

A Parallel Corpus-Based Study of Emotion Words in *Hong Lou Meng* and Their Translations

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Abstract

Emotional linguistics is a newly developed area in linguistic studies. However, up till now, inadequate attention has been paid to the contrastive study of emotion words in *Hong Lou Meng* and its English versions. This study attempts to compare and contrast the negative emotion words and their English translations in Chinese-English parallel corpus of *Hong Lou Meng* based on affect system in Appraisal Theory. Through quantitative and qualitative analyses of these emotion words, it is found that in terms of realization mode of emotion words, the Chinese *Hong Lou Meng* texts highlight affect as process while the English versions of *Hong Lou Meng* highlight affect as quality. In addition, the characteristics of transmission modes of Chinese and English emotion words are also revealed. The differentiation between Chinese and English emotion words will ensure the correct translation and introduction of traditional Chinese emotion culture to the western world.

Key words: Emotion words; *Hong Lou Meng*; Affect System; Realization; Transmission

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INTRODUCTION

“Hong Lou Meng or A Dream of Red Mansions, with numerous characters and complicated plots, has been widely acknowledged as one of the world’s masterpieces” (Zhou, 2002, p.258). As “a classic of portraying characters” (Hu, 1992, p.311), *Hong Lou Meng* (hereinafter referred to as *HLM*) has several hundred characters from every social class. The exquisite depictions Cao Xueqin used make every character stand vividly on the paper. “*HLM* mainly discusses emotion. Particularly a great number of emotion words faithful and vividly portray the inner emotion world of the characters” (Cao, 2007, p.203). In addition, various English versions of *HLM* exert a profound influence on literature and translation studies. Profound national culture, hiding in the connotation of emotions, can be seen everywhere in Chinese classics. Therefore, “the translation of emotional culture is one of the keys to the translation of Chinese classics, the importance and significance of which has been highly valued nowadays” (Pan, 2011, p. iii).

Based on affect system in Appraisal Theory, this study sets out to compare and contrast the negative emotion words and their English translations in the first ten chapters of Chinese-English parallel corpus of *HLM* from the perspectives of realization modes and transmission modes.

1. AN OVERVIEW OF THE STUDY OF EMOTION WORDS IN *HLM*

At present, there has been relatively less research focusing on emotion words in *HLM*. Cao (2007a) distinguishes two patterns of emotion words in *HLM*: narrative and expressive emotion word. And the functions of emotion words in *HLM* are further investigated (Cao, 2007b; Cao, 2008). Li & Wang (2008) conducts a research on emotional change of disyllabic words in *HLM*. Pan

(2011) analyses the traditional Chinese emotions based on traditional Chinese short stories together with their cognitive and national cultural motives, and puts forward a series of Chinese emotional appreciation strategies. Liu (2011) discusses the affective psychological words, an important pattern of psychological words in *HLM*, and it is found that the number of emotional words in *HLM* increases tremendously, compared with the psychological words in previous period. Emotional linguistics is an area which is worthy of researching (Liu, 2007). However, inadequate attention is paid to the contrastive study of emotion words in *HLM* and its English versions.

2. THEORETICAL FRAMEWORK

Appraisal Theory, a new development of Systemic Functional Linguistics, is an enhancement and advancement of the research on interpersonal meaning. "Appraisal is concerned with evaluation: the kinds of attitudes that are negotiated in a text, the strength of the feelings involved and the ways in which values are sourced and readers aligned" (Martin & Rose, 2003, p.22). Appraisal Theory is composed of Attitude, Engagement and Graduation. Attitude enjoys a central position in the framework of Appraisal, "attitude is concerned with our feelings, including emotional reactions, judgment of behavior and evaluation of things" (Martin & White, 2005, p.35). Attitude system contains three subsystems, namely, Affect, Judgment and Appreciation. They respectively correspond to what are traditionally known as emotion, ethics and aesthetic (ibid, p.42). Emotion is arguably at the heart of these regions since it is the expressive resource we are born with (Painter, 1998).

