no significant difference between the two groups, so the possible tendency is not confirmed. In other words, the "familiarity of source speech" has no significant effect on the increase of number of omissions on the below-clause level. Figure 5.1 and the tables from 5.1-5.4 show us a general picture of the relationship between familiarity with the source speech and frequency of omission. These statistics all point to the conclusion that familiarity with the source speech has a significant effect on the

reduction of the total number of omissions and the number of clause omissions, but

has no significant effect on the increase of the number of below-clause omissions.

Sample: 2001 2012

Included observations: 12

Method	df	Value	Probability
t-test	22	0.684623	0.5007
Anova F-statistic	(1, 22)	0.468708	0.5007

Table 5.4 T-test on number of below-clause omission for the two groups of students

The term 'clause omission' here represents the omission of a complete meaning

unit. So the results indicate that familiarity could be a very important influencing

factor in the completion of meaning in the interpreted text. The reduction of clause

omissions and the insignificant increase of below-clause omissions under the effect of

"familiarity with the source speech" support this finding.

Similar testing procedures are conducted according to the horizontal

categorisation of three types of meaning: ideational, interpersonal and textual (see

Chapter Four for the definition of these meanings). The three categories of omissions

exist for both the clause and the below-clause levels.

A. Clause level:

    I.   Ideational Omission:

Figure 5.2 shows a reducing tendency of the number of ideational omissions at clause level of the two groups. The variable for the two groups, as stated, is "familiarity with the source speech". A similar T-test is conducted in order to see whether the relationship between "familiarity" and "reduction" is confirmed.
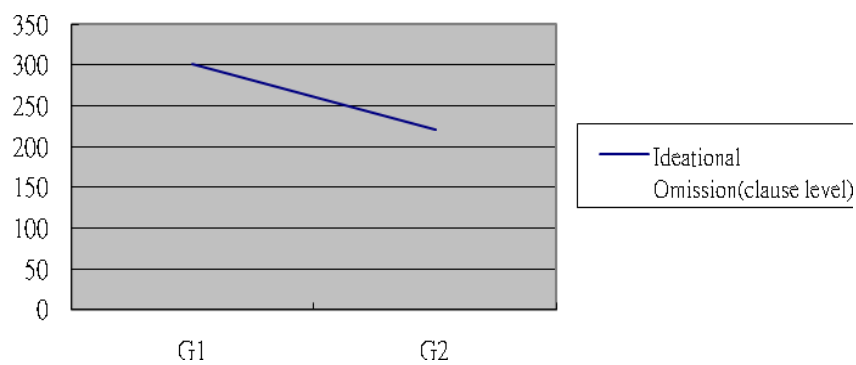
Figure 5.2 Tendency of number of ideational omissions at clause level

The T-test on the number of ideational omissions at the clause level (Table 5.5, below) demonstrates that there is a significant difference between two groups (p=0.0344), showing that "familiarity with the source speech" has a significant effect on the reduction of numbers of ideational omission at the clause level.

Sample: 2001 2012

Included observations: 12

Method	df	Value	Probability
t-test	22	2.255694	0.0344
Anova F-statistic	(1, 22)	5.088155	0.0344

Table 5.5 T-test on number of ideational omission at clause level

II.   Interpersonal omission:

Figure 5.3 shows that the tendency declines. Thus the cause of the tendency might lie in the variable: familiarity with the source speech. But it is not certain whether the relationship between the tendency and the variable is determined or not. So another T-test is performed to determine the answer, as follows.
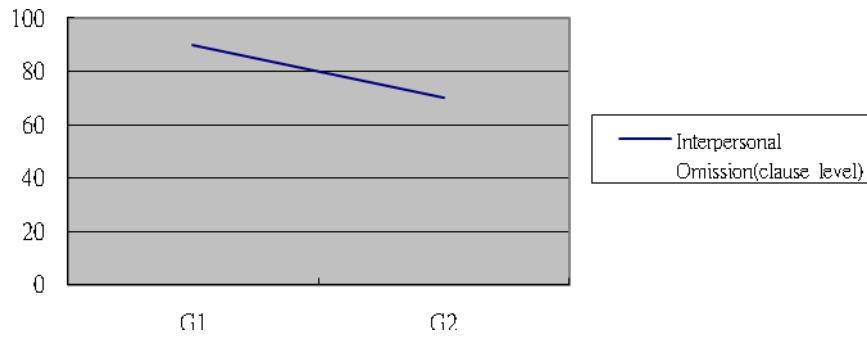
Figure 5. 3 Tendency of number of interpersonal omissions at clause level

The T-test for the number of interpersonal omissions at clause level (Table 5.6) shows no significant difference between two groups (p=0.3100), showing that "familiarity with the source speech" has an insignificant effect on the reduction of numbers of interpersonal omissions at the clause level.

Sample: 2001 2012

Included observations: 12

Method	df	Value	Probability
t-test	22	1.039230	0.3100
Anova F-statistic	(1, 22)	1.080000	0.3100

Table 5.6 T-test on the number of interpersonal omissions at clause level

III.   Textual omission:

Figure 5.4 shows that the tendency of textual omissions climbs. Similar to

the previous procedure, a T-test is carried out to see the relationship between the

tendency and the variable.
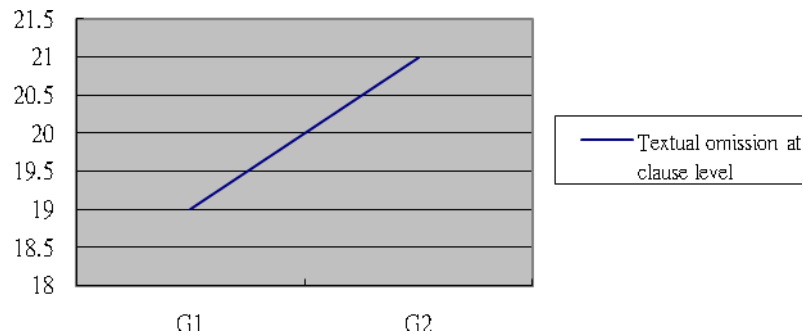
Figure 5.4 Tendency of number of textual omissions at clause level

Table 5.7 shows that the number of textual omissions at clause level is not

significantly different for the two groups (p=0.7625), which means that the

variable has an insignificant effect on the increase of textual omission at the

clause level.

Sample: 2001 2012

Included observations: 12

Method	df	Value	Probability
t-test	22	0.305969	0.7625
Anova F-statistic	(1, 22)	0.093617	0.7625

Table 5.7 T-test on the number of textual omissions at clause level

B. Below-clause Level:

I.   Ideational omission

From Figure 5.5, a climbing tendency of the number of ideational omissions at below-clause level is revealed for the two groups.

Figure 5.5 Tendency of number of ideational omissions at below-clause level

Sample: 2001 2012

Included observations: 12

Method	df	Value	Probability
t-test	22	0.888350	0.3840
Anova F-statistic	(1, 22)	0.789165	0.3840

Table 5.8 T-test on the number of ideational omissions at below-clause level

Table 5.8 shows that there is no significant difference between the two groups as far as the number of ideational omissions at the below-clause level (p=0.3840). This means that the climbing tendency is not confirmed and familiarity with the source speech has an insignificant effect on the increase in ideational omission at the below-clause level.

II. Interpersonal omission

Figure 5.6 shows a declining tendency between the two groups in the number of interpersonal omissions at the below-clause level.
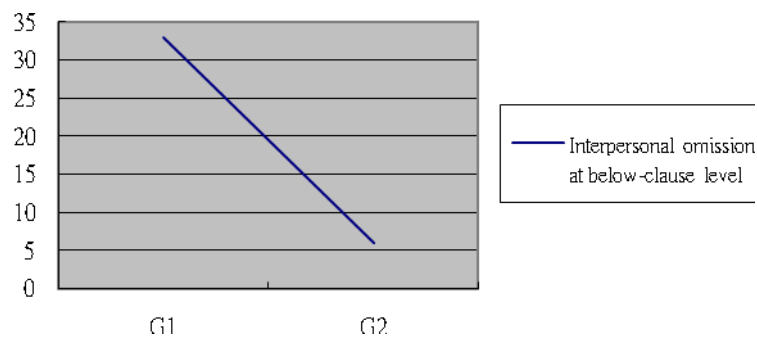
Figure 5.6 Tendency of number of interpersonal omissions at below-clause level

Sample: 2001 2012

Included observations: 12

Method	df	Value	Probability
t-test	22	0.340279	0.7369

89

Anova F-statistic	(1, 22)	0.115789	0.7369

Table 5.9 T-test on the number of interpersonal omissions at below-clause level

The result of the T-test on the number of interpersonal omission at the below-clause level (Table 5.9) shows although there is a declining tendency between the two groups. As revealed in Figure 5.6, there is no significant difference between the two (p=0.7369). Additionally, the variable of "familiarity with the source speech" has an insignificant effect on the reduction of interpersonal omissions at the below-clause level.

III. Textual omission

Figure 5.7 clearly shows a climbing tendency between the two groups on the number of textual omissions at the below-clause level. The number rose from 0 in G1 to 6 in G2 that shows an obvious increasing tendency, but it is uncertain that the tendency is confirmed. Whether there is a significant difference between the two series has to be T-tested.
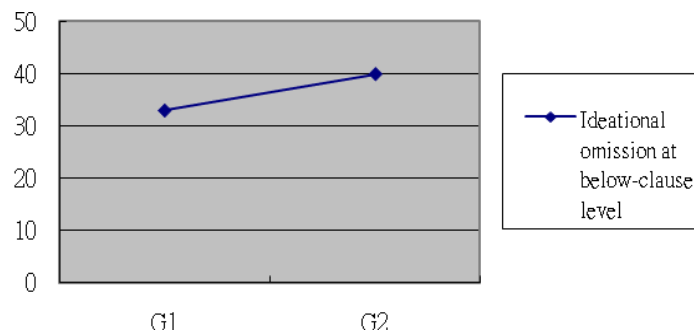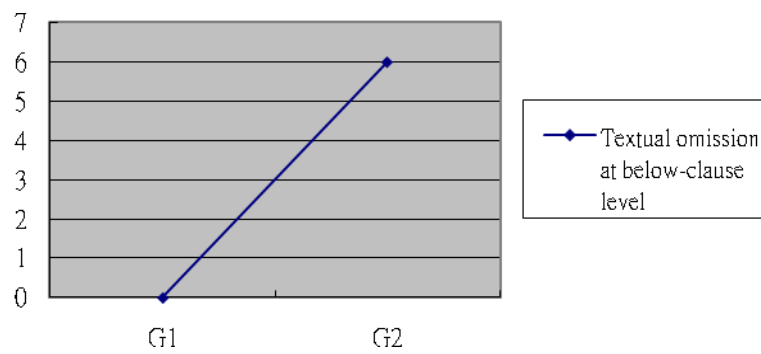
Figure 5.7 Tendency of number of textual omissions at below-clause level

Sample: 2001 2012

Included observations: 12

Method	df	Value	Probability
t-test	22	1.483240	0.1522
Anova F-statistic	(1, 22)	2.200000	0.1522

Table 5.10 T-test on the number of textual omissions at below-clause level

Table 5.10 shows that there is no significant difference between the two series, since p=0.1522. It also means that familiarity with the source speech has an insignificant effect on the increase of textual omissions at below-clause level.

5.2.2 Summary of the statistical analysis

In summary, from both Table 5.1 and Figure 5.1, it can be seen that there is a decline in the number of clause omissions in G2, and a slight increase in below-clause omissions in G2, accompanying a sharp reduction of clause omissions.

From a more general perspective of categorisation, the variable "familiarity with the source speech" (hereafter abbreviated as FS) has a significant effect on the reduction of the total number of omissions and the number of clause omissions, but has an insignificant effect on the increase of the number of below-clause omissions. This means that FS was a very important influencing factor for the completion of meaning in the interpreted text.

The statistical analysis of categorisations from the perspective of three meanings under specific structures — the clause level and the below-clause level, respectively — shows that FS has a significant effect on the reduction of numbers of ideational omission, but has an insignificant effect on the reduction of the number of interpersonal omissions and the increase of textual omissions at the clause level. Apart from the clause level, FS has an insignificant effect on the increase of ideational omissions, the reduction of interpersonal omissions and the increase of textual omissions at the below-clause level.

The statistical analysis shows that the decrease in the total number of omissions, clause omissions and ideational omissions at clause level are significantly related to

the variable FS, while the changes in the total number of below-clause omissions of all three types are insignificantly related to FS. These results show that some clause omissions in G1 turn into below-clause omissions in G2. Clause omission represents a complete meaning unit, which means, with FS, the missing of meaning units in the interpreted text is fewer, and most are embodied as ideational omissions. However, if we compare the P values shown in Tables 5.8, 5.9 and 5.10, FS has much more influence on below-clause textual omissions (p=0.1522) than it does on below-clause ideational (p=0.3840) and interpersonal omissions (p=0.7369) — although all are insignificant. The reason may be that, at the clause level, there are more clauses with ideational function than those with textual function in the interpreted text. Thus, when the structure is down-graded (from the structure of "clause" to the structure of "below-clause"), the textual omissions are more obvious. This insignificant increase of textual omissions at the below-clause level under the effect of FS might be due to decisions made by the student interpreters. Klapper's Selective Exposure Theory (for details of the Theory refer to section 2.2) states: "if people are confronting unsympathetic material, they do not perceive it, or make it fit their existing opinions; furthermore, they just simply forget the unsympathetic material" (Klapper 1960: 19). Being inexperienced, student interpreters frequently focus on interpreting the basic meaning that they deem is most important. At the same time, they disregard other

information that is less important for them, with the purpose of saving effort and distributing their effort (see section 2.4). In most cases, ideational meaning is more fundamental and basic for them than the other two kinds of meaning (i.e. interpersonal and textual) in the interpreting process. The Tight-rope Hypothesis and Effort Models (see section 2.4) indicate that the simultaneous interpreters' work may have been close to their maximum capacity when at work. Being inexperienced, student interpreters face the difficulty of balancing their effort during the interpreting process and in handling the saturation problem, such as devoting too much effort to production and leaving too little effort for listening and analysis, etc. In such cases, they consciously or unconsciously omit information that is unsympathetic and less important, reducing ideational omissions and unconsciously increasing textual omissions to balance the distribution of their effort. However, all these findings and results might be different for experienced interpreters and this is a topic that could be explored in the future. Therefore, this observational study has its limitations. The statistical results are obtained from a general picture based on group numbers instead of on a variety of cases, but they show that FS is an important factor for the reduction of omission and meaning completion. Questions concerning what the familiarities are and how they work still need to be explored in more specific ways. This is addressed in the analysis that follows.

5.3 Discourse analysis

5.3.1 Data analysis

This part is a detailed analysis of the data collected, sorting out specific causes of different types of omission in the data and explaining some of the trends inherent in the data by drawing on the theories from linguistics, translation and interpreting theories mentioned in Chapter Two, including Skopos Theory, the Cooperative Principle, the Interactant Model, etc. This analytical and explanatory process is also in line with the thrust of DTS. All the examples are from the data collected, on which I base the analysis and statistical results. Statistical results can provide a general picture of the data, while discourse analysis and self-reflexive analysis give some specific examples and describe the data in a more detailed way, and from different perspectives.

I discover several typical examples that have occur very frequently in the transcriptions. The examples have the frequency of 40%, and some even 100%, among participants in their first deliveries.