The definition of "情感" (qínggǎn, emotion) in Contemporary Chinese Dictionary is as follows: positive or negative psychological reaction to external stimuli, such as joy, anger, sadness, fear, love, hate, etc. According to affect system in Appraisal Theory, the subsystems of affect system in language include: un/happiness, in/security, dis/satisfaction and dis/inclination. "The un/happiness variable covers emotions concerned with 'affairs of the heart'—sadness, hate, happiness and love. It involves the moods of feeling happy or sad, and the possibility of directing these feelings at a Trigger by liking or disliking it" (Martin & White, 2005, p.49). Therefore, in this study affect system in Appraisal Theory could be employed to compare and contrast the negative emotion words and their English translations in *HLM* and its various English versions.

As a kind of semantic resource in language, Affect is realized through a range of grammatical structures. According to affect system in Appraisal Theory, affect can be realized by means of "affect as quality" (for example, a sad captain, the captain was sad), "affect as process" (for example, his departure upset him, the captain wept), and "affect as comment" (for example, sadly he had to go

(Martin & White, 2005, p.46). "Affect as quality", "affect as process" and "affect as comment" are the terms used in Martin's Appraisal Theory. In addition, the realization of affect also comprises nominalization which refers to the nominalized realization of qualities (for example, "sadness", "sorrow") and processes (for example, "grief", "constriction in his throat") (ibid.). By this device, processes (congruently worded as verbs) and properties (congruently worded as adjectives) are reworded metaphorically as nouns (Halliday & Matthiessen, 2008, p.656).

According to Zhang & Zhang's (2001) classification, the Chinese emotion words are further divided into 3 categories in this study, namely, positive emotion words, neutral emotion words and negative emotion words. "喜" (xǐ, happy), "乐" (lè, joy), "爱" (ài, love), "安心" (ānxīn, ease), these four categories of positive emotion words express happy and positive connotations; "愁" (chóu, worry), "悲" (bēi, sad), "烦" (fán, tired), "怒" (nù, angry), "恨" (hèn, hate), "悔" (huǐ, regret), these six categories of negative emotion words express unhappy and negative connotations; the other categories of neutral emotion words are the intermediate ground between positive and negative emotion words, and they express the neutral connotations, such as "敬" (jìng, respect), "傲" (ào, proud), "信" (xìn, trust).

3. METHODOLOGY

HLM is a classical tragic novel in Chinese literary history. The negative emotion words thoroughly run through the whole novel, depicting not only the tragedy of various characters, but also the tragedy of the society. Therefore, this study takes the negative emotion words in *HLM* as research objects. And this study sets out to compare and contrast the negative emotion words and its English translations in the first ten chapters of Chinese-English parallel corpus of *HLM*. The corpus consists of the 120-chapter Chinese texts and its three representative English versions. The three best-known English versions chosen are *The Story of the Stone* (1973-86) by David Hawkes and John Minford (to be abbreviated as Hawkes hereafter), *Hong Lou Meng* (1892-93) by Bencraft Joly (to be abbreviated as Joly hereafter) and *A Dream of Red Mansions* (2003) by Yang Xianyi and Gladys Yang (to be abbreviated as the Yangs hereafter).

This study firstly selects Chinese negative emotion words in the first ten chapters of Chinese-English parallel corpus of *HLM*, and then retrieves their corresponding English concordance translation lines by using the Paraconc tool.

Secondly, the retrieved Chinese and English negative emotion words are annotated manually with emotional attributes. Based on affect system in Appraisal Theory, the emotional attributes include affect as quality (including epithet, attribute and circumstance), affect as process

(including affective mental process, affective behavioral process and affective relational process), affective as comment (including modal adjunct), and nominalization of qualities and processes. And then the alignment and annotation of these words on the sentence level are achieved.

Thirdly, this study conducts the quantitative and qualitative analyses of these emotion words. The realization and transmission modes of these emotion words will be discussed.

4. DISCUSSION OF EMOTION WORDS IN *HLM* AND THEIR ENGLISH TRANSLATIONS

4.1 General Characteristics of Emotion Words in *HLM* and its English Versions

Through the quantitative analysis of Chinese and English negative emotion words in the first ten chapters of *HLM*, the distributions of these words are obtained (see Table 1).

Table 1
Quantitative Results of Chinese and English Negative Emotion Words Used in the First Ten Chapters of *HLM* and Its Three English Versions

Emotion Attribute	<i>HLM</i>	Hawkes	Joly	The Yangs
Affect as quality	11 (12%)	24 (38%)	30 (49%)	23 (43%)
Affect as process	70 (75%)	16 (25%)	9 (15%)	21 (39%)
Affect as comment	0	4 (6%)	0	3 (5%)
Nominalization	12 (13%)	19 (31%)	22 (36%)	7 (13%)
Total	93	63	61	54

As presented in Table 1, the great difference between the Chinese and English negative emotion words is as follows:

Affect as process (75%) is the most frequently used in *HLM*, followed by nominalization (13%) and affect as quality (12%). But the frequency of affect as comment in *HLM* is zero. The quantitative result reveals that affect as process is the major pattern of expressing negative emotion in *HLM*.

In English versions of *HLM*, the major pattern of expressing negative emotion is affect as quality. The frequency of affect as quality in each one of the three English versions is the highest. The frequencies of nominalizations and affects as process vary slightly with different English version of *HLM*.

“Affect as comment” refers to adverbial modifier expressing characters’ emotion (Martin & White, 2005, p.46). Little frequency of affect as comment is found in both *HLM* and its various English versions.

4.2 Realization and Transmission of Emotion Resources in *HLM* and its English Versions

Affect, as a kind of semantic resource in language, can be realized through a range of grammatical structure. Through the analysis of realization of emotion resources in *HLM* and its English versions, this study attempts to

reveal how emotion words convey characters’ complex emotions in source Chinese *HLM*, and to compare and contrast the gains and losses of transmitting the emotions of the source texts in different English versions of *HLM*.

4.2.1 Realization of Affect as process in *HLM* and its English Versions

“Affect as process” is defined as the emotion or feeling which is realized as a kind of ongoing mental process or as a surge of emotional behaviors (Martin & White, 2005, p.46). It includes affective mental process and affective behavioral process. In *HLM* expressive emotion word refers to “author’s objective depiction of characters’ verbal behavior without the inference and evaluation of characters’ motivation hidden in emotion words” (Cao, 2007a, p.222), while narrative emotion word refers to “comments on characters’ motivation with the involvement of author’s personal willingness” (ibid.). The distributions of frequencies of process emotion words are as follows (see Table 2). The number in bracket refers to the frequency of instances of emotion words.

According to the quantitative results in Table 1, the major pattern of negative emotion word is affect as process in *HLM*, while in English versions of *HLM* translators use a small number of affect as process in each English version. Cao (2007a, p.205) conducts a research on emotion words in *HLM*, and it is found that abundant narrative and expressive emotion words rank first in terms of quantity, and account for a large proportion of emotion words in *HLM*. In addition, Cao (2007b, p.62) claims that these emotion words are functioned as predicate. Many Chinese scholars have claimed that in Chinese, besides verbs, adjectives and nouns could also be functioned as predicate (Lü, 1992). According to affect system in Appraisal Theory, expressive and narrative emotion word respectively equivalent to affective behavioral process and affective metal process. These processes are worded as verbs and adjectives. Therefore, affect as process is the major pattern of negative emotion words in *HLM*.

There exists “THE MIND IS BODY” conceptual metaphor in both Chinese and English (Li, 2005, p.45). The negative emotion word “伤心” (shāngxīn, sad) is this kind of conceptual metaphor in which “心” (xīn, heart) is concrete object and container for fury and anger. The organ of human body “心” has a close ties with emotion world of human being. In *HLM*, there are a large number of conceptual metaphors expressing the negative emotion, such as “伤心” (shāngxīn, sad), “悬心” (xuánxīn, worry), “烦心” (fánxīn, annoying), “心焦” (xīnjiāo, anxiety), etc. While in English versions of *HLM*, there are little usage of conceptual metaphors because of avoiding repetition of “Emoter” of the conceptual metaphor and emphasizing lexical diversity in English (Martin & White, 2005, p.46). In Chinese traditional culture, the organs of human bodies have specific functions, connoting the corresponding emotion culture. They represent the Chinese classic

philosophy of harmony between heaven and human. As the center of emotion categories, “心” is the most basic category in Chinese classic philosophy.