5 (1) e.g.:　**ST:** I really love to find an idea, way of cutting material and then take that and involve that from season to season, <u>instead of maybe finding an idea and doing it in the following season and moving on to something else.</u>

　　IT: 我非常熱衷於去發現不同的想法, 和對於材質的裁剪，這會成為 我下一季的選材，它們是不斷變化的。

　　BT: I'm very fond of discovering different ideas, and way of cutting material which will become the material I'm doing in the following season, and they're always moving and changing.

The underlined part is missing, and this omission appears in many participants' deliveries. A possible reason for this is that the participants are not familiar with the ST sentence structure. Specifically, they miss the conjunction "instead of" and misunderstand that the part following this conjunction that conveyed a negative meaning. If the participants miss the conjunction and only hear the following part, they might have been confused about the information they heard before. Under the pressure of time, they tend to make a wrong decision — that the designer wants to convey the meaning of "change" depending on the parts they hear, and so misunderstand the designer's use of the phrases "find a new idea" and "doing it in the

following season and moving on to something else". Conjunction words sometimes occupy very important positions in a clause or meaning unit and represent the logic or cohesion of the meaning unit. If the student misses the conjunction, s/he is very likely to misunderstand the significance of the part following the conjunction too, resulting in a large missing-of-meaning of the original text.

This example could also be accounted for by the Grice's cooperative principle. The CP is a description of what actually happens in conversation: when people speak, they generally have something like the CP and its maxims in their minds to guide them (see section 2.1). Actually the speaker in the example is fully aware of the possible implications of his speech. As he doesn't want the hearer to understand it in a particular way, he attempts to make it plainly clear that he doesn't intend that particular implication. In the example, the omitted utterance is constituted by three non-finite clauses with the conjunction "instead of" at the initial place (for specific term for "non-finite clause", see Thompson 2004: 27). The aim of the speaker in presenting utterance is to emphasise the meaning in the previous part of the sentence: he would like to "take the idea from season to season", and does not intend meaning of "finding an idea" and using it only in one season and then moving on to something else. Therefore, if the students miss the conjunction word "instead of" which is a key word expressed an opposite meaning, they tend to misunderstand the following

non-finite part. In addition, since they are confused by this part and even make the wrong inference for the final utterance, they produce an interpretation of the whole sentence with an opposite meaning to that which the speaker has intended.

5 (2) e.g.: **ST:** <u>I've been long(ing) to work</u> in black and white a great deal. I love the contrast of living in this very fast paced city.

IT: 我喜歡黑白的對比， 喜歡生活在快節奏城市裡的對比。

BT: I love the contrast of black and white and the contrast of living in the fast paced city.

In the data, most participants don't interpret the underlined part. The possible reason is that students are not familiar with the expression "I have been longing to work in…" When being asked to express similar meaning in Chinese, Chinese students tend to use other expressions, such as "I look forward to working in…" (我期待從事……or 我希望在……工作). In addition, the rhythm of the speech changes when the speaker is saying this part: "I've been [pause] long to work…" some pauses are inserted, which might have become an additional interference for students' understanding. Moreover, in this sentence, the phrase "long to do" is wrongly used since " long" here is a verb, so the correct form should be "longing", which also may

have become an additional interference for students' comprehension. The interpretive model (see section 2.4) provides us with a comprehensive perspective of three factors: contextual factors, interpreter factors and product factors, and they can be used to analyse this case/example. The pauses and delivery speed, as well as the rhythm of the speech, belong to contextual factors in the model. However, unfamiliarity with the structure of the expression pertains to personal/interpreter factors. The process of interpreting would be influenced by contextual and interpreter factors, which directly influence quality of the product (see Figure 2.5). The omission occurring in the final rendition thus may have been the result of several factors. In training, if we want to reduce such omissions, a premium might be put on the learning of controlling strategies during the interpreting process, including controlling strategies for the interpreter factors such as background knowledge, A/B language proficiency and so on, instead of on contextual factors. This is because, compared with controlling strategies, the interpreter's control of contextual factors is relatively limited. However, raising the awareness of contextual factors in interpreting training, such as a speaker's background, delivery style, and audience and so on is also necessary for training interpreters, to help them to make preparations that would be helpful when problems arise.

5 (3) e.g.: ST: <u>it could be the gum stuck on the sidewalk, and the color that is</u> <u>turned into by the fruit stands and flower-stands in the farmers'</u> <u>market.</u>

IT: (Omitted)

The omission of the whole sentence may be due to two reasons. The first reason is the speed and accent of the speaker. When the speaker says this part, he says it very fast in a relatively low voice. The students perhaps could not hear the first part of the sentence, which would have influenced their understanding of the following part. The second, and perhaps the main reason for the omission of the following part, may have been their social-cultural unfamiliarity with western life. Since the words and vocabulary are simple, the reason for omission might lie in students' lacking of the concepts of "fruit stands" and "flower stands" in farmer's markets in ST or are not familiar with such stands since they seldom appear in traditional Chinese farmer's markets. According to Pöchhacker's Interactant Model of the Interpreting Situation, the orientation and assessment of the other interactant here means that the speaker and his behavior could not be shaped by the interpreter's socio-cultural background or horizon, which is made up of various types of cognitions and experiences (see section 2.4). As a result, student interpreters here cannot fulfill the role of "audience" for

comprehension when hearing the speaker's speech, and so give up the role of "information provider" during the interpreting process, resulting in a complete omission of the whole sentence and its meaning. In other words, the interpreters may not have been fully aware of their roles of both comprehending and providing information. If they could not fulfill their obligation of complete comprehension, in their second role, as information provider, they still have the choice of not giving up the obligation to deliver — they might have had contextual information that can be used to extract from useful information associations, instead of omitting the utterance entirely.

5 (4) e.g.: ST: It can range from Brazilian, <u>to Cuban, to Rock ...</u> to whatever the mood.

IT: 它可以來自巴西的⋯⋯任何音樂格調都可以。

BT： It can go from Brazilian…to whatever the mood.

The omitted part is a below-clause ideational omission, labeled a "phenomenon" in SFG terms. According to the Skopos Theory, the basic idea is that "the translator should translate in such a way as to achieve the 'skopos', to meet the communicative requirement rather than merely follow the source text" (Pym 2010: 44). The "skopos" for this interpretation may be explained as the introduction of the moods of music

mentioned by the speaker to the audience, not to provide the literal meaning of the ST.

The omitted parts are illustrations of different types of music. Student interpreters

sometimes omit certain enumerations or some examples in the list, but retain the

original communication purpose by delivering the implied meaning of the ST in the

interpretation. This is acceptable on some occasions. According to Gile's Effort

Models and Tight-rope Hypothesis, the simultaneous interpreters at work are always

employing their maximum cognitive capacity (Gile 1999). In order not to make

saturation-based errors, interpreters might omit some parts of the original speech to

release effort for doing other tasks. These omissions usually occur in illustrations or

enumerations. Such a practice can almost be regarded as one of the norms of

simultaneous interpreting. In this example, participants omit the parts of less

importance, releasing efforts to keep the main meaning of the clause, which is

acceptable behavior and can be regarded as an operational strategy. This behavior is

also in accordance with the Skopos Theory concerning achieving the "skopos" and

meeting the communicative requirements rather than merely following the literal

meaning of ST (see section 2.3). It is also in line with the norm theory. Obviously, for

more experienced interpreters, their awareness and control of norms are more

strengthened, because they clearly understand the shared value in the interpreting

community and particular situations. But for student interpreters, they still stay in the

stage of finding balance between rules and idiosyncrasies (see section 2.3).

5.3.2 Summary of the discourse analysis

I have chosen to analyse the most representative examples of omissions

participants made from a data/discourse analysis perspective, made more specific, for

the causes of representative data/examples, by drawing on insights from Interactant

and Effort Models, CP and Skopos Theory. I have tried to answer the question implied

by the statistical analysis results in the first part of the chapter: "What kind of

familiarities of the source speech could influence different types of omission?" The

answers concern familiarity with the sentence structure, including conjunction words

and idiomatic expressions, as well as with the social and cultural backgrounds. The

specific elements just mentioned have been traced back to the relevant theories and

models, which should have more weight for generalisability for either practice or

research. This has included awareness of the commutative aim based on CP and

Skopos Theories, the obligation of the role of the interpreter and the fact that

contextual and interpreter factors, together with the effort models, might influence the

final interpreting quality, and so on.

5.4 Self-reflexivity

After conducting the discourse analysis of examples from the data, I, as both researcher and participant-observer, also make a self-analysis of my interpreting data concerning the same speech. This analysis is made from a different angle — an analysis from the inside (of myself). The previous analysis can be regarded as analysis from the outside (of others). The self-reflexive analysis is based on the previous analysis and is a continuation of the detailed exploration of the cause of omission, though based on self-enquiry on the data of myself (see section 3.2). Since I was a participant with a similar educational and experiencing background, I try to add more answers to the questions raised in section 5.3 from my own perspective. This self-reflexive analysis is the last step in the completion of the overall analysis. It is complementary but important analysis, and has seldom been carried out before in interpreting studies.

5.4.1. Data analysis

As the final step of the whole analysis, self-reflexive analysis tries to provide reasons for omissions that are not easy to trace through statistics and discourse, by relying on the interpreters/practitioners who experience the situation in person. Self-reflexivity analyses are more detailed and are like hindsight. Such analysis might encounter questions concerning objectivity, but, as stated before, my research is based on previous analyses (statistical and discourse analysis), and so this analysis only forms a part of the whole. What is achieved is a more vivid exploration of causes from a special perspective, since the most familiar individual one knows is always him/her-self (see Chapter Two for discussions of the effect of objectivity on self-reflexivity).

I listen to the recordings of the original speech and analyse the omissions I made during the interpreting process, based on transcriptions of the interpreting data. With the stimuli of recordings and transcriptions, an interpreter can easily recall his/her interpreting experience. For me, this process involved two role-shifts. The first role-shift occurs when I do interpreting in the booth as a participant rather than as an observer. In assuming the role of participant, according to the tight-rope hypothesis, I could not make any extra effort in the role of observer since I was using my maximum capacity to do SI. The second role-shift occurs when I analyse the data from my own performance. This time the role shift is from participant to researcher.

Based on the results of discourse analysis, omissions could be caused by contextual and personal factors. Then what are these contextual and personal factors for the analysis of my own performance? Since the task of interpreting is finished at the time of analysis, my analysis is not negatively affected by my role as a participant. Instead, having performed the participant role has some positive influence, since I could report and recall it in detail. The two role-shifts are relatively independent and the transcription standard is the same as that for others, which ensures the validity of the data and the analysis.

A. Contextual factor

I. Omissions caused by pronunciation

5 (5) e.g.: ST: I remember travel being <u>a very dressed-up event,</u> and how relaxed travel can be today.

IT: 我記得旅遊變得非常⋯⋯輕鬆，今天。

BT: I remember travel becoming very…relaxed, today.

The omitted part is a part of the non-finite clause "travel, being a very dressed up event". However, utterances, especially in impromptus speeches, are very flexible and often even ungrammatical. In the above case, the utterance is not clear and grammatically correct. The correct one should be: I remember travel as being a very dressed-up event, and know how relaxed travel can be today. The meaning of the non-finite clause can be expressed much more clearly in a slightly adapted structure, i.e., in a clause with a complete meaning. So the omitted part "a very dressed-up event", which might be labeled a "phenomenon" in the clause, is actually a "below-clause ideational omission" (see Chapter Four). For this ideational omission, the corresponding status is "representation" (see Table 4.3). In this clause, the meaning of the omitted part is to represent the phenomenon of "a very dressed-up event", and presents an image. In order to represent the image, the interpreter has to capture at least certain key words in the clause for comprehension and analysis first. However, from the Interactant Model and the Interpretive Model (see Figures 2.4 and 2.5), we see that the interpreter (the author/researcher) is influenced by the contextual factors and makes this omission. The specific contextual factors are analysed below.

In interpreting, many omissions are caused by specific verbal elements in the original speech. This omission here is caused by the linking pronunciation of "dressed up event and". As a student interpreter in relatively saturated stress, any tiny

abnormalities of the setting or speech pronunciation from the speaker can become a

large and influential interference. One such typical verbal element, in this example, is

the linking pronunciation, or connected speech in pronunciation. The linking

pronunciation results in three effort-consuming behaviors, namely: the differentiation

of the linking pronunciation, the analysis of a particular word, and the relationship of

the word to the context. In this instance the speaker, a non-English speaking person

with an accent, links "event" and "and" in a very strange way which created

interference to me. By recalling the recordings, I can easily sort out the reason why

the omission occurs. In addition, it also occurs in many other participants'

interpretations. To help student interpreters overcome this problem in class training, it

is necessary to have training with speakers who have different accents, so that the

students will become familiar with them.

II. omissions caused by speech style

5 (6) e.g.: ST: But I know that different cultures influence my work. Because it's

so much about the body and building on the body that I think,

traveling through Europe and Asia and Latin-America and seeing

all these different body types... (which) It really impacts the way

I think about building something, listening of the proportion, changing…

IT: 可我知道不同的文化影響到我的工作。因為它們都有關人體以及人體上的構造，我認為旅遊……以及看到這些不同的人體類型……

BT: But I know that different cultures influence my work. Because they are related to the body and building on the body; I think traveling and looking at these different body types…

Apart from pronunciation, another contextual factor that can be the causal factor for omission in interpreting is the style of the speech and/or that of the speaker. In the example above, the style of the speech is very informal. In addition, the style of the speaker is similar to that of "stream of consciousness" or "thinking-aloud". As a designer (see section 3.3.2 for the background information of the speaker), he is so artistic in his thinking that he seldom uses words for logical connection, but to express his own feelings freely. As a result, sometimes he pauses suddenly or providess many illustrations and puts them together as numerous subordinate clauses. This way of organising his speech also leads to many grammatical mistakes. The pauses and long lists of examples always break the pace and rhythm of his speech. Faced with a

speech with very few logical connections like this one, I feel sometimes at a loss in interpreting the speech. Therefore, in order to deliver the main meaning, I decide to give up some long illustrations and make my sentence logical within the context. However, the cost of doing so is that I misunderstand his (implied) logic and miss the main logic of the sentence, only grasping a subordinate one. In my opinion, a better way would have been either to wait for the complete meaning or just to imitate his free style and make the meaning chunks as small as possible, and try to avoid being disturbed by his pauses.

B. Personal factors

I. Omission caused by interpreter's impatience

5 (7) e.g.: ST: I love the contrast of living in this very fast paced city and contrast of having also home and jungle where, <u>when, you know, the sun goes down, there's nothing but sounds of the jungle and the beach.</u>

IT: 我喜歡生活在有著張力的城市裡，並且喜歡家以及叢林的對比，在那……

BT：I like to live in the city with tensile force, and like the contrast of

home and jungle where…

In Example 5 (7), the speaker uses a subordinate clause to describe an environment

that is different from that of the city, stressing the contrast he likes. He uses the

appropriate conjunction word "where" at the beginning. Then it seems that he is

influenced by the following part of the sentence and uses the conjunction word

"when". After speaking, he might have become aware of using 'when' and uses the

parenthesis "you know" to gain time for thinking. He continues the clause with the

content "there's nothing but…" later. When he uses the first conjunction, I respond

correctly, but when he makes changes and wanders, I become so impatient that I do

not listen carefully to the following part and miss it. This could be partly explained by

the Selective Exposure Theory, which states that if people confront unsympathetic

material, they do not perceive it, or make it fit their existing opinion (Klapper 1960).

When facing the material I deem wrong, I give up on it or decide not to adopt it,

which interferes with my interpreting and results in my omission of the following

part.