As illustrated in Table 2, the lexical diversity in Chinese *HLM* reflects in the application of various word formations, such as co-ordinated compounds “悲辛” (bēixīn, grief), “伤感” (shānggǎn, sentiment), “忧虑” (yōulǜ, anxiety), subject-predicate compounds “心焦”, verb-complement compounds “伤心”, “悬心”, “动气” (dòngqì, angry) and modifying compounds “大哭” (dàkū, cry), “大怒” (dànu, angry). The patterns of word formation of emotional metaphors are mainly verb-complement compounds and subject-predicate

compounds. For example in chapter ten of *HLM*, Mrs. Lin had come there to complain about insult which her brother Jin Rong had received from the hands of Qin Zhong. Madam You told her Mrs. Qin was ill and said: “婶子, 你说我心焦不心焦! 况且如今又没有好大夫, 我想到他这病上, 我心里倒像针扎似的” (Cao & Gao, 2000, p.108). The negative emotion metaphors “心焦” and “心里倒像针扎似的” depict vividly Madam You’s worry about Mrs. Qin’s illness. “心” in each metaphor is the “Emoter” experiencing the negative emotion. Without translation of “Emoter”, Hawkes’ version and the Yangs’ version are so feeble that Madam You’s worry is weakened greatly.

Table 2
Instances and Numbers of Affect as Process in the First Ten Chapters of *HLM* and Its Three English Versions

Affect as process	HLM	Hawkes	Joly	The Yangs
Affective mental process	伤心(7), shāngxīn 伤感(5), shānggǎn 忧愁(2), yōuchóu 悲号, bēiháo 惭愧, cánkui 悔恨, huìhèn 不耐烦, búnàifán 愁, chóu 自悔, zìhuǐ 悲伤, bēishāng 悲辛, bēixīn 纳闷, nàmèn 顾虑, gùlǜ 烦, fán 恨, hèn 不安, bùān 发闷, fāmèn 烦心, fánxīn 心焦, xīnjīāo 悬心, xuánxīn	upset(2), worry(2) affect, affect, grieve, brood, bother	distress(2), affect, deplore, lament, resent, mope	upset(2), move, repine, bleed, lament, brood over, dismay, annoy
	(total: 32)	(total: 8)	(total: 7)	(total: 9)
	骂(5), mà 生气(3), shēngqì 哭(2), kū 叹息(2), tànxi 大哭(2), dàkū 大怒(2), dànu 急忿怒痛, jífènyuàntòng 抱怨, bàoyuàn 洒泪, sǎlèi 涕泣, tìqì 呜咽, wūyè 拭泪, shìlèi 淌眼抹泪, tāngyǎnmòlèi 自叹, zìtàn 垂泪, chuílèi 感叹, gǎntàn 泣涕, qìtī 嗟呀, jiēya 赌气, dǔqì 动气, dòngqì 忍气吞声, rěngqìtūnshēng 泣 qì	啼哭, tíkū 怨, yuàn 骂(5), weep, sigh, swear, curse,	cry(4), cry, sigh	cry(2), sigh(2), weep, grumble, blame, curse, swear
(total: 39)	(total: 8)	(total: 2)	(total: 9)	
Total	71	16	9	21

The difference between Chinese and English affect as process in depicting characters’ negative emotions is illustrated in the following example.

HLM: 不免贾母又伤感起来, 因说: “我这些儿女, 所疼者独有你母, 今日一旦先舍我

bù miǎn jiǎ mǔ yòu shāng gǎn qǐ lái yīn shuō wǒ zhè xiē ér nǚ suǒ téng zhè dú yǒu nǐ mǔ jīn rì yí dàn xiān shě wǒ
 去, 连面也不能一见。今见了你, 我怎不伤心! ”

说着, 搂了黛玉在怀, 又呜咽起来。(Cao &

qù lián miàn yě bù néng yī jiàn jīn jiàn le nǐ wǒ zěn bù shāng xīn shuō zhe lǒu le dài yù zài huái yòu wū yè qǐ lái

Gao, 2000, p.27)

Hawkes: This conversation had the foreseeable effect of upsetting the old lady all over again. She said, “Of all my girls your mother was the one I loved the best, and now she’s been the first to go, and without my even being able to see her again before the end. I can’t help being upset!” And holding fast to Dai-yu’s hand, she once more burst into tears. (Hawkes, 1973, p.89-90)

Joly: And dowager lady Chia was naturally again in

great anguish. she remarked, “Of all my daughters, your mother was the one I loved best, and now in a twinkling, she has passed away, before me too, and I’ve not been able to see her face. How can this not make my heart sore-stricken?” And as she gave vent to these feelings, she took Tai-yu’s hand in hers, and again gave way to sobs. (Joly, 1892, p.41)

The Yangs: Inevitably, the Lady Dowager was most painfully affected. She told Daiyu. “Of all my children I loved your mother best, Now she has gone before me, and I did not even have one last glimpse of her face. The sight of you makes me feel my heart will break!” Again she took Daiyu in her arms and wept. (The Yangs, 2003, p.49)

In this example, Grandmother Jia sorrowfully greets Lin Daiyu for the first time. The expressive emotion word “呜咽” (wūyè, sob) is the objective presentation of Grandmother Jia’s sadness behavior, and the evaluation of Grandmother Jia’s motivation hidden in emotion word “呜咽” is inferred by the readers, not the author. While the narrative emotion word “伤感” and “伤心” not only

directly depict her sadness about the death of Daiyu's mother, but also indirectly imply her great distress about Daiyu's miserable and lonely life. Author's comment on Grandmother Jia's motivation is involved in the two narrative emotion words.

In English versions, translators use various collocations to portray Grandmother Jia's emotion feeling. Hawkes uses "have/be + attribute adjectives" collocation to describe emotional upset. Joly and the Yangs employ affective relational process in presenting her sore-stricken heart. In addition, nominalization emotion word "anguish" and modal adjunct "painfully"

are also used. Therefore, there are various collocations for expressing negative emotions. This study attributes this phenomenon to lack of emotion words functioned as "predicate" in English.

4.2.2 Realization and Transmission of Affect as quality in *HLM* and its English Versions

"Affect as quality" refers to emotion resources describing participant, his or her attribute and manner of process (Martin & White, 2005, p.46). It includes epithet, attribute and circumstance. The distribution of frequency of affect as quality in first ten chapters of *HLM* is obtained (see Table 3).

Table 3
Instances and Numbers of Affect as Quality in the First Ten Chapters of *HLM* and Its Three English Versions

Affect as quality	HLM	Hawkes	Joly	The Yangs
Epithet	忧愁, 怨, 抑郁, yōuchóu yuàn yiyù 悒郁不忿, yiyùbùfèn 恼的是, 气的是 nǎodeshi qideshi	tearful	sorrowful, abusive, angry, awful, worried	wretched, bitter
	(total: 6)	(total: 1)	(total: 5)	(total: 2)
Attribute	闷闷的, mènmènde 又是恼, yòushinǎo 又是气 yòushiqi	upset(9), worried(3), angry(3), sad, despondent, downcast, get tired of, offended, uncomfortable, gloomy	wounded(4), affected(3), incensed(3), exercised(2), distressed, mortified, sore-stricken, despondent, be tired of, exasperated, angry, uneasy, vexed	upset(6), angry(2), incensed, mortified, enraged, affected, amazed, get tired of heavy, cross, unhappy, worried
	(total: 3)	(total: 22)	(total: 21)	(total: 18)
	闷死, mènsǐ 焦得 jiāodé	with cries	how doubly lonely, in a flood of tears, with the traces of tears, in a moping mood	most dreadful, in a flood of tears, with tears
	(total:2)	(total: 1)	(total: 4)	(total: 3)
Total	11	24	30	23

According to the quantitative results in Table 1, the major pattern of negative emotion word in English versions of *HLM* is affect as quality. As illustrated in Table 3, the frequency of quality emotion words in each English version is higher than that in Chinese *HLM*. Through a comparison of Chinese and English, this study indicates that when the same emotion concept is referred to, the English text shows variety in lexical choice, while the Chinese texts feature repetition.

Epithet refers to the adjectives modifying the head word. In Table 3, "忧愁" (yōuchóu, worried), "抑郁" (yiyù, despondent), "悒郁" (yiyù, gloomy) are coordinated compounds consist of two characters with the same emotion meaning. These compounds enrich the connotations and improve the emotion intensity. Take the English translation of "忧愁" as an example, coordinated combination of "worried" and "despondent" is used in Hawkes' version to present the complex emotion. In Joly's version, epithet "sorrowful" is employed to

depict character's emotion. Because of the same pattern of quality emotion word, epithet, used by both source text and target text, Joly's version is faithful to source text. In the Yangs' version, mental process emotion word "worry" weakens the character's emotion intensity.