II. Omission caused by interpreter's misunderstanding and hesitation.

5 (8) e.g.: ST：I never feel like the same collection from that season that I start

out to do. <u>It needs the function, needs to protect you, make you</u>

<u>look good, last, be very well thought out.</u>

IT：我從來不會感到每一季的設計是相同的。

BT：I never feel that every design of the season is the same.

The omitted part is a clause group which belongs to ideational omissions. Ideational omission has the function of representation in SFG (see Table 4.3), which appears as a factor in constructing the model of logical relations (see Halliday & Matthiessen 2004: 61). When I heard the word "needs" for the first time, I took it as "meets", but when I heard the second "needs" and I realised that the first one should be "needs", I hesitated for a second, which caused the omission of the following part. Actually, "meets" in the first place would have made better sense — the collection might be said to "meet" (satisfy would be better) a function, and it's odd to say a collection would *need* a function. As the speaker is not a native English speaker, perhaps the meaning of first part that he wants to convey is "other than to be fashionable, the collection is better to be functional…". The second "needs" makes more sense and seems more natural in English — although, of course, what is really

meant is that "(you) need for the (clothes in the collection to protect you)". However, if I am aware that the clause is to represent the logical relation within the context, the hesitation might be avoided, since it has less logical meaning than "meet" in this clause. Since a lack of awareness of the context and logical relation might well dry up much of the student interpreter's effort of analysis for interpreting what follows can lead to a hesitation of delivery. Since student interpreters (such as myself) usually have a relatively short ear-voice span, this can lead to the interpreter missing the following part, creating omissions. Therefore, it can be said that hesitation, as well as a lack of awareness of the context and the logical relation, are very important elements for omissions occurrences, especially for beginner-level interpreters, since they have not acquired efficient words-guessing and patching-up techniques that experienced interpreters have when they misinterpret words. In other words, if the interpreter is clearly aware that following personal factors, such as that his/her personality, tended to cause the occurrence of omissions, s/he could, other than make efforts to discipline the personality, also resort to handling contextual factors and becoming more familiar with the contextual and logical relations, to avoid such omissions. Because both contextual and personal factors together affect the interpreting process and products, they are complementary for an interpreter, but none of them can be developed or controlled perfectly. A good and experienced interpreter

might find a balance between the two to ensure the quality of final interpreting products.

5.4.2 Summary of the self-reflexivity analysis

From the analysis through self-reflexivity, causes of omissions can be seen from examples of my own interpreting experience. Specific analysis is made from the perspective of the personal and inner recall of the interpreter. The causes of omission explored in this analysis have been: speaker's pronunciations, speech style, interpreter's impatience, misunderstanding of words and hesitation. The first two are contextual factors (external causes), while the third and fourth causes are personal/interpreter factors (internal causes).

5.5 Summary

In this chapter, I have used three types of analysis to investigate the causes of omission: statistical analysis, discourse analysis and self-reflexivity. The three ways of analysis allow me to identify causes of omission from different perspectives.

The first analysis draws a general picture of the causes of omission from the statistical point of view, indicating that familiarity with the speech can reduce the number of omissions on the clause level, resulting in an increase of meaning units in the interpreted text. In addition, familiarity with the speech has an obvious influence on the reduction of ideational clause omission, which means the ideational meaning unit may account for the most important part of the meaning unit in interpreting. The second analysis is a further exploration, with attention paid to specific causes based on the results of first analysis, in reference to the Interactant and Effort Models and the Selective Exposure Theory. What kind of familiarities of speech could influence omission reduction? This is the question that the second analysis answers: familiarity with the sentence structure, idiomatic expressions, and social and cultural background.

The third analysis complements the previous two. It explores the cause of omission in a more subtle way through the self-reflexivity-analysis. It involves an analysis of my recollections of my own experience of interpreting the same speech as the other student interpreters. I find that speaker's pronunciations, speech style, interpreter's impatience, and interpreter's misunderstanding of words and hesitations are causes of omissions. Among them, the influential factors for the omissions might be familiarity with the speaker's pronunciation, vocabulary and speech context and

style, which are forms of experiential knowledge and can only be confirmed by the interpreter his/herself. Another important cause of omissions might be the interpreter's personality characteristics, such as impatience and hesitation. Until the interpreter *can* recognise the characteristics in him/herself, s/he is not likely to attempt to correct them.

Chapter Six   Conclusion

This research seeks to contribute to the study of omission in SI by focusing on omission categorisation and the cause of omission. We may now review our hypotheses proposed in Chapter Two (see section 2.5).

Hypothesis 1:   Omissions occurring in SI can be categorised into three kinds based on the perspective of meta-meaning: ideational, interpersonal and textual omissions.

Yes. Based on the theory of SFG, we can define these three categories from the perspective of meaning. There is no categorisation of omission with only one meaning, but we can categorise them into the relevant three kinds according to its dominant function. An omission may overlap categories.

Hypothesis 2:   Other than the three kinds of meaning, categorisation of omission can be realised or specified through another perspective: structure.

Yes. Meaning-based categorisation is from a horizontal perspective, and an omission may overlap meaning categories, but categorisation of omissions may also

be made from a vertical perspective and with boundaries defined by the clause (simplex). This is also based on SFG theory and features of spoken texts. From the vertical perspective, omission can be divided according to its structure, namely, clause level and below clause level. This categorisation paves the way for statistical analysis of spoken texts.

Hypothesis 3: Causes of omissions have relation with familiarity with the source text, in that the release or redistribution of some effort can help reduce the number of omissions.

Yes, but there are exceptional cases. From the three-level analysis, findings show that familiarity with the source text (FS) reduces the number of omissions at the clause level, resulting in an increase of meaning units in the interpreted text. Specifically, FS has an obvious influence on the reduction of ideational clause omission, which means the ideational meaning unit may account for the most important part of meaning unit when interpreting. The familiarity specifically includes familiarity with sentence structure, idiomatic expressions, vocabulary, speaker's pronunciation, and speech style, as well as with social and cultural background, and it indicates that the release or redistribution of some effort can help reduce the number of omissions. It refers in particular to the omission at the clause level, because the

total number of omissions at the below-clause level is increased. Specifically, FS has a significant effect on the reduction of numbers of ideational omission, but has an insignificant effect on the reduction of the number of interpersonal omissions and the increase of textual omissions at the clause level. Apart from the clause level, FS has insignificant effect on the increase of ideational omissions, the reduction of interpersonal omissions and the increase of textual omissions at the below-clause level. Clause omission represents a complete meaning unit, which means, with FS, the missing of complete meaning units in the interpreted text are fewer, and most are embodied as ideational omissions. But this finding is only confined to the student interpreters in the research. Being inexperienced, student interpreters face the difficulty in balancing different efforts during the interpreting process and in handling the saturation problem, such as devoting too much effort to production and too little effort in listening and analysis, etc. In such cases, they consciously or unconsciously omit information that is unsympathetic and less important, reducing ideational omissions and unconsciously increasing textual omissions to balance the distribution of effort. However, all these findings and results might be different for experienced interpreters. With the FS, experienced interpreters may increase the number of omissions, because they want to interpret and convey the gist of the speech text and they have better summary skills. The omission for experienced interpreters is another

topic that is worth exploring in the future.

Apart from confirming these hypotheses, the findings also show a non-hypothesised finding. The interpreter's personality or characteristics, such as impatience and hesitation, are also important factors which influence the prevalence of omissions in SI

To summarise these results, it can be claimed that categorisation of omissions can be conducted from meaning (horizontal) and structure (vertical) perspectives, and that causes of omissions are closely related to familiarity with speech text and interpreter's personality.

The study also draws some attention to the controlling strategies for omissions in SI. The process of interpreting would be influenced by contextual and interpreter's personal factors, which directly influence quality of the product (see Figure 2.5). The omission occurring in the final rendition thus may have been the result of several factors. In training, if we want to reduce such omissions, a premium might be put on the learning of controlling strategies in the interpreter's personal factors such as background knowledge, A/B language proficiency and so on, instead of on contextual factors. The reason is that, compared with personal controlling strategies, the interpreter's control of contextual factors is relatively limited. However, raising the awareness of contextual factors in interpreting training, such as a speaker's

background, delivery style, audience type and so on, is also necessary for training interpreters. This will assist interpreters to be prepared to deal with problems as they arise.

For the omission studies in SI, this research conducts a systematic omission categorisation and causal analysis. This research model can be of wide use in interpreting studies, as it can be applied in other types of interpreting, such as consecutive and whispered interpreting. All types of interpreting mentioned exhibit the phenomenon of omission.

The research investigation has inherited the lineage of previous omission studies (see Chapter One) as it combines some of the categories and causal analysis proposed in previous studies. This research is therefore a development of this tradition, although it provides new tools for future research. I have applied interdisciplinary theories, ranging from Translation and Interpreting Theories to Linguistic Theory and Communication Theory, to provide a broad vision for the study of interpreting. Interdisciplinary perspectives have become an emerging trend in interpreting studies regardless of whether they are consecutive interpreting or simultaneous interpreting, or other kinds of interpreting (Pöchhacker 2004). However, this research has involved an innovative development in the defining of the counting unit for omissions in interpreting, which has been a difficult issue in interpreting research. This may bring

benefits and convenience to the experimental study of interpreting and corpus-based

interpreting studies, which usually also rely on quantitative analysis.

Methodologically, a collective-method approach has been used to study

omissions, involving a new integrated model based on the theories and models

mentioned above. This presents us with a clear map for the investigation of omission,

a phenomenon in SI that can be applied to explore other phenomena in various kinds

of interpreting. According to this map, the three levels of analysis are: statistical

analysis, discourse analysis, and self-reflexivity, which cover perspectives from the

scientific to the humanistic, from the general to the subtle, and from the external to

the internal. This model will help to ensure the validity of data and provide for overall

and detailed data analysis. Among the three, the most innovative one is that of

self-reflexivity, a study method used in Sociology and Anthropology. This approach

brings forth additional and complementary explanations and findings for the

phenomenon of omission, which emit from the researcher's self-experience.

The findings of this research are of both theoretical and practical significance.

The new categorisation of omissions shows that omission can be categorised on two

levels, that of form and that of meaning. On the level of structure, omissions can be

categorised as clause omissions and below-clause omissions; on the level of meaning,

clause omissions and below-clause omissions can be categorised as ideational

omission, interpersonal omission and textual omission. This categorisation is different from that of previous or traditional omission categorisations. This research follows theories of DTS to make a relatively objective description of the phenomenon of omission, through categorisation. The categorisation employed is based on both external and internal perspectives.

The synergy of interdisciplinary theories and a collective-method methodology should strengthen future research in interpreting, as its findings and methods, as well as the integrated model, can be applied to different types of interpreting. Thus the research has value for both the spheres of pedagogy and research. For pedagogy, the findings can serve as considerations and precautions for the control of the occurrence of omissions in interpreting training courses, including those for sight translation, consecutive interpreting and simultaneous interpreting.

Both the manner of collection and the manner of selection of materials have been highly contentious in interpreting research. The use of the participant-observer in the current study can help to alleviate some of these methodological problems. Through participant-observation, data can be collected for interpreting studies, not only in the classroom, but also in the field. Data description and analysis in interpreting are also known to lack a system. This research has presented examples of both description and analysis, which can also be applied in translation studies. Recent discussions on

translation studies have, in at least one instance (Baker 1992), cited evidence from interpreting as a case in point. According to some scholars, interpreting is implicitly included in this fledgling field as a natural extension of its inclusion in the mapping of descriptive translation studies (Holmes 1988; Toury 1995).

While continuing to explore the categorisation and causes of omissions in SI, the study sets itself apart from other studies, in that its use of self-reflexivity ushers in the enquiry concerning interpreters themselves. In addition, the use of a statistical test for the related hypothesis also provides a powerful tool for analysis of data from interpreters themselves, rather than from the observation of others. This approach may lead to a new type of self-study mode in interpreting studies, one which can help in the exploration and discovery of a different kind of knowledge, since interpreting is a practical activity, and knowledge generated from practice is experiential knowledge rather than knowledge from books.

The aims of the research are very much in keeping with the agenda of its parent discipline, translation studies. Like translation studies, the study of interpreting may gradually have "reached a stage in its development as a discipline when it is ready for and needs the techniques and methodology in order to make a major leap from prescriptive to descriptive statements, from methodologising to proper theorising, and from individual and fragmented pieces of research to powerful generalisations"

(Baker 1992: 248). In translation studies, the combination of translation theories and linguistics is common, but in interpreting studies this deserves more attention. For this research, the application of SFG to interpreting studies represents an innovation in interpreting research and it can be further developed in the future.

The research, however, is limited by the size of the sample. Larger scale studies would be more persuasive from the viewpoint of statistical analysis. Moreover, due to limitations of time, only two persons checked the transcription and the number of omissions, and it would have been better if the transcription and clause-counting had been cross-checked by more people. In the future, too, we will need more replicated studies and research to enlarge the available data.

The methods used could also be applied for the exploration of other variables that influence the number of omissions. The application of self-reflexivity to interpreting research still needs to be developed and carried forward into a broader sphere, such as to a study of omissions in professional interpreter's simultaneous interpreting, or to other topics in interpreting studies such as that of the interpreter's role shifts. This would provide a new way of seeing these phenomena in interpreting.

The combination of SFG also has much room for development. The determination of the counting unit may be just a first step, and the analysis either from qualitative or quantative perspectives could be more specific and in-depth. We may

discover effective methods, through a more specific analysis, and be able to help

interpreters improve their interpreting quality in the future.