In English versions, epithets "tearful", "wretched" and "bitter" emphasize characters' sorrowful behavior. For example in chapter five of *HLM*, well liked by all the servants and mistresses of the Jia household, Xue Baochai is also a capable person, helping Lady Wang manage the Rong Guo Mansion, "因此黛玉心中便有些悒郁不忿之意, 宝钗却浑然不觉" (Cao & Gao, 2000, p.48). Epithet "悒郁不忿" (yiyùbùfèn, considerable feelings of resentment) expresses that Daiyu is filled with resentment at Baochai's arrival, implying her feeling of jealousy. In English versions, Hawkes uses the collocation "put out" to portray Daiyu's complex feeling of resentment and jealousy, while "put out" mainly emphasizes the inconvenience caused by somebody, and weakens her

feeling of resentment and ignores her feeling of jealousy. "Resentment" in Joly's version also ignores Daiyu's jealous feeling. In the Yangs' version, collocation "twinges of jealousy" not only vividly portrays Daiyu's feeling of resentment, but, more importantly, conveys the implied feeling of jealousy. Therefore, the Yangs' translation is better than the others because of the translation of implied emotion hidden in the source text.

Attribute refers to the adjective presenting the portrayal of participant. Owing to the abundant attribute emotion words in English, translators could make a comprehensive choice of emotion words based on the context, the relationship between characters and the characters' status, personality, etc. For example, the English emotion words "despondent", "sorrowful", "gloomy", "sad", "worried" and "downcast" are all equivalents to Chinese emotion word "愁" (chóu, worried). On the other hand, there are little Chinese attribute emotion words in *HLM* as presented in Table 3.

The difference between Chinese and English affect as quality in depicting characters' negative emotions is illustrated in the following example.

HLM: 今儿听见有人欺负了她兄弟，又是恼，又是气。恼的是那群混帐狐朋狗友的扯是搬

jīn er tīng jiàn yǒu rén qī fū le tā xiōng dì yòu shì nǎo yòu shì qì nǎo de shì nà qún hún zhàng hú péng gǒu yǒu de chě shì bān

非、调三惑四的那些个；气的是她兄弟不学好，不上心读书，以致如此学里吵闹。(Cao & Gao, *fēi tiáo sān huò sì de nà xiē gè qì de shì tā xiōng dì bù xué hǎo bù shàng xīn dú shū yǐ zhì rú cǐ xué lǐ chǎo nǎo* 2000, p.108)

Hawkes: Well, this morning when she heard that someone had been bullying her brother, it both upset her and at the same time made her angry. She was upset to think that those horrible boys at the school should be able to twist things round and say such terrible things about him, but she was also angry with him, because she said he must have been getting into bad ways and not giving his mind properly to his studies to have got into trouble of this sort in the first place. (Hawkes, 1973, p.220)

Joly: Today, when she heard that someone had insulted her brother, she felt both vexed and angry; vexed that those fox-like, cur-like friends of his had moved right and wrong, and intrigued with this one and deluded that one; angry that her brother had, by not learning anything profitable, and not having his mind set upon study, been the means of bringing about a row at school. (Joly, 1892, p.161)

The Yangs: When she heard today that someone had picked on her brother, it upset her and made her angry. Angry with those dirty dogs who cause trouble and gossip; upset because Qin Zhong does n't study hard or give his mind to his books, and that's how this trouble started. (The Yangs, 2003, p.194)

In this example, Mrs. Jin had come there to complain about insult which her brother Jin Rong had received from the hands of Qin Zhong. But Madam You told her

Mrs. Qin was ill. Attribute emotion words "恼" (nǎo, fury) in "又是恼" and "气" (qì, angry) in "又是气", led by co-ordinated "又是...又是...", describe Mrs. Qin's outraged feeling. And then epithets "恼" in "恼的是" and "气" in "气的是" lead respectively "狐朋狗友" (húpénggǒuyǒu, fox-like and cur-like friends), the object of outraged feeling, and "兄弟" (xiōngdì, brothers), the object of irritated feeling. Hawkes and Joly faithfully and equivalently translate the epithets "恼" and "气" in the same sequence as the one in the original text. While the Yangs overturns the original sequence, thus the epithet and the object of feeling are mis-matched. With regard to lexical choices in English versions, "vex" used in Joly's version conveys stronger feeling of outrage than that of "upset" used in Hawkes and the Yangs' version.

4.2.3 Realization and Transmission of Nominalization in *HLM* and its English Versions

Nominalizations refer to the nominalized realizations of qualities and processes. In the level of lexical grammar, they are nouns reworded metaphorically from verbs and adjectives. While in Chinese *HLM* nominalization forms of emotion words comprise nouns in various compounds and idioms, such as "寻愁觅恨" (xúncóumìhèn, to court melancholy), "觅闲愁" (mìxiánchóu, to court needless misery), "分忧解劳" (fēnyōujiěláoláo, to share the burden and bear the fatigue), "盛气" (shèngqì, fury), "转怒为喜" (zhuǎnnùwéixǐ, to transform indignation into pleasure), etc. Among them, narrative emotion words "寻愁觅恨", "觅闲愁" display the Chinese classical philosophy of fatalism, conveying the understanding of the cultural categories of heaven and fate in Chinese traditional culture. "气" (qì, angry) is an important cultural category in Chinese classic philosophy. The usage of "气" in expressing fury is an integral component of Chinese emotion systems. There are abundant expressions in *HLM*, such as "盛气", "忍气吞声" (rěnrìtūnshēng, to swallow the anger and hold the tongue), "赌气" (dǔqì, get angry), etc. Verb-complement compound "分忧解劳" connotes the cultural category of "concern for the world and life" in Chinese traditional culture. The living philosophy of Confucianism has been reflected in Chinese classic literatures. For example, with the aid of narrative emotion compounds "寻愁觅恨" in the sentence "后人《西江月》二词，批这宝玉极恰，其词曰：无故寻愁觅恨，有时似傻如狂，纵然生得好皮囊，腹内原来草莽" (Cao & Gao, 2000, p.35), the reader can have a better understanding of Baoyu's personality. "愁" (chóu, worried) and "恨" (hèn, hate) are frequently used to portray Baoyu's personality, giving a picture where Baoyu absurdly courts the needless misery and useless grief. In addition, nominalized emotion words in "一时怒从心上起", "盛气" and "转悲为喜" vividly depict how Mrs. Jin's indignation is transformed into pleasure. Then Mrs. Jin's snobbishness is fully revealed.

The frequencies of nominalized emotion words in first ten chapters of English versions of *HLM* are as follows.

Table 4
Instances and Numbers of Nominalizations in the First Ten Chapters of English Versions of *HLM*

Nominalization	Hawkes	Joly	The Yangs
Nominalized realizations of processes	sob(2), resentment, lamentation, obsession, grief, bitterness, anxiety, wrath, disgust, rage, gloom, melancholy, sigh, spleen, anger (total: 16)	anguish(4), vexation(2), sob(2), sorrow, annoyance, indignation, regret, suffering, murmuring, rage, resentment, sigh, grief, displeasure (total: 19)	distress, lamentation, indignation, disgust, sob, sorrow, spleen (total: 7)
Nominalized realizations of qualities	resentment, despondency, adversity, (total: 3)	anxiety, distress, loneliness (total: 3)	(0)
Total	19	22	7

As illustrated in Table 4, in three English versions the nominalized realizations of processes are frequently used, compared with the less usage of the nominalized realizations of qualities. Even in the Yangs' version there is no usage of nominalized realizations of qualities. This phenomenon is attributed to the abundant quality adjectives in English. Consequently the nominalized transformations of these adjectives in English are unnecessary. While the lack of process emotion words in English causes the abundant nominalized transformations of process in translation of Chinese counterparts. The phenomenon is presented in the following example.