<u>Participants: 332/333</u>

<u>332</u>:

我開始這個想法的時候，這非常危險。你看到人們拍照，我用電話然後發送給我自己，和我的設計團隊，啊……讓他們也感受到我現在在看的東西，這是一個非常多的收藏，可能是世界上最大的……收藏。這些東西都給啓發。呃……LG 巧克力電話是非常好的設計，它非常輕，乾淨，我覺得這是非常的優秀。它像……它的一些功能也非常好。我的音樂，我一直都帶著他們，不僅因爲他們很時尚，非常可愛，同時，音樂，運用這些新的技術，可以讓我把這些東西融合起來，給我一個非常好的感覺。

我……受到很多東西的啓發，比如說在街上拍到的照片，和我去過的地方，我看到的一些燈光，我非常……對這些東西我非常著迷。我喜歡工作，我//工作的方式非常多種多樣，我可以看到運用花的一些色彩，花的一些顏色，花的一些圖形。你看到天氣變化的時候……人的反應是什麼，你可以觀察他們，然後，你可以看到一件 T 恤在不同的情況下有不同的感覺，我覺得這是我這一季的啓發來源。音樂也是我的一個啓發來源之一，在辦公室當中，會有電話的聲音打擾，所以我就把音樂開過來，呃……我覺得音樂形式多種多樣，我都可以喜歡，可以讓我重新得到啓發，當我提起筆劃的時候，在紙上畫的時候感到非常好。 我受到啓發

之後，再啟發這個城市，比如我在旅行當中得到很多啟發，這些感覺啟發了我設計的一些方式，這些材質感覺可以讓我……更加凸顯出人的曲線……這是一個快速變化的過程。

333:

旅行是一個非常好的資源，讓我們來激發很多靈感。從我一開始進入這個計畫和這個行業的時候，去到機場看到很多人旅行，他們如何選擇旅行的方式，是一個非常好的盛裝旅行，當我看到這些漂亮的沙灘和水的時候，我看到了加綠冰……的漂亮的海洋，感覺非常的平靜，那麼兩周以後，我回到這個城市，那就變成了我創作的靈感，我覺得來設計一些非常現代的設計，其實讓城市和生活變得豐富多彩，當你在創作一些現代的非常漂亮的設計，我不知道我的時尚理念和不同文化之間是否有大的區別，但是文化對我的創作有很大的影響，主要是關於人的身材，以及如何創作一些漂亮的創作，曾經有次去到美國，看到這些非常漂亮的，不同模特的身材，也在影響我設計的一些風格。去到很多國家，看到很多不同國家人的身材的對比。

那麼設計的過程是一個非常有意思的過程，因為你自己在家裡就可以構思設想，你可以這一季的時候開始設計這一季新系列的理念，我覺得我喜歡去把很多不同的東西放在一起，比如說像黑色和白色的對比，在非常快節奏的城市裡生活，形成一種明顯的對比，比如說在叢林，看拍到的這樣子的森林的照片，還有沙灘節奏的拍擊，那種節奏。設計的過程其實永遠都不可能一樣，我非常喜歡我的工作，它的特點就是不停的變化，有很多新的元素，材質，可以是你聽到的一些美妙的音樂，也可以說我站在桌子旁邊跟很多人討論，我們可以在桌子上選擇不同的布料，我非常熱衷於去發現對於材質的裁剪，不同的想法，和每一季不同的選擇，

包括我自己選擇在下一季做什麼樣的做法和設計。仔細的思考，如何來設計一個新的衣服，我遇到一個建築師，那麼設計的那種靈感和感覺很重要，我經常把建築和衣服設計來做一些對比，比如說把很多元素放在一起，當我來進行創作，設計衣服的不同風格，我注意到，內部看起來的風格其實很影響外部的感覺，我完成了一個集體展覽，我從來不覺得它是同樣的一種展覽，在那一季來講，它需要去發揮它不同的功能，而且讓你看起來非常的漂亮，我覺得那就是我設計的一種理念。

Participants: 336/337

337:

我在街上捕捉的時候，有時候很危險，我經常會找一些照片，然後用照片和 email 然後收集我在調查的一些主題。我有很多的收藏，所有的東西都可以給我靈感。這個巧克力手機是我見過的最可愛的東西，很酷，它在手上感覺很棒。這是一種兼具外表美和功能美的東西，不管起哦去哪，我都會帶著它。我可以把我的音樂存在裡面，你還有照相機，裡面有新的技術。它太棒了。

我的靈感來自於很多的地方。來自於我在街上拍的照片，來自於我參觀流覽的地方，來自農業，顏色，建築，來自於我走的每一步。每次我在街上走的時候，我可以發現顏色的靈感，找到一些，我經常去農貿市場找靈感。當人們對於天氣的反應都可以給我靈感。當天氣暖的時候，或者冷的時候……人……所以我覺得那是設計一套衣服的開始。音樂是一個很好的靈感來源，我喜歡在工作室裡工作，然後打開音樂//它……我聽的音樂有很多，有巴西的，有古巴的，不管是什麼樣的音樂，我都把它們寫在紙上。當我換了一個城市居住的時候，靈感就會改變。

當我在東京的時候，街上的風格深深的吸引了我。於是我就從當地的風格找到靈感，在其他一些地方也是一樣。所以……每次我在不同地方，可以看到人們不同的身體結構，我的風格總是不斷的變化。

336：

旅遊是能夠帶來靈感的一個很好的方式。當我從飛機下來，到達機場，然後去到不同的地方，我記得……旅遊就能夠帶給我一種輕鬆的感覺。當我需要充電的時候，我常常會選擇旅遊，我會去一些旅遊勝地……（技術問題，聽不到）作為這個文化，我知道有不同的文化。因為這個是關於……這是在身體方面，人體造型上進行構造，而歐洲的這些關於人體造型的文化呢，確實帶給了我無限的靈感。我有的時候，是在模仿他們，模仿不同的國家的人體……

這個設計的過程，它是引人入勝的。因為你可以在家當中，首先做一個草稿，你可以在這一季的感念當中……從任何一個地方獲取靈感。我覺得我喜歡把一些東西拼在一起，作為一種……比如白色和黑色，喜歡一些拼圖，喜歡在叢林中的一些建築，還有沙灘，這些可以反映出我的作品的一些特質。整個過程是充滿挑戰的，這些設計可能來自於一些地方，比如跟同事的討論，音樂，然後呢，我們有了靈感，會再一次討論。然後我們會討論用什麼材料，如何剪裁，而不是說，用一個概念貫穿始終，而我們實在進行不斷的修改。設計對我來說非常有吸引力，當我小的時候，我就覺得它是我創造力，生命力中的一部分。當我看到建築師在設計，我也會進行思考，進行這種創造力方面的思考。我會從內部構造來思考外部構造，而在我的一些多個設計的系列中，它有很多都是集合很多特點於一身的設計，這可能就是我設計的一種風格。

<u>339:</u>

我捕捉靈感是在街上看人，然後我拍照，我馬上就發 Email 給自己，它//和我所看到的有聯繫，這個系列的照片，可是在世界各地拍的照片，LG 巧克力系列非常的酷，非常完美。它的設計非常具有功能化，我的音樂……我不管到哪都愛聽音樂，不只是因為它們很美，而是因為我的音樂可以讓我，嗯……可以讓我和新技術更近。

我的靈感來自於很多地方，我在街上拍的照片，我所看到的建築顏色，以及我在上班的路上所看到的一切。我能把顏色變成在集市上看到的，我可以看到顏色的變化，人們對這種變化有什麼反應，他們穿的外套。通常……隨著這時我才開始設計。音樂是靈感的源泉，我喜歡在辦公室裡工作，我把音樂打開，可以是從古巴，嗯，巴西到古巴//不管怎麼樣都可以讓我開始一天的工作。這非常的妙。靈感改變……當我到東京旅行的時候，靈感也會改變，我在街上看到的//同樣的事情發生到我去英國旅行的時候也是這樣，所以我是想，嗯，有其它的一些……這是……我的靈感一直都在變化。

<u>338:</u>

旅行是靈感的重要來源，並且也產生重要的影響。你一下飛機，一進入機場，看到不同旅行的人，他們自己去旅行或者他們穿著不同的衣服，或者說他們盛裝出席重大的儀式，或者穿得很放鬆。很多時候當你去重新放鬆給自己充電的時候，我覺得我很希望去看看加勒比海，看看熱帶雨林，來看一看海洋，這樣給我得到一種寧靜的感覺，並讓我得到充分的休息和充電。這樣我重新回到城市生活的時

候，就會產生更多的靈感。所有的設計都應該是如此，我覺得這些設計都應該成為城市的一部分，並且是一種生活方式。那麼在城市當中我們會找到現代的東西，想到速度，那麼這也是我在設計中所尋求的。我不知道我的這個時尚是對不同文化的尊重或是影響。因為很多時候都是和人的身體，以及在身體上構建出形象來製造的。那麼很多時候對於亞洲人或是拉丁美洲人，他們有不同的身形。所以說在他們的身上構建出不同的形象，是我主要思考的問題。所以說很多時候，我們要去模仿來自不同國家的人的身形來進行設計和製造。

設計的過程，非常棒，因為你可以在家畫一個草圖，放鬆，或是在腦力構建一個草圖。你可以開始……這個風格，或開始這個設計，任何時候都可以做。我喜歡去做一些拼貼，把很多東西放在一塊，把黑白的東西拼在一塊，那麼他們看起來有對比和對照，那麼這樣的話，能呈現出城市的節奏的快速，迅速的感覺。並且在這個叢林當中，呃……叢林的聲音，以及這個海洋的聲音，我很喜歡這種對比。這些對比在我的作品當中都呈現的很清楚。

設計的過程都是不一樣的。我很喜歡這一點，我很喜歡我的工作，很喜歡這一點，因為它有變化。因為很多時候，比如說有一天，可能是材料讓我獲得靈感，有一天，可能是音樂讓我獲得靈感，有許多人都讓我獲得靈感，我的團隊會坐在一起，我們一起討論。並且我們把在各地方收集的東西帶到一起，那麼在一起來進行交流，我很喜歡去搜尋靈感，並且通過這個剪切的方式，而且這些剪切涉及到不同風格，不同的模式。並且接下來在下一個季節，把它重新呈現出來。那麼我會發現這個想法會在下個季節重新出現。這個設計對於我來說非常的激動人心，在我年輕的時候　，我是一個建築師，我有一種願望，這種願望在心中一直存在著，那麼，當時那個建築的設計就是設計這個大樓，許多的……我們需要把很多的元

素融合在一塊，來創造出一件設計，那麼現在設計服裝也是一樣的，我們需要把很多的符號融合在一塊，那麼這樣的話，他們內在的含義就可以反映出來，並且在外在體現出來。我完成一件作品，很多時候這就是一種拼貼，是一種拼圖，是很多不同想法的契合。從一個季節開始 ，一直延續到另外一個季節。那麼，它需要去符合功能，並且能夠保護人，並且能夠讓人看起來光彩動人，我設計的方法就是關注我設計的核心.

Participants: 343/342

343:

我捕捉靈感的方式就是在街上，那有點危險，因為你就是看那些人，呃，然後拍照片。我用我的電話，呃……然後 email 給我自己，這可以就把我看到的東西馬上的聯繫起來，呃，所以我的設計可以是世界上任何東西，那些東西給我靈感。巧克力手機是我看到的最美妙的東西之一，非常酷，在手上的話，你可以完全掌控它。我經常帶著我的音樂，不論我去哪裡，我不能沒有音樂。它不僅僅//擁有音樂和我的……（MG）

我的靈感來自許多地方，從照片……那些在街上的照片，我看到那些東西，建築，顏色，以及很大的熱情。在街上……我看的每一件東西，都可能，那些顏色……那些花的顏色等等，都可能會變成我的靈感。你看到很多不尋常的東西，比如說，天氣的變化，人們如何反應，他們可能拿一件毛衣，可能愛天氣熱的時候穿毛衣，我很好奇，我想那可能就是設計的一個起源。音樂是靈感的一個很好的方式，尤其是週末，我喜歡在辦公室工作，沒有電話的煩惱，我把音樂打開。它可以從

是……巴西的音樂，古巴的音樂，當時由我當天的心情而定。靈感會根據不同的城市而變化，我被街上的風格所影響，這同時也發生在我第一次去巴西的時候，我看到了那些很婀娜多姿的女性，然後……看到了世界的另一部分，那是一個時常變化的一個東西。（笑）

342：

旅遊是非常好的一個激發你靈感的方式，和影響你。當我開始到達一個地方的時候，到達一個地方的機場，看那的人，自己旅遊，啊……他們穿的什麼……旅遊也是一個很好的著裝盛典。我們需要給自己充電，接觸到水，到一個歷史，看到歷史的景觀，看到加勒比海，你看到你待在樹叢裡，那都給我帶來一些靈感和平靜。在兩三周之後，我很好……就能夠回到我自己的生活中，這些都變成我的靈感。我覺得……這是非常的一個……呃……能成為這個城市的一部分和生活節奏，我覺得都非常的現代化。當你想到時尚這些和我設計的東西，我都感覺非常好。我覺得我的服裝是一種不同文化，這種文化影響了我的作品。它是關於……你怎樣，呃，我去//我去……一些歐洲和其他的地方，來有不同的服裝設計，你可以設計不同的衣服，改變，並且……改變人們不同的著裝方式。

設計的過程是很精彩的，如果你可以剛開始……在家裡非常放鬆的在家裡畫一些線條。你可以開始畫你自己的想法，每次都有一些新的不同。我認為我喜歡拼圖，我喜歡把不同事情拼在一起，比如說黑色和白色，我喜歡強烈的對比。用一種……在這個非常快速節奏的城市當中，有強烈的對比。當然還有一些在太陽落日下的樹叢當中，還有一些海邊還有，這些都在我的作品當中有所展現。設計過程，想來不同，我喜歡我的工作就是因為它的改變。因為有一天，它可能是材料自身對

我的啓示，也可能是音樂對我的啓示。可能是不同的事情，因爲我的和我的團隊在一起討論這些事情，然後我們會把它帶到桌子上，然後會闡述我們自己不同的觀點，我喜歡我們的靈感帶給我們的剪裁，每個季節設計的都不同。呃……我們會找一個觀點，然後給下一季設計出不同的服裝。這些都非常的……設計出的衣服都很細緻。我怎樣設計衣服，當我小的時候，我是在設計學院，我有一個靈感，並且希望能夠設計衣服。我想設計一個建築，有很多的部分能把這個建築連接在一起，然後他們創造了一件衣服，我想確保這些衣服的內涵，與它的外在表達方式是相同的。我完成了一季的服裝展，這是一個高級女裝，這有很多不同的理念，很多這一季的不同衣服有很多靈感。它可以使你看上去非常棒。這就是我的設計理念。

Participants: 340/341

<u>340</u>：

這是我在螢幕上看見這些圖像的方法，然後我給他們拍照，我用了我的手機拍照，然後發送短信給其他人。這可以將我所看到的讓別人也看到。不管你在哪裡，這都是一種觀念，這個感覺的非常的酷，非常完美。我們可以看到他們的功能，不管我去哪，我的音樂都會跟著我，但是，我們用我的音樂……我們用這種新的科技，非常的棒， 感覺。噢……都聽不清楚……（自言自語）

我的靈感來源於很多的地方，可能是街上的鞋子，可能是我看到的一些藝術，可能是那些非常有激情的人，去工作。每一個我所看到的那些顏色……在市場上我所看到的，那些非常不同尋常的事情，以及那些人們所做的動作。或者是……我

非常的感興趣，最開始的時候我通常都會這麼做，音樂也是靈感的一個很重要的來源，但我更喜歡這個工作是我打開那些音樂，我來到古巴……我可以聽到古巴，聽到其它地方的音樂。真的是通過你的筆可以描繪你的感覺。這種靈感會改變，當你去不同地方的時候，你會看到那些街上人的風格不同，然後你會改變。同樣的話，當我第一次去巴西的時候，我開始想，我想到了另外一種風格，我看到他們選擇穿的衣服是怎樣子的，永遠都是在變化的。（長歎）

341:

旅遊是非常好的一個事情，因為會為我提供很多靈感。因為在我下飛機那刻開始，走出機場那刻開始，看到人們走來走去，看到他們選擇旅遊的方式，而且看到他們盛裝出席一些場合。當我需要養精蓄銳，要恢復體力的時候，可能是我的這種古巴傳統給我的，我就喜歡站到這種加勒比海岸，和站到那種叢林當中，就會讓我覺得內心非常的寧靜，而且也覺得恢復了體力，就覺得自己可以再次去迎接城市生活的挑戰，獲得靈感。我覺得，我覺得所有的設計都應該是時髦的，這應該成為生活的一部分。當你覺得很多東西很時髦的時候，這都是城市生活的一部分。我並不知道我的這些時髦的觸感，是否來自不同的文化當中。因為我覺得時尚就是在人的身體上進行創造，像……歐洲也好，亞洲也好，人們都有不同的身體類型，所以在他們這種不同的身體類型上，我要創造一些作品。有的時候，我甚至要改變一些型號。（什麼東西啊，做得亂七八糟……）

那創造設計的過程非常有趣，因為我們可以通過在家中進行素描而開始，放鬆自己，然後天馬行空的在腦子裡進行創造。你可以每次都設計出一些好的想法來。我認為我喜歡將好多東西拼貼在一起，將黑色和白色拼貼在一起，用大量這種對比的感覺，表現出一種城市，與叢林，與農村生活的對比。而且我喜歡這種對比。

這種對比也反映在了我的設計作品中。那設計的過程從來都不是一樣的,不是一成不變的,我的生活,我的工作一直在變化,有的時候可能是材料給了我靈感,有的時候可能是音樂給了我靈感,有的時候也可能是我們團隊坐在一起給了我靈感,我們團隊中的每一個人都會拿出一個新的主意來。我非常喜歡找到一種主意,找到一種方法,將材料通過季節的不同而分類,所以所以我覺得,那我如何去設計一個作品是好玩的。當我小的時候我想做一個建築家,我覺得心中總有這麼一種衝動在我的心中,所以我做作品的時候就用一種建築師的眼光來看待我的作品。我會想到好多不同的部分,當我設計這樣一件衣服和裙子的時候,我要確定,要讓它,一件作品內外兼修,完美無缺。所以很多時候當我完成一個季節的作品時,它就是好多靈感的拼貼,好多材料的拼貼,這些所有作品都要讓你看上去光彩照人,所以我覺得這就是我創造我的設計的主旨之一。

Participants: 334/335

334:

我捕捉這些圖片,在街上圖片的方式,有點危險。因為你可能就像偷拍一樣,我用的手機,嗯……然後馬上用郵件傳給我自己。然後這與我……我所想看的進行溝通,我有非常大的,那個收集的一個系列,有很多照片,它們可能是世界的任何一個地方,它經常就提醒我曾經在那待過。LG 巧克力手機,是非常酷, 呃……很清潔,而且你拿在手上也非常棒,這是一個非常好的例子,就是說,你設計的非常好,很奢華,而且功能非常多,這些都是我非常喜歡的特點。我的音樂是,不管我在哪, 我必須都有音樂。不僅時髦,而且你也可以有這樣棒的一個相機,用這種技術,這非常棒。

我的靈感來自很多地方，比如說有我在街上拍的照片，還有我參觀過的地方，和一些顏色建築，我對……呃……在去工作的路上，也能捕捉這些靈感。每一項關於工作的事情，顏色，我都把它變成一些花朵，或者在農貿市場拍的一些東西。當天氣變化的時候，人們會怎樣來反應，會穿怎樣的衣服，可能會穿一件外套，來保暖，或者是穿一件更重的…… 呃……大衫。我覺得這是在一開始你就設計一個系列。音樂是非常好的一個靈感，尤其是我在辦公室工作的時候，電話那些噪音都沒有了，我把音樂開著，有些……不管是……巴西，古巴，這些，從中一開始我就可以得到一些靈感。你通過你的筆頭，來傳達你的想法，這非常棒。這個靈感改變我改變城市的步伐，比如說，我去東京旅行，我一下就懵了，因為街上人們的風格，就改變了我構草圖的比例。所以一開始，我就決定，他們都非常的婀娜多姿，我必須想以另一種比例來勾勒，然後我也會想人們應該怎麼穿，它一直都在改變。

335:

旅遊可以帶給我很多靈感和影響，因為在這一刻，當我到一個機場，或者是在外旅遊，看到許多人在外面旅遊，然後，去參加一些盛裝出席的活動等等，都感到十分的輕鬆。我們需要給自己充電，我需要去加勒比海， 站在海邊，這給我心靈的寧靜，然我感到十分充實，我感到準備好了，可以回到我們這個城市，然後開始我靈感的創作。我認為這是很時尚的方式，可以成為這個城市的一部分，而不僅僅是在城市裡面想著一些現代化的東西，我需要尋找靈感，為我的設計。我可以感受到不同文化，在我的工作中，因為這關係到很多//許許多多人的生活，不管是在歐洲的還是美國的，我覺得我可以創造一些東西十分重要。我常常會根

據人的身材不同，嗯，來設計……

設計的過程是十分奇妙的。因爲你可以畫草圖，在家裡。你可以經可能隨著自己的思想//創作，有許許多多的奇思妙想，每時每刻都會這樣。我認爲，我喜歡把許多東西用抽象派的方式拼貼起來，我喜歡強烈的對比，那就是在這個強烈的快節奏的城市生活，以及家裡的寧靜的生活，以及森林，以及海邊寧靜的生活，我都會把它們運用在我的生活中。設計的過程從來都不是一樣的，就像我的工作一樣，常常變化多端，因爲不同的材料會讓我產生靈感。我會聽到不同的音樂，以及我的團隊，然後我們進行一起的討論，大家集思廣益，我真的很喜歡這種不同的想法，怎樣去裁剪布料，每個季節不同的主題，然後接著去設計新的東西，以及我的思想的變化，我認爲這是十分有趣的。我年輕的時候是一個藝術家。我發現設計家真的很棒，所以我開始接觸建築，藝術學，許許多多不同的因素把他們聯繫到一起。我喜歡衣裙……看到人們穿著合身的衣服，我覺得很棒，很開心。如果有這樣不同的平貼畫在一起的話，我感到十分的有趣，那麼我就可以開始我的工作了。這需要自己的不同的功效，需要可以穿的久，有不同的功能。這就是我要設計的東西。

Appendices 1.2: Transcription for Interpreted Recordings (Group 2)

Participants: 332/333

<u>332:</u>

我捕捉東西的方式，比如說在……街上，你//可能會撞到人，當我拍照片的時候，可能會遇到、撞到人。我會把這些照片馬上傳給我的團隊。我想讓他們也感受看到我感受看到的東西。我有非常多的收藏。收藏了很多的相片。這些東西都曾經啟發過我。LG 的巧克力系列電話是非常//酷的東西。我覺得它非常乾淨，在你手上，非常適合。我們不僅看待這個東西的一些功能，和……同時也看待它的一些外觀。我覺得我非常喜歡音樂，不僅因為它很酷很可愛，同時它也可以帶給我一種感覺，把它融入到我的設計當中。

<u>333：</u>

旅行是一個非常好的方式，可以帶給我很多創作的靈感。從我一開始，步出自己的第一步的時候，去到機場，看到不同的人類，他們在旅行，選擇旅行的不同方式，穿什麼樣的衣服。後來我會覺得非常的放鬆，而且非常享受旅行的方式。當你開始感受，來摸水的時候，你會覺得那種曲線非常的優美。看到叢林，那麼漂亮的……那麼兩周以後，我回到城市的生活。後來就成了我創作的靈感。我覺得所有的設計都應該來自於不同的元素。它可以變成生活中的方方面面。當你來思考一些現代的//元素……吸引眼球的一些東西。我局的我的時尚理念由不同的文

化影響。但是我知道不同的文化也受工作的影響。那很多都是想關於人的身材，以及如何，比如說不同的地方，亞洲，拉丁美洲，他們有完全不同的身材……人的類型。有時候……有的類型會比較寬鬆。那在不同的國家，對不同的人，他們的身材都會不一樣。

我的靈感總是在不停的變換，比如說我去了不同的城市。當我去不同的城市……到東京的時候，我走在路上，去感受，那麼完全改變了我看還有觀察的方法。當我第一次去到巴西的時候，我開始來思考完全不同的一種設計理念，他們穿的是什麼樣的風格，他們選擇穿什麼樣的衣服。

你可以從這一季開始設計你這一季新的理念，我覺得我喜歡去弄不同的東西設計，喜歡找黑白對比色，來形成一種完全，非常明顯的對比。在這樣快節奏的城市裡生活//的人們，形成一種非常明顯的對比。還有在叢林中，這些森林照出來的照片，還有沙灘，我非常喜歡這樣子的設計，因為它反映了我的一種理念，因為在我的工作中，我就完全的反應出來.

設計的過程中完全不一樣，我總是能感受到它的不同的變化。這些靈感都激發了我很多不同的設計風格，它可以是完全不同的東西。我的團隊和我一起站在設計卓旁邊，一起來找不同的原料，我非常熱衷於找到一些剪裁布料的不同設計方法，而且從每一季它的設計理念，下一季又要做什麼樣的風格設計。那麼這些設計理念都在我的思想中不停的構思。

如何來設計一個建築物，也是一個非常有意思的事情。當我有一次遇到一個朋友的時候，他跟我分享建築方面的設計理念，也影響了我在服裝設計上的靈感。一

起來想很多創作的元素。當我來設計服裝的時候，我就在想，那麼……內在的一種設計風格，會影響外在的感覺。我完成了上一季的很多展覽。你從來不會覺得這些展覽跟上一季有一樣的感覺。每一季都會有新鮮的感覺，需要你看起來非常的漂亮，穿起來也很舒服。我想這就是我設計理念的一種風格，和個人的思想。

Participants: 334/335

334:

我捕捉街上這些圖片的方式有些危險。因為我可能會碰見一個人然後偷拍他。我用我的手機，然後馬上把它 Email 給我，或者是我的設計團隊。然後這樣我就把它和我所想要的聯繫在一起。這是非常大的一個系列，有很多圖片，這些圖片可能是世界上的任何地方。它經常會提醒我，我所想的那些地方。這可能是非常時髦的，非常酷，非常乾淨，這就是 LG 的巧克力手機，這是非常好的例子，說明設計的一些事情。那看起來奢華，而且能夠正常運作。我的音樂是不管我在哪，我都必須得聽音樂，不僅它非常酷，而且這些音樂也使我有非常好的相機，用這些技術讓我看起來很棒， 而且感覺也很棒， 這真的很不錯。

我的靈感來自許多地方。有照片，我在街上照的照片，還有我參觀過的一些地方。還有一些建築，顏色，我非常喜歡的顏色，我喜歡散步，散步去工作。在公路上看到的一些事情，可能成為我在設計中的圖案或者顏色， 比如說在花市看到的花，和在有些市場看到的東西。當天氣變化的時候，我就想看人們是怎麼反應的。知道會穿些什麼衣服，他們可能會加一件外套來保溫，或者說相反，脫一件大衣。我覺得這很有意思。尤其是在一開始，你設計一個系列的時候。音樂是非常好的一個靈感的來源。尤其是我想在辦公室工作的時候，電話的噪音，我可以遮罩掉。

我把音樂打開，巴西和古巴的這些特點……不管我想去哪，我就興致勃勃的開始美好的一天。尤其我的筆頭在紙上跳躍，這非常棒。這個靈感改變了我改變這個城市的方式，比如說我去東京旅行，我一開始就懵了。我看見街上這些人穿著的風格，他們改變了我看待和勾勒圖畫的比例。當我到巴西的時候，他們就非常的婀娜多姿，所以我又在想要勾勒另一種身體比例。那麼另一次呢我覺得我應該勾勒什麼樣的圖畫，應該畫什麼，什麼不畫，這一直都在改變。

335：

旅遊讓我產生極大的靈感，還有影響力。因為在那個時刻，我去機場看到很多人，來來往往。他們怎樣選擇去旅遊，他們選擇去一些盛裝出席的活動，也許感到很輕鬆。我需要接觸水，才能讓我感到充實。所以我去了加勒比海，站在海邊，森林裡，看著海洋，讓我的心靈感到極大的靜謐。我感到十分的充實，我想我準備好了，可以回來開始我的工作。這給了我極大的靈感。我認為所有的設計都很有意思。現代是城市生活的一部分。你需要成為城市的一部分。這就是我要在我的設計中所尋找的。我認為人們的文化有不同的影響力。這是給我的工作帶了極大的影響。因為我需要照著人的體形來設計。所以我去美國和歐洲來觀察不同的身材，然後進行我的設計。需要看人體的比例，就是身材的比例，不同的國家，每一個人都有不同的身材比例。

創作的過程太棒了。因為你可以畫草圖在家裡，很輕鬆。按照你的思想來畫，開始按照這個季度的流行趨勢來畫。我認為我喜歡把許多東西拼貼在一起，不管是白還是黑，我喜歡強烈的對比，比如說在城市生活中的強烈快節奏，以及在家裡或者是在森林，或者是海邊的時候，心靈的靜謐，強烈的對比， 我十分喜歡。我可以把它利用到我的工作中來。設計的過程，從來都不是一樣的。我愛我的工

作，就是因爲它多變。因爲有的時候，我會突然想到一些好的點子。常常有這麼多的事情會改變我的想法，比如我的團隊會進行討論，集思廣益，然後再產生許多不同的點子。我喜歡找到不同的方式來展現不同的點子，以及比如說怎樣裁剪布料等等。獲得這些靈感，就可以讓我的靈感以及工作更好。我如何設計是讓我十分感到興奮的。在我年輕的時候，我是一個藝術家。我發現設計家還是存在的。所以我開始瞭解一些建築的藝術。我喜歡把不同的部分聯繫在一起，我開始設計衣服，我想要確定衣服的裡面和外面，一樣的光鮮華麗，我有許許多多很多不同的圖片可以讓我產生不同的靈感， 可以讓我在一個季度，到另一個季度……我想設計這樣一種衣服，可以保護你，讓你看上去很棒，你感覺到很舒適，那麼這就是我想要設計的。

Participants: 336/337

337:

我在街上拍照，在街上找靈感的時候，有時候會很危險，我可能會撞到人。我用我的電話……我收集了很多的照片，還有很多人，它可以讓我想起我見過的這些人。這些東西很乾淨，在手上很棒。我覺得這看起來設計很好，很豪華，而且有很多的功能。我的音樂對我來說很重要，我倒哪裡都離不開它。所以對我來說，有音樂，而且還有照相功能，有這些新的工具，我覺得對我來說感覺很棒。

我的靈感來自於許多的地方，來自於我在街上拍的照片。有一些海洋，一些建築，這些顏色，每次我都路去工作的時候，我多有見到的東西，這些顏色， 花兒， 你看到當氣候變化，人們做出反映的時候，你看到很多不平常的東西。衣服會變得更暖，有肯呢個更涼。我覺得這就是設計一套衣服的開始。音樂是靈感的重要來

源，所以我更喜歡在公司工作，然後打開音樂，音樂有可能來自於古巴，有可能來自巴西，　不管音樂來自哪，　當那天剛開始的時候，我就會開始把我的靈感，畫在//寫在紙上。當我換城市的時候，我的靈感的方式就會換，當我去東京的時候，街上的風格深深的吸引住了我，所以改變了我對於身體比例的看法。當我第一次去巴西的時候，發生了同樣的事。我覺得那裡的人很有曲線美，於是我有了另外一種對身體比例的感覺，所以我就會決定，人們不穿什麼，不會穿什麼，風格總是不斷變化的。

336:

旅遊對於我的靈感激發至關重要。因為從下飛機那一刻開始，離開機場那一刻看到人們旅行的樣子，他們怎麼樣開始旅行，旅遊的目的地，以及裝束，怎麼樣放鬆。當我，當我要充電的時候，我覺得我一定要接觸到水。我要看看在叢林裡面的大海，海洋。他們能夠帶給我平靜，能夠帶給我重新充電的感覺。然後讓我回到城市的生活呢，讓我煥然一新，這就是一種充電了。

我覺得什麼事情都是……我看到的是一種結合。我的設計實際是由不同的文化所影響的，而這種影響也可能來自我自己的作品。比如說來自所創造體。去到不同地方，中國，亞洲，歐洲，它們確確實實讓我改變了一些想法。比如那些不同的建築，包括在不同的國家看到體態，建築體，這種形態的不同都會給我靈感。

整個設計的過程是令人驚奇的，你可以在家裡從畫圖稿開始。你可以從大腦裡面設想開始，然後開始付諸於稿。我覺得我喜歡收集不同的事情，我喜歡白黑的對比，我覺得他們之間包含著巨大的節奏的變化，而且包含著不同城市之間還有在叢林裡的感覺，比如叢林裡的聲音和海洋的聲音是不同的，我喜歡這樣的對比，它讓我的作品與眾不同。這樣的過程從來不是相同的，我喜歡這種特色，這就是