HLM: 谁知此石自经煅炼之后，灵性已通，因见众石俱得补天，独自己无材不堪入
shuí zhī cǐ shí zì jīng xiā liàn zhī hòu líng xìng yǐ tōng yīn
jiàn zhòng shí jù dé bǔ tiān dú zì jǐ wú cái bù kān rù
选，遂自怨自叹，日夜悲号惭愧。(Cao & Gao, 2000, p.2)

xuǎn suì zì yuàn zì tàn rì yè bēi háo cán kuì

Hawkes: Now this block of stone, having undergone the melting and moulding of a goddess, possessed magic powers. It could move about at will and could grow or shrink to any size it wanted. Observing that all the other blocks had been used for celestial repairs and that it was the only one to have been rejected as unworthy, it became filled with shame and resentment and passed its days in sorrow and lamentation. (Hawkes, 1973, p.47)

Joly: This stone, strange to say, after having undergone a process of refinement, attained a nature of efficiency, and could, by its innate powers, set itself into motion and was able to expand and to contract. When it became aware that the whole number of blocks had been made use of to repair the heavens, that it alone had been destitute of the necessary properties and had been unfit to attain selection, it forthwith felt within itself vexation and shame, and day and night, it gave way to anguish and sorrow. (Joly, 1892, p.2)

The Yangs: Strange to relate, this block of stone after tempering had acquired spiritual understanding. Because all its fellow blocks had been chosen to mend the sky and it alone rejected, it lamented day and night in distress and shame. (The Yangs, 2003, p.2)

In this example the nominalization emotion words occur only in English texts. In describing the melancholic emotion of the stone, the author uses process emotion words “自怨自叹” (ziyuàn zì tàn, to blame and lament), “悲号” (bēi háo, wail) and “惭愧” (cán kuì, ashamed) in Chinese source texts. Among them, “自怨自叹” and “悲号” express the stone's resentment behavior after the stone possessed the magic powers. And “惭愧” narrates the stone's inner emotion caused by the resentment behavior. These negative emotion words present the Chinese classic philosophy of fatalism. In English versions the process emotions of the source texts are transformed into nominalization forms, such as “lamentation”, “resentment” and “vexation”.

CONCLUSION

This study compares and contrasts the negative emotion words and their English translations in first ten chapters of Chinese-English parallel corpus of *HLM* based on the affect system in Appraisal Theory.

The characteristics of realization modes of Chinese and English negative emotion words are revealed. The Chinese *HLM* texts highlight affect as process while the English versions of *HLM* highlight affect as quality. In *HLM* there are abundant narrative and expressive emotion words which functioned as predicate. According to affect system in Appraisal Theory, expressive and narrative emotion word respectively equivalent to affective behavioral process and affective mental process. These processes are worded as verbs and adjectives. Therefore, affect as process is the major pattern of negative emotion word in *HLM*. On the other hand, in English versions of *HLM*, there are abundant quality emotion words which meet the needs of English lexical diversity. And the lack of emotion words functioned as predicate in English causes the abundant nominalized transformations of processes in translation of Chinese counterpart. Therefore, affect as quality is the major pattern of negative emotion words in English versions of *HLM*.

In addition, the characteristics of transmission modes of Chinese and English emotion words are also revealed.

In Chinese *HLM* profound national culture lies in the connotation of negative emotion words which display the cultural categories of heaven and fate, causality of good and evil, concern for the world and life in Chinese traditional culture. “气” and “心” are important cultural categories of harmony between heaven and human, cultivation for harmony in Chinese classical philosophy. There are various Chinese emotion compounds and emotion conceptual metaphors. These emotion devices not only characterize various characters with distinctive and different personalities, but also convey the implied feeling hidden in emotion words. The oriental tragic spirit is conveyed through the usages of negative emotion words in depicting various characters in *HLM*. In the three English versions of *HLM*, the English transmission mode of negative emotion words is reflected in lexical diversity in both Hawkes' version and Joly's version. Hawkes' version is characterized with the idiomatic expressions of negative emotion, conveying smoothly the emotion world of source text. Joly's version is faithful to source text because Joly adequately and functionally renders the emotion connotations of source text. The Yangs' version is characterized with the transmission of implied and abstract emotions in Chinese traditional culture, fully conveying the connotations of the cultural categories in Chinese classic philosophy. And the oriental tragic spirit is fully revealed in the Yangs' version.

Based on the above analysis, the readers could have a comprehensive appreciation of Chinese emotion world in *HLM*. The differentiation between Chinese and English emotion words will ensure the correct translation and introduction of traditional Chinese emotion culture to the western world.

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