我的工作，它一直都在改變。因為一天，你可能……可能是你一天你所看到的事情，也可能是你聽到的音樂。我的團隊就在著在旁邊聚集，每天我們會把自己的想法，帶回到桌面上，開始探討，我非常喜歡從剪輯一些材料開始收集理想。也許要從不同的季節裡面，也許要從每一季裡面延續這樣的設計理念。那麼我怎樣來製作設計。當我小時候的時候，我曾經是一個建築師。我覺得設計是存在於我創造性的靈魂裡的。當我開始設計一幢建築，我開始想不同的組合部分。當我設計衣服，我會把它整個翻過來，因為我要確保從裡到外都要設計的一致。我覺得每一季的設計呢，就好象是一種混搭，或者是一個雜燴。它必須得滿足功能，它能夠保護你，然你看起來更好，更加放鬆，我覺得這就是我設計的總體理念，以及我設計物品的特點。

Participants: 339/338

339：

我使用的是我的電話或者郵件，馬上發給自己。所以我可以把我的設計，和我所見的聯繫起來。所以我的設計，我的照片，可以是在世界各地拍的，它可以使我回憶起我的靈感。它非常的酷，很乾淨。LG 的巧克力系列非常的好，它是我的……它非常具有功能化，我總是聽音樂，不管走到哪都是這樣。所以，不只是因為它非常的美，而是因為音樂可以讓我接近……進入我所//……

旅行是一個很好的源泉，靈感的源泉。因為我走下飛機的那一刻，到了機場，看到出來旅行的人們，他們的著裝，他們參見正式場合所穿的衣服，我知道他的……我可以看到叢林，還有非常的安靜，可以讓我回到城市生活的時候，它們成為我

的靈感。所有的設計應該//非常的現代，可以成爲城市的一部分，生活的一部分。當你在城市，你覺得城市是現代，是速度，是我尋找設計的一個源泉。我知道不同的文化會影響到我的工作，因爲它是關於人的身體，是塑造人的身體//的一個工作。當我到處旅行的時候，我可以看到每個人的體型不同。我通常的模仿……呃，不同的國家，不同的人們的體型，來塑造我的設計。

338：

我的靈感來自許多地方， 比如說攝影，你在街上拍的照片，以及我看到的一些東西，建築啊，顏色啊。我特別熱衷於行走，我看到的所有東西，上班路中看到的所有東西，那麼人行道上的這些顏色啊，一些花啊，甚至是農貿市場上的一些東西啊，以及大家很習慣的東西啊，環境變化， 以及人們的這個反應啊，這個毛衣啊，這個嚴重……在感冒時候會穿的毛衣等等，都會給我靈感，等等之類。我覺得這只是一個開始，這是設計拼圖組合的開始。音樂也是我重要的靈感。 我特別喜歡在辦公室工作，當這個……沒有電話的影響紛擾的時候，我就會把音樂打開，那麼很多時候我都會聽很多模式的，聽搖滾，聽古巴音樂，那麼這會讓我有一種，興奮，開心的感覺，那麼馬上就在紙上開始我的畫，圖畫。靈感的變化是隨著我變換城市而產生的。那麼，我到很多地方都會覺得特別激動，都能夠改變我看待世界不同組合的方式。當我第一次去巴西的時候，當我看到一些非常，有流線型設計的東西的時候， 我覺得非常開心。同時我也要觀察人們到底要穿什麼和不穿什麼。

設計的過程非常棒，因爲你可以開始先畫一個草圖，在家，放鬆的畫個草圖，可以在腦子中構建，並且你可以去觀察季節，來思考自己的靈感。並且任何時候，任何地方都行。我覺得我喜歡去做不拼貼。把很多東西拼貼在一塊，那麼黑白拼

貼在一塊，那麼他們能呈現出一種反差。這種反差能夠呈現出來節奏快速的城市。並且很喜歡在叢林當中，陽光落下，聲音全無，我很喜歡這種對照，這在我的作品中間也呈現出來。設計的過程都是不一樣的，我也很喜歡這一點，工作中的這一點。工作中有變化，是因爲分裝材料，也有可能是音樂激發我，有無數的東西。我和我的團隊 坐在一起，來討論所有這一切，我們都出去，然後帶來一些不同的東西。然後我們把這些想法進一步融合在一塊。我很喜歡去找到一個想法，尤其是在剪切的過程當中呈現出來，並且把它……這個……放到不同的季節中來進行觀察和思考。那麼我遵循我的思想，並且按照季節變化的方式//我是如何來建造……呃，如何成爲建築師，設計師，非常有意思的過程。我本來是想當一個建築師，那麼這也能夠呈現出我創作的靈感。那麼最開始都是設計大樓，同樣需要去思考把不同的元素組合到一塊。並且設計服裝中創造出這種模式。並且讓人能夠把內在的東西體現出來，通過外在展示出來。當我完成一件，這個收集品的時候，我從來不會感覺到，這是那個季節同樣的一些此產品。因爲它需要結合功能，並且保護人，讓人看起來很好，我覺得這是我設計的方式，和我設計的模式。

Participants: 340/341

<u>340：</u>

這種方法我是從街上看到人們的景象，所想到的。我用我的手機立即給其它人發短信，所以的話，其它的人馬上就可以看到了。我有許多的收集都是從街上收集到的。不管是在哪， 我覺的我們應該要有這樣一種想法，這樣一種觀念。我們在電話上說這些事情的時候，感覺到非常的棒。我覺得特別的完美，這樣子的話。

我想舉一個例子，我的一個設計的話，我會想到它的功能。同樣的話，我經常會帶上音樂。所以的話，我想我會用我的音樂……帶上我的相機，還有一些新的科技都會帶上。這樣子會更好。會有利於我的創作。

我的靈感來自於許多地方。可能是我在街上所拍的照。我想這些東西的話，這些藝術，他們的顏色，他們……在街上快速行走去工作的時候，我所看到的每一件事都會給我一種靈感。比如這些顏色，街上的那些花啊，什麼的……我想氣候變化的時候，人們的行為也會變化。我想我的這種……啊，在開始的時候都是這樣子的。

341：

旅遊是找到靈感的非常好的方式之一。每一次，在我到了一個地方，走出機場的時候，看到人們走來走去，看到他們選擇旅遊的方式，看到穿什麼，看到他們去參加一些盛裝出席的場合。當我需要去養精蓄銳，回復體力的時候，可能是因為我體內的古巴細胞在做怪，我就喜歡去看加勒比海岸，去站在叢林當中，去尋找內心的那種平靜。這會讓我精力充沛，這之後我就可以再回到城市生活當中，再重新開始我的設計生活，尋找我的靈感。我覺得所有的設計都應該是時髦，多樣的。時尚也可以成為城市生活的一部分，成為生活方式的一部分。當你覺得城市當中的東西很現代，或者速度很快的時候，你可以看一下這些設計作品，我不知道是不是，我的設計會受到……我的文化的影響。因為我覺得我的作品總是跟人的身體相關，在人的身體上進行創作。可能是因為亞洲或歐洲人有著不同的體型，總是看到不同的體型當中進行不同的創作。有的時候要進行一些變化，對比例進行一些變化，有的時候甚至要再創作。

音樂是我的靈感的來源之一。當我在辦公室裡工作，或者電話的聲響，我會打開我的音樂，然後會是些巴西音樂，也可能是一些古巴音樂， 也可能是一些搖滾樂， 就看我當時心情如何，看我當時的心情來選擇音樂。然後，這些音樂就通過你的筆，流淌到紙上。靈感的變化就像城市的變化一樣，當我到達東京的時候，我大為震驚，當我看到街上人們的這種穿著的風格。在東京所見所聞也改變了我對人體的一些看法。看到這些婀娜多姿的……這些//風格，然後看看人們喜歡穿什麼，這些時尚的風格總是永遠在變化的。

（有對話）

創造的過程和設計的過程，非常棒。因為你可以先從素描開始，在家隨便畫些東西，很放鬆的畫些東西。在你的腦海中天馬行空的創造一些東西出來，你可以通過用不同的方式創造出一整季的設計靈感。我認為，我喜歡將好多東西拼貼在一起。比如說，我喜歡將黑白兩色，這個對比強烈的兩色，拼在一起。表現一種城市生活和鄉村叢林生活的一種對比//我喜歡這種對比。這種對比也反映到了我的設計作品中。設計的過程，從來不是一成不變的，我喜歡我的工作，因為它一直在變化。某一天可能是材料給了我靈感，某一天可能是音樂給了我設計靈感。很多東西……總是有不同東西在給我靈感。有的時候可能是我的團隊，我們在一起在討論， 每個人都出去走走看看，然後再把我們的靈感帶回來，再……互相討論。我非常喜歡這個過程，我喜歡找到這樣的一種想法，能將材料裁剪開，然後設計出每一季不同的衣服來，然後再想下一季要做什麼，在下一季做點不同的東西出來。然後，設計的靈感一直在變化，越來越好。在我小的時候，我想成為一個設計師，建築師，可能是因為這部分的東西影響到我，讓我成為了一個設計師。我的設計就有了這樣一些建築的味道，我會在考慮不同組建的不同的功能，當我

在設計一件作品，一件衣服的時候，我在想，要讓他內外兼修，看上去光彩照人，要讓他穿上去無比的舒適，每次我在完成一系列作品的時候，就會發現好多東西……我的靈感有好多都是拼接在一起的，這些設計作品要有功能，要讓你看上去光彩照人，要讓你看上去美豔動人，這就是我設計的作品，以及我設計的原因。

Participants: 343/342

343：

我捕捉靈感的方式主要是在街上，那有點危險。因為你就跑去人們哪裡拍照片，我用我的手機，然後就馬上 Email 給自己， 然後 Email 給我的設計團隊。這樣就可以把我看到的，馬上和他們聯繫起來。這是一個很大的設計，圖片可以是世界上任何地方。他們是提醒我靈感的一種方式。那很酷，非常的乾淨，清新， 拿在手裡很美妙。它是一個很好的例子，就是……他是我喜歡的一種東西。我經常帶著我的音樂，無論我去哪裡，我不能沒有音樂。帶著我所有的音樂，以及攝像機，呃，和心科技在一起，讓我能夠感覺很好， 感覺很美妙。

我的靈感來自許多地方，有我在街上拍的照片，以及我去的地方，我看的東西，建築，顏色， 以及人們工作的熱情。我看到的每樣東西都可以變成我在……我設計的顏色，比如說……你可以看見很多不尋常的東西，比如說，天氣變化了，人們如何去做這個反應。他們穿什麼衣服，他們可能會拿一件毛衣，在天氣熱的時候，可能還會穿一件毛衣。我很好奇就是//我想這就是設計的起源。音樂是一個靈感的很好的方式，尤其是我喜歡在辦公裡面工作，週末就沒有電話的嘈雜

聲。我可以把音樂打開，我可以聽巴西音樂，或者古巴音樂，視我的心情而定。我的靈感可以從我的筆上，呃……

靈感根據我去不同的城市而變化，比如說我去韓國，我被街上的建築風格所啓發靈感。同樣的我去巴西，這樣的事情也同樣會發生。人們的身形非常有曲線，所以我會有另外一種靈感，所以靈感是時常變化的。

342：

旅遊是一個很好的啓迪自己的方式， 而且有很好的影響。當你走出飛機的那一刻，走在機場裡頭，看見不同的人旅遊，他們怎麼樣的穿著。他們//旅遊也是一個著裝盛典。你怎樣使自己放鬆。當我需要充電，我需要接觸水，我會選擇加勒比海，我可以站在沙灘上，或者站在樹叢裡頭，它給我一些平靜。在兩個月之後，我就會回到城市裡的生活，然後就會獲得很多的靈感。這些設計都是非常現代化的，能成爲城市的一部分，讓我感覺很現代，你，你……必須，不光是要選擇以一種現代化的方式想//思維、設計，我不知道我的設計，可能是由不同的文化影響，我知道不同的文化影響到我的設計。因爲我們要設計不同的衣服，我們去到歐洲，美國和拉美。我們看到不同的身形，這都影響到我的設計。呃，他們的身材比例，模仿一個不同國家人們的身形，來爲他們量身定做衣服。

設計過程是很棒的一個過程，如果你可以在家放鬆的畫一些線條， 你可以放一些線條，然後把它帶到工作地點。你可以以不同的方式，每次都有不同的想法。我認爲我喜歡拼圖， 我喜歡把不同的事情拼在一起， 比如說黑白兩色，我喜歡帶來的強烈對比。在這個快速節奏當中的強烈對比。比如說在樹叢當中，太陽……落日以後，什麼都沒有，只有樹叢裡的聲音，還有海的聲音。我喜歡對比，在我的作品當中也有表現。設計過程從來不一樣。我喜歡我的工作，因爲它給我帶來

改變。因為有一天可能是材料本身對我的靈感， 也可能是音樂，也可能是其它的事情//給我的靈感。我們的工作團隊一起來討論這些事情，我們一起想， 然後回來，帶到我們的設計室。我們會集合我們的想法，我很喜歡這種靈感。怎麼樣剪裁，給我們每一季的設計。也許我們這一季設計一樣東西，下一季就會有不同的事情，不同的設計。這些觀點都在我們的腦海當中，我們怎樣設計，讓我很興奮。當我年輕的時候，我是一個建築設計師，我有非常強烈的設計願望。我也覺得設計衣服和設計一棟建築是一樣的。因為我們要把不同的部分組合在一起，來創造一個衣服，我想把它表達出來，我想讓它衣服的內部的……呃……感覺用外部的形式展現出來。我剛完成了一季展出，它是一個高級女裝的設計，它需要有功能，它需要保護你，需要讓你看上去很漂亮，這就是我所設計的理念和我所設計的衣服。

Appendices 2.1 Number of Omissions (G1)

Number of Clause Omission: CO

Number of Below-clause Omission: BCO

A: Ideational Omission

B: Interpersonal Omission

C: Textual Omission

Group 1:

Participant 332/333

P332:

	CO	BCO
A	24	4
B	13	0
C	4	0
Total	30	5

P333:

	CO	BCO
A	27	2
B	25	0
C	8	0
Total	3	2

Participant 337/336

P337:

	CO	BCO
A	25	3
B	7	0
C	3	0
Total	29	3

P336:

	CO	BCO
A	54	1
B	10	1
C	4	0
Total	58	2

Participant 339/338

P339:

	CO	BCO
A	32	2
B	4	1
C	2	0
Total	34	3

P338:

	CO	BCO
A	19	3
B	4	0
C	1	0
Total	21	3

Participant 343/342

P343:

	CO	BCO

A	13	2
B	7	1
C	0	0
Total	16	3

P342:

	CO	BCO
A	1	3
B	10	2
C	24	0
Total	29	5

Participant 340/341

P340:

	CO	BCO
A	25	3
B	6	0
C	1	0
Total	27	3

P341:

	CO	BCO
A	20	3
B	5	0
C	0	0
Total	23	3

Participant 334/335

P334:

	CO	BCO
A	11	4
B	4	0
C	0	0

Total	**13**	**4**

P335:

	CO	BCO
A	**30**	**3**
B	**12**	**0**
C	**0**	**0**
Total	**32**	**3**

Group 1 （**Sum up**）

	CO	BCO
A	**302**	**33**
B	**90**	**10**
C	**19**	**0**
Total	**339**	**39**

Appendices 3: Transcription for Original Speech (clause basis)

1. The way that I capture these images on the street
2. (is) a kind of dangerous.
3. You should run up to people
4. and snap a picture.
5. I use my phone
6. and email it immediately to myself and to my design team
7. so that they are connected to
8. what I'm looking at as well.
9. I have such a big collection of photographs
10. they could be anyone in the world
11. these are concepts and reminders of things...
12. that inspired me that day.

13. This chocolate phone is one of the chicest (chic) things
14. that I've ever seen
15. It's very cool, very clean
16. and it's very perfect in the hands
17. It's a great example of things
18. (that) I design well
19. and look luxurious and function(al)...
20. all the things that I love.

21. My music is always with me,
22. wherever I go
23. and I can't do without it
24. So not only is it chic
25. but to have all of my music,
26. to have access to such a great camera
27. to just have this new technology
28. (to) look good
29. and feel good
30. It's fantastic

31. My inspiration comes from many places.

32. It comes from photographs
33. that I shoot on the street,
34. places I visit,
35. things I see, architecture, color
36. (I'm) very passionate about walking to work
37. Everything I see on my way to work
38. it could be the gum stuck on the sidewalk
39. and the color that is turned into be the fruit stands and flower stands in the farmers' market
40. You get to see so many unusual things
41. When the weather changes,
42. how people react...
43. And (they) don't know what to wear.
44. They might grab a sweater,
45. when it is still warm out;
46. they might well have a coat, or vice verse
47. It's very curious//to me
48. and I think that is usually a very beginning of designing a collection.
49. Music is a great source of inspiration, especially on the weekend.
50. When I prefer to work here in office
51. the noises of the telephones are gone.
52. I turn on the music.
53. It can range from Brazilian, to Cuban, to Rock ... to whatever the mood
54. is to get the day jump started?
55. And it really flows through your pen,
56. and it's on the paper.
57. It's amazing.
58. The inspiration changes the way
59. (that) I change city
60. you know
61. If I travel to Tokyo
62. I was hit of the head by style on streets
63. And it changes the way
64. that I look at proportion.
65. The same thing happens
66. when I went to Brazil for the first time.
67. It's very sensual, long-dated, tousle and very curvaceous.
68. So I started to think about another kind of proportion,
69. and again what people wear

70. what they choose to wear

71. or what not to wear.

72. It is ever changing.

73. Travel is a great source of inspiration and a great influence.

74. Because from the moment I step out of the plane

75. or go through an airport

76. and see people traveling themselves

77. and how they choose to travel,

78. what they choose to wear...

79. I remember,

80. travel being a very dressed up event,

81. and how relax travel can be today.

82. When I need to recharge

83. I need to touch water.

84. It might be my Cuban heritage?

85. I don't know

86. I just need to see the Caribbean

87. and stand on the shore of the jungle

88. and look at the ocean.

89. It gives me great peace

90. and completely recharges me.

91. After two weeks of that, I'm very ready

92. to come back to the life here in the city,

93. which again then becomes the inspiration.

94. I think

95. all designs should be versatile

96. I think

97. it's very modern to have things

98. that can be part of city or another way of life.

99. It doesn't have to just be urban

100. when you think of things are modern,

101. things are built for speed,

102. things that I look for in design.

103. I don't know

104. that my fashion is influenced by different culture?

105. But I know
106. that different cultures influence my work,
107. because it's so much about the body and building on the body,
108. that I think,
109. traveling through Europe and Asia and Latin-America…
110. and seeing all these different body types...
111. (which)It really impacts
112. the way I think about
113. building something,
114. loosening of the proportion,
115. changing,
116. almost imitating a proportion of the body type in a different country for everyone.

117. The design process is fantastic
118. because you can start by a sketch at home,
119. relaxing.
120. You can sketch it mentally
121. when you walk to work.
122. And you can start the season or the ideas in different ways every time.
123. (I think) that I'd like to
124. collage many things together
125. And I've been long to work in black and white a great deal.
126. I love
127. the contrast of living in this very fast paced city
128. And contrast of having also home and jungle
129. where, when, you know, the sun goes down, there's nothing but sounds of the jungle and the beach.
130. I love those contrasts,
131. and I think
132. that was reflected in my work.

133. The design process is never the same,
134. you know,
135. and I love that about my work.
136. It just changes.
137. Because one day, it can be material
138. that inspired me;
139. it could be music

140. that I heard.

141. It could be so many things.

142. My team and I sat around the table

143. and discuss all of them.

144. We each go off

145. and then bring back to the table.

146. We take the idea and take it further.

147. I really love to find an idea, way of cutting material

148. and then take that

149. and involve that from season to season,

150. instead of may be finding an idea

151. and doing it in the following season

152. and moving on to something else.

153. I think the idea is better

154. when it's mind and refined, really thought about.

155. How I built a design

156. is very exciting to me

157. When I was younger,

158. I once to be an architect.

159. And I think

160. that there are parts of that

161. desire that still exists in my creative soul.

162. Also I need to think

163. that I approach design the way in architect,

164. would approach designing a building or,

165. really thinking about many of the components

166. and bring them together.

167. When I create a coat , a dress,

168. I love to turn it inside out automatically.

169. And make sure that the way

170. it looks on the inside reflects

171. the way it supposes to fit the look on the outside.

172. Every time I finish the collection in itself,

173. it's a collage of so many different ideas.

174. I never feel like the same collection from that season

175. that I start out to do.

176. It needs the function,

177. needs to protect you,

178. make you look good, last,

179. be very well thought out.

180. I think

181. this is the characteristic of my approach to design

182. and what I design.

Appendices 4: Examples of Categorizations

A: Ideational
B: Interpersonal
C: Textual

Units:
Clause Simplex

Participants: 332/333

P 332:
1. The way that I capture these images on the street(A/C)
2. (is) a kind of dangerous.
3. You should run up to people,(B/A)
4. and snap a picture.
5. I use my phone
6. and email it immediately to myself and to my design team, (A)
7. so that they are connected to
8. what I'm looking at as well.
9. I have such a big collection of photographs;(A)
10. they could be anyone in the world;(B/A)
11. these are concepts and reminders... (A)
12. things that inspired me that day.

13. This chocolate phone is one of the chicest (chic) things(A/B)
14. that I've ever seen.(B)
15. It's very cool, very clean(B)
16. and it's very perfect in the hands.(A)
17. It's a great example
18. that thing I design well
19. and look luxurious and function(al)...
20. all the things I love.

21. My music is always with me,
22. wherever I go
23. and I can't do without it.(B)
24. So not only is it chic,

167

25. but to have all of my music,
26. to have access to such a great camera, (A)
27. to just have this new technology,
28. (to) look good and feel good;(A)
29. It's fantastic.(B)

我開始這個想法的時候，這非常危險。你看到人們拍照，我用電話然後發送給我自己，和我的設計團隊，啊……讓他們也感受到我現在在看的東西，這是一個非常多的收藏，可能是世界上最大的……收藏。這些東西都給啓發。呃……LG 巧克力電話是非常好的設計，它非常輕，乾淨，我覺得這是非常的優秀。它像……它的一些功能也非常好。我的音樂，我一直都帶著他們，不僅因爲他們很時尚，非常可愛，同時，音樂，運用這些新的技術，可以讓我把這些東西融合起來，給我一個非常好的感覺。

30. My inspiration comes from many places.
31. It comes from photographs
32. that I shoot on the street,
33. places I visit,
34. things I see, architecture, color.(A)
35. (I'm) very passionate about walking to work.(A/B)
36. Everything I see on my way to work;
37. it could be the gum stuck on the sidewalk(A/B),
38. and the color that is turned into be the fruit stands and flower stands in the farmers' market.(A)
39. You get to see so many unusual things.(A)
40. When the weather changes,
41. how people react...
42. And (they) don't know what to wear.
43. They might grab a sweater,
44. when it is still warm out;
45. they might well have a coat, or vice verse.(B/A)
46. It's very curious//to me,(B)
47. and I think that this is usually a very beginning of designing a collection.
48. Music is a great source of inspiration, especially on the weekend.
49. When I prefer to work here at office(A/B)
50. the noises of the telephones are gone.
51. I turn on the music.
52. It can range from Brazilian, to Cuban, to Rock ... to whatever the mood,(B/A)
53. is to get the day jump started?
54. And it really flows through your pen,
55. and it's on the paper.
56. It's amazing.
57. The inspiration changes the way(A/C)
58. (that) I change city (A),
59. you know.(B)

60. If I travel to Tokyo,(A)
61. I was hit of the head by style on streets,(A)
62. And it changes the way(A)
63. that I look at proportion.(A)
64. The same thing happens(C/A)
65. when I went to Brazil for the first time.(A)
66. It's very sensual, long-dated, tousle and very curvaceous.(A)
67. So I started to think about another kind of proportion,
68. and again what people wear,(A)
69. what they choose to wear(A)
70. or what not to wear.(A)
71. It is ever changing.

我……受到很多東西的啓發，比如說在街上拍到的照片，和我去過的地方，我看到的一些燈光，我非常……對這些東西我非常著迷。我喜歡工作，我//工作的方式非常多種多樣，我可以看到運用花的一些色彩，花的一些顏色，花的一些圖形。你看到天氣變化的時候……人的反應是什麼，你可以觀察他們，然後，你可以看到一件 T 恤在不同的情況下有不同的感覺，我覺得這是我這一季的啓發來源。音樂也是我的一個啓發來源之一，在辦公室當中，會有電話的聲音打擾，所以我就把音樂開過來，呃……我覺得音樂形式多種多樣，我都可以喜歡，可以讓我重新得到啓發，當我提起筆劃的時候，在紙上畫的時候感到非常好。 我受到啓發之後，再啓發這個城市，比如我在旅行當中得到很多啓發，這些感覺啓發了我設計的一些方式，這些材質感覺可以讓我……更加凸顯出人的曲線……這是一個快速變化的過程。

P 333:

72. Travel is a great source of inspiration and a great influence.
73. Because from the moment I step out of the plane(A)
74. or go through an airport
75. and see people traveling themselves
76. and how they choose to travel,
77. what they choose to wear...
78. I remember,
79. travel being a very dressed up event,
80. and how relax travel can be today.

81. When I need to recharge, (A)
82. I need to touch water. (A)
83. It might be my Cuban heritage?(B/A)
84. I don't know (B).
85. I just need to see the Caribbean
86. and stand on the shore of the jungle
87. and look at the ocean.

88. It gives me great peace
89. and completely recharges me.
90. After two weeks of that, I'm very ready
91. to come back to the life here in the city,
92. which again then becomes the inspiration.

93. <u>I think(B)</u>
94. <u>all designs should be versatile(A/B)</u>
95. I think
96. it's very modern to have things
97. that can be part of city or another way of life.
98. It doesn't have to just be urban
99. when you think of things are modern,
100. things are built for speed,
101. things that I look for design.
102. I don't know
103. that my fashion is influenced by different culture?
104. But I know
105. that different cultures influence my work,
106. because it's so much about the body and building on the body,
107. that I think,
108. traveling through <u>Europe and Asia and Latin-America…(A)</u>
109. and seeing all these different body types...
110. (which)It really impacts
111. the way I think about
112. building something,
113. <u>listening of the proportion,(A)</u>
114. <u>changing,(A)</u>
115. <u>almost imitating a proportion of the body type in a different country for everyone.(A)</u>

旅行是一個非常好的資源，讓我們來激發很多靈感。從我一開始進入這個計畫和這個行業的時候，去到機場看到很多人旅行，他們如何選擇旅行的方式，是一個非常好的盛裝旅行，當我看到這些漂亮的沙灘和水的時候，我看到了加綠冰……的漂亮的海洋，感覺非常的平靜，那麼兩周以後，我回到這個城市，那就變成了我創作的靈感，我覺得來設計一些非常現代的設計，其實讓城市和生活變得豐富多彩，當你在創作一些現代的非常漂亮的設計，我不知道我的時尚理念和不同文化之間是否有大的區別，但是文化對我的創作有很大的影響，主要是關於人的身材，以及如何創作一些漂亮的創作，曾經有次去到美國，看到這些非常漂亮的，不同模特的身材，也在影響我設計的一些風格。去到很多國家，看到很多不同國家人的身材的對比。

116. The design process is fantastic
117. because you can start by a sketch at home,
118. relaxing.

119. <u>You can sketch it mentally(A/B)</u>
120. <u>when you walk to work.(A)</u>
121. <u>And you can start the season or the ideas in different ways every time.(A/B)</u>
122. I think
123. that I'd like to
124. clarge many things together
125. And I've been long to work in black and white a great deal .
126. I love
127. the contrast of living in this very fast paced city
128. And contrast of having also home and jungle
129. where, when, you know, the sun goes down, there's nothing but sounds of the jungle and the beach.
130. <u>I love those contrasts,(B/A)</u>
131. <u>and I think(B/C)</u>
132. <u>that was reflected in my work.(A/B)</u>

133. The design process is never the same,
134. you know,
135. and I love that about my work.
136. It just changes.
137. Because one day, it can be material
138. that inspired me;
139. it could be music
140. that I heard.
141. It could be so many things.
142. My team and I sat around the table
143. and discuss all of them.
144. <u>We each go off(A)</u>
145. <u>and then bring back to the table.(A/C)</u>
146. <u>We take the idea and take it further.(A)</u>
147. I really love to find an idea, way of cutting material
148. and then take that
149. and involve that from season to season,
150. <u>instead of may be finding an idea(A/B)</u>
151. <u>and doing it in the following season(A/B)</u>
152. <u>and moving on to something else.(A/B)</u>
153. <u>I think the idea is better(B)</u>
154. <u>when it's mind and refined, really thought about.(A)</u>

155. How I built a design
156. <u>is very exciting to me(B)</u>
157. <u>When I was younger,(A)</u>
158. <u>I once to be an architect.(A)</u>
159. <u>And I think(B/C)</u>
160. <u>that there are parts of that(C),</u>
161. <u>designer that still exists in my creative soul.(A)</u>

162. Also I need to think
163. that I approach design the way in architect,
164. would approach designing a building or,
165. really thinking about many of the components
166. and bring them together.

167. When I create a coat , a dress,(A)
168. I love to turn it inside out automatically.(B/A)
169. And make sure that the way
170. it looks on the inside reflects
171. the way it supposes to fit the look on the outside.

172. Everytime I finish the collection in itself,(A)
173. it's a clarge of so many different ideas.(A)
174. I never feel like the same collection from that season(B/A)
175. that I start out to do.(A)
176. It needs the function,
177. needs to protect you,
178. make you look good, last, be very well thought out.
179. I think
180. this is the characteristic of my approach(A) to design
181. and what I design.

那麼設計的過程是一個非常有意思的過程，因爲你自己在家裡就可以構思設想，你可以這一季的時候開始設計這一季新系列的理念，我覺得我喜歡去把很多不同的東西放在一起，比如說像黑色和白色的對比，在非常快節奏的城市裡生活，形成一種明顯的對比，比如說在叢林，看拍到的這樣子的森林的照片，還有沙灘節奏的拍擊，那種節奏。設計的過程其實永遠都不可能一樣，我非常喜歡我的工作，它的特點就是不停的變化，有很多新的元素，材質，可以是你聽到的一些美妙的音樂，也可以說我站在桌子旁邊跟很多人討論，我們可以在桌子上選擇不同的布料，我非常熱衷於去發現對於材質的裁剪，不同的想法，和每一季不同的選擇，包括我自己選擇在下一季做什麼樣的做法和設計。仔細的思考，如何來設計一個新的衣服，我遇到一個建築師，那麼設計的那種靈感和感覺很重要，我經常把建築和衣服設計來做一些對比，比如說把很多元素放在一起，當我來進行創作，設計衣服的不同風格，我注意到，內部看起來的風格其實很影響外部的感覺，我完成了一個集體展覽，我從來不覺得它是同樣的一種展覽，在那一季來講，它需要去發揮它不同的功能，而且讓你看起來非常的漂亮，我覺得那就是我設計的一種理念。

Bibliography

Altman, J. (1994) 'Error Analysis in the Teaching of Simultaneous Interpretation: A Pilot Study', in S. Lambert and B. Moser-Mercer (eds.) *Bridging the Gap—Empirical Research in Simultaneous Interpretation.* Amsterdam and Philadelphia: John Benjamins, 25-38.

Anderson, L. (1979) *Simultaneous Interpretation: Contextual and Translation Aspects*. Concordia University, Montreal.   [Unpublished M.A Thesis]

Austin, J. (1962) *How To Do Things With Words*. Oxford: Oxford University Press.

Babcock, B.A. (1980) 'Reflexivity: definitions and discriminations'. *Semiotica* 30 (1/2): 1-14.

Baker, M. (1992) *In Other Words: A Coursebook on Translation*. London: Routledge.

Barik, H. C. (1971) 'A Description of Various Types of Omissions, Additions and Errors of Translation Encountered in Simultaneous Interpretation', in S. Lambert and B. Moser-Mercer (eds.) *Bridging the Gap—Empirical Research in Simultaneous Interpretation.* Amsterdam and Philadelphia: John Benjamins, 121-137.

Barik, H. C. (1972) 'Interpreters Talk a Lot, Among Other Things'. *Babel* 18(1): 3-9.

Barik, H. C. (1976) 'Types of Translation Departures and Other Linguistic Events Occurring in Simultaneous Interpretation'. *ITL Review of Applied Linguistics* (33): 45-58.

Barik, H. C. (1994) 'A Description of Various Types of Omissions, Additions and Errors of Translation Encountered in Simultaneous Interpretation', in S. Lambert and B. Moser-Mercer (eds.) *Bridging the Gap 一 Empirical Research in Simultaneous Interpretation.* Amsterdam and Philadelphia: John Benjamins, 121-137.

Bazell, C., Catford, J., Halliday, M.A.K., and Robins, R. H. (1966) (eds.) *In Memory of J.R. Firth.* London: Longman.

Berreman, G. D. (1969) *Behind Many Masks.* Ithaca, New York: Cornell University Press.

Bhaskar, R. (1989) *The Possibility of Naturalism: A Philosophical Critique of the Contemporary Human Sciences* (2nd edn)*.* New York: Harvester Wheatsheaf.

Catford, J. (1965/2000) *A Linguistic Theory of Translation: an Essay on Applied Linguistics.* London: Oxford University Press (1965). See also extract ('Translation shifts') in L. Venuti (2000) (ed.) *The Translation Studies Reader.* London and New York: Routledge, 141-147.

Chesterman, A.(1997) *Memes of Translation: The Spread of Ideas in Translation Theory.* Amsterdam and Philadelphia: John Benjamins.

Chang, C. and Schallert, D. L. (2007) 'The impact of Directionality on Chinese/English Simultaneous Interpreting'. *Interpreting* 9(2): 137-176.

Cokely, D. (1985) *Towards a Sociolinguistic Model of the Interpreting Process: Focus on ASL and English.* Georgetown University, Washington, D.C. [Unpublished Ph.D Dissertation].

Cokely, D. (1992a) 'Effects of Lag Time on Interpreter Errors'. in D. Cokely (ed.) *Sign Language Interpreters and Interpreting.* Burtonsville, MD: Linstok Press, 39-69.

Cokely, D. (1992b) *Interpretation: A Sociolinguistic Model.* Burtonsville, MD: Linstok Press.

Davies, A. (1999) *Reflexive Ethnography: a Guide to Research Selves and Others.* London: Routledge.

Enkvist, N. E. (1973) 'Should we Count Errors or Measure Success?' in J. Svartik (ed.) *Errata: Papers in Error Analysis.* Lund: CEK Gleerup, 16–23.

Fasold, R. (1990) *The Sociolinguistics of Language.* Oxford: Basil Blackwell, Inc.

Fischer, M. D. (1994) *Applications in Computing for Social Anthropologists.* London: Routledge.

Fish, S. E. (1981) 'What is Stylistics and Why are They Saying Such Terrible Things About it?' in D. C. Freeman (ed.) *Essays in Modern Stylistics.* London and New York: Methuen, 53–78.

Fortson, B. W. (2004) *Indo-European Language and Culture*. Oxford: Blackwell Publishing.

Gerver, D. (1971) 'The Effects of Source Language Presentation Rate on the Performance of Simultaneous Conference Interpreters', in E. Foulke (ed.) *Proceedings of the 2nd Louisville Conference on Rate and/or Frequency Controlled Speech*. Kentucky: University of Louisville, 162-184.

Gerver, D. (1974) 'The Effects of Noise on the Performance of Simultaneous Interpreters: Accuracy of Performance'. *Acta Psychologica* 38(3): 159-167.

Gile, D. (1995) *Basic Concepts Models for I/T Training*. Amsterdam and Philadelphia: John Benjamins.

Gile, D. (1997) 'Conference Interpreting as a Cognitive Management Problem', in J. E. Danks, G. M. Shreve, S. B. Fountain, M. K. McBeath (eds.) *Cognitive Processes in Translation and Interpreting.* New York: Sage Publications, 196-214.

Gile, D. (1998) 'Experimental Research vs Observational Research'. *Target* 10

(1): 69-96.

Gile, D. (1999) 'Testing the Effort Models and Tightrope Hypothesis in Simultaneous Interpreting—A Contribution'. *Hermes* (23): 153-172.

Goldman-Eisler, F. (1972a) 'Pauses, Clauses, Sentences'. *Language and Speech* (15): 103-113.

Goldman-Eisler, F. (1972b) 'Segmentation of Input in Simultaneous Translation'. *Journal of Psycholinguistic Research* (1-2): 127-140.

Goldman-Eisler, F. (1973) *Psycholinguistics: Experiments in Spontaneous Speech.* London: Academic Press Inc.

Gold, R. L. (1958) 'Roles in Sociological Field Observations'. *Social Forces* (36): 217-223.

Grice, H. (1969) 'Utterer's Meaning and Intentions'. *The Philosophical Review* (78): 147-177.

Grice, H. (1975) 'Logic and Conversation', in P. Cole and J. Morgan (eds.) *Syntax and Semantics* (3): 41-58

Guo, Qingguang. (1999) *Chuanboxue jiaocheng* [Textbook of Communication]. Beijing: Zhongguo renmindaxue chubenshe.

Halliday, M. A. K. (1975) *Learning how to Mean.* London: Arnold.

Halliday, M. A. K. (1978) *Language as Social Semiotic: The Social Interpretation of Language and Meaning.* London: Arnold.

Halliday, M. A. K. (1994) *An Introduction to Functional Grammar* (2nd edn). London: Arnold.

Halliday, M. A. K. and Matthiessen, C. M. I. M. (2004) *An Introduction to Functional Grammar* (3rd edn). London: Arnold.

Halliday, M. A. K. and Greaves, W. S. (2008) *Intonation in the Grammar of*

English. London: Equinox.

Hatim, B. and Mason, I. (1997) *The Translator as Communicator*. London: Routledge.

Holmes, J. (1988) 'The Name and Nature of Translation Studies', in L. Venuti (2000) (ed.) *The Translation Studies Reader*. London and New York: Routledge, 172-185.

Horowitz, I. L. (ed.) (1967) *The Rise and Fall of Project Camelot: Studies in the Relationship between Social and Practical Politics.* Cambridge: MIT Press.

House, J. (1997) *Translation Quality Assessment: A Model Revisited.* Tübingen: Narr.

Hymes, D. (ed.) (1969) *Reinventing Anthropology.* New York: Random House.

Ivanova, A. (2000) 'The Use of Retrospection in Research on Simultaneous Interpreting', in Tirkkonen-Condit, Sonja and R. Jaaskelainen (eds.) *Tapping and Mapping the Processes of Translation and Interpreting*. Amsterdam and Philadelphia: John Benjamins, 27-52.

Jakobson, R. (1960) 'Closing Statement: Linguistics and Poetics', in A. Thomas (ed.) *Style in Language*. Cambridge Massachusetts: MIT Press, 350-377.

Jones, R. (1998) *Conference Interpreting Explained.* Manchester: St. Jerome Publishing.

Kim, M. (2007) 'Using Systemic Functional Text Analysis for Translator Education: An Illustration with a Focus on the Textual Meaning'. *Interpreter and Translator Trainer* (1): 223-246.

Kim, M. (2009) 'Meaning-oriented Assessment of Translations: SFL and Its Application to Formative Assessment', in C. Angelelli and H. Jacobson (eds.) *Testing and Assessment in Translation and Interpreting.* Amsterdam and Philadelphia: John

Benjamins, 122-157.

Klapper, J. T. (1960) *The Effects of Mass Communication.* New York: Free Press.

Kopczynski, A. (1980) *Conference Interpreting: Some Linguistic and Communicative Problems.* Poznan: Adam Mickiewicz Press.

Kopczynski, A. (1994) 'Quality in Conference Interpreting: Some Pragmatic Problems', in S. Lambert and B. Moser-Mercer (eds.) *Bridging the Gap. Empirical Research in Simultaneous Interpretation.* Amsterdam and Philadelphia: John Benjamins, 87-99.

Li, Bin. (1993) *Chuanboxue yinlun* [Introduction of Communication]. Beijing: Xinhua chubenshe.

Littlejohn, S. W. (1989) *Theories of Human Communication.* Belmont, CA: Wadsworth Publishing Company.

Martin, J. R. (2009) 'Realisation, Instantiation and Individuation: Some Thoughts on Identity in Youth Justice Conferencing'. *Documentacao de Estudos em Linguistica Teorica e Aplicada* (25) (Especial): 549-583.

Matthiessen, C. M. I. M. (1993) 'Register in the Round: Diversity in a Unified Theory of Register Analysis', in M. Ghadessy (ed.) *Register Analysis: Theory and Practice.* London, 221-292.

McQuail, D. (2003) *Mass Communication Theory* (4th edn). New York: Sage Publications.

Metzger, M., Collins, S., Dively, V., and Shaw, R (2003) (eds.) *From Topic Boundaries to Omission: New Research on Interpretation.* Washington, D.C.: Gallaudet University Press.

Moser-Mercer, B., Kunzli, A., and Korac, M. (1998) 'Prolonged Turns in Interpreting: Effects on Quality, Physiological and Psychological Stress (Pilot study)'.

Interpreting 3 (1): 47-64.

Moser-Mercer, B. (1998) (ed.) *Bridging the Gap, Empirical Research in Simultaneous Interpretation.* Amsterdam and Philadelphia: John Benjamins.

Munday, J. (2001) *Introducing Translation Studies: Theories and Applications.* London: Routledge.

Napier, J. (2003) 'A Sociolinguistic Analysis of the Occurrence and Types of Omissions Produced by Australian Sign Language-English Interpreters', in M. Metzger (ed.) *From Topic Boundaries to Omission: New Research on Interpretation.* Washington, D.C.: Gallaudet University Press, 99-153.

Napier, J. (2004) 'Interpreting Omissions: A New Perspective'. *Interpreting* 6 (2): 117-142.

Nord, C. (1997) *Translating as a Purposeful Activity*. Manchester: St. Jerome Publishing.

Pio, S. (2004) *The Relation Between ST Delivery Rate and Quality in Simultaneous Interpretation.* Retrieved (March 1st, 2011) from University of Trieste, SSLMIT, on the world wide web: http://www.openstarts.units.it/dspace/bitstream/100 77/2475/1/04.pdf

Pöchhacker, F. (1992) 'The Role of Theory in Simultaneous Interpreting', in C. Dollerup and A. Loddeggaard (eds.) *Teaching Translation and Interpreting: Training, Talent and Experience.* Amsterdam and Philadelphia: John Benjamins, 195-204.

Pöchhacker, F. (2004) *Introducing Interpreting Studies.* London: Routledge.

Pym, A. (2008) 'On Omission in Simultaneous Interpreting: Risk Analysis of a Hidden Effort', in G. Hansen, A. Chesterman and H. Gerzymisch-Arbogast (eds.) *Efforts and Models in Interpreting and Translation Research 一 A Tribute to Daniel Gile.* Amsterdam and Philadelphia: John Benjamins, 83–105.

Pym, A. (2010) *Exploring Translation Theories.* London and New York: Routledge.

Rabinow, P. (1977) *Reflections on Fieldwork in Morocco.* Berkeley: University of California Press.

Rappaport, R. A. (1980) 'Concluding comments on ritual and reflexivity', *Semiotica* 30 (1-2): 181-93.

Russell, D. (2000) 'If You'll Pause a Moment, I'll interpret that: Courtroom Interpreting'. *Paper presented to the 13th National Convention of Conference of Interpreter Trainers*. Portland.

Salemink, O. (1991) 'Mois and Maquis: The Invention and Appropriation of Vietnam's Montagnards from Sabatier to the CIA', in G.W. Jr Stocking (ed.) *Colonial Situations: Essays on the Contextualisation of Ethnographic Knowledge*. Madison: University of Wisconsin Press, 243-268.

Schiffrin, D., Tannen, D. and Ehernberger-Hamilton, H. (2003) (eds.) *The Handbook of Discourse Analysis.* Oxford: Blackwell.

Searle, J. (1976) 'A Classification of Illocutionary Acts'. *Language in Society* 5(1): 1-23.

Setton, R. (1999) *Simultaneous Interpretation: A Cognitive-pragmatic Analysis*. Amsterdam and Philadelphia: John Benjamins.

Shlesinger, M. (1989) 'Extending the Theory of Translation to Interpretation: Norms as a Case in Point'. *Target* 1(1): 111-116.

Sunnari, M. (1995) 'Processing Strategies in Simultaneous Interpreting: "Saying it all" versus synthesis', in J. Tommola (ed.) *Topics in Interpreting*. Turku: University of Turku, Centre for Translation and Interpreting, 109-119.

Thompson, G. (2004) *Introducing Functional Grammar* (2nd edn). London:

Arnold.

Turner, V. (1981) 'Social Dramas and Stories About Them', in W. J. T. Mitchell (ed.) *On Narrative.* Chicago: University of Chicago Press, 137-164.

Toury, G. (1995) *Descriptive Translation Studies and Beyond*. Amsterdam and Philadelphia: John Benjamins.

Venuti, L. (ed.) (2000) *The Translation Studies Reader*. London and New York: Routledge.

Vermeer, H. (1989) 'Skopos and Commission in Translational Action', in L.Venuti (ed.) *The Translation Studies Reader* (2nd edn). London and New York: Routledge: 227-237.

Wadensjö, C. (1998) *Interpreting as Interaction*. London: Longman.

Wang, D. (1991) *An Introduction to Sociolinguistics.* Beijing: Beijing Language and Culture University Press.

Woolgar, S. and Ashmore, M. (1988) 'The Next Step: an Introduction to the Reflexive Project', in S. Woolgar (ed.) *Knowledge and Reflexivity.* London: Sage Publications, 1-11.

Zhang, Lin. (2002) *A Study on Omission in Simultaneous Interpreting*. Guangdong University of Foreign Studies.　[Unpublished M.A thesis]

Zhang, Weiwei. (1999) *Yinghan tongsheng fanyi* [Simultaneous Interpreting between English and Chinese]. Beijing: Zhongguo duiwai fanyi chuben youxian gongsi.

Zhong, Shukong. (1999) *A Practical Handbook of Interpretation*. Beijing: Zhongguo duiwai fanyi chuban youxian gongsi.

Zillmann, D. and Bryant, J., (eds.) (1985) *Selective Exposure to Communication.* Hillsdale, New Jersey: Lawrence Erlbaum Associates, 533-567.