

Contrastive Analysis of transitivity in English, Japanese and Myanmar Languages

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CONTRASTIVE ANALYSIS OF TRANSITIVITY
IN ENGLISH, JAPANESE AND MYANMAR LANGUAGES

by

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Abstract

This study compares the narrative events in English, Japanese and Myanmar language regarding the notion of Transitivity. Transitivity in languages has been studied by applying a well-known ten Transitivity parameters of Hopper and Thompson (1980). This model has been applied to several research since it contains various grammatical components to study. However, there are some parameters which do not show much of a difference in comparative analysis of the same narrative events in different language versions. Therefore, this study starts out with choosing parameters that can reveal grammatical distinction in English, Japanese and Myanmar languages. Out of ten parameters, five parameters are chosen and reassembled. After that the parameters are divided into two groups which relate to verbal group and agent/patient or subject/object group. The verbal group parameters are Aspect and Mode. In addition to that, Tense is included as an additional parameter because tense, aspect and mode are correlated with each other. In the agent/patient related group, parameters such as Agency, Affectedness of O, and individuation of O (O as in object) are included. Moreover, in the agent/patient related group, Agency parameter is modified to be able to investigate more effectively between highly transitive language, English and slightly transitive languages like Japanese and Myanmar. To do this, the material used for the analysis are two novels which are from different language sources. One is the Japanese original novel, '*Kitchen*' which is translated into English and Myanmar versions and the other is the French original novel, '*The Little Prince*' which is translated into English, Japanese and Myanmar language. The same narrative events of the different language versions are chosen from both novels. The verbal group analysis shows that Japanese preference of lower Transitivity compared to English when encoding narrative events with fewer human subjects

or in some cases, agent of the transitive clauses. Moreover, different grammatical characteristics of Myanmar language such as lower aspect, descriptiveness in encoding by using present tenses in narrative events are discovered. Additionally, regarding the agent/patient or subject/object related analysis, the effect of Agency in the Transitivity system of the three languages is rather distinctive. The use of implied human subjects in Japanese and Myanmar is very different from English. However, this study points out that some generalization can be difficult to make regarding the patient related parameters due to different syntax between English on the one hand and Japanese and Myanmar on the other.

Chapter 1

Introduction

1.1 Background

This contrastive study of the three languages, English, Japanese, and Myanmar is based on the system of Transitivity in grammar. It investigates the similarities and discrepancies from the grammatical point of view that can be useful in language teaching. Moreover, research in linguistics commonly compare one language to another. Contrastive linguistics covering a wide array of language structures aims to improve theories in language teaching (Nickel, 1971). This study of Transitivity is also conducted for one common purpose: to improve the methods of language teaching and to make language learning easier.

Transitivity has long been studied by many academic researchers. Traditionally, it is understood as transitive verbs take direct objects and intransitive verbs do not take direct objects. However, the notion of transitivity is not focused on verbs alone. According to Hopper & Thompson (1980), “Transitivity involves a number of components, only one of which is the presence of an object of the verb. These components are all concerned with the effectiveness with which an action takes place, e.g., the punctuality and telicity of the verb, the conscious activity of the agent, and the referentiality and degree of affectedness of the object.”

Transitivity in grammar is what Hopper and Thompson (1980) called a global property of an entire clause as the activity is ‘transferred’ from an agent to a patient. Hopper and Thompson’s ten Transitivity parameters model can measure the transitivity degree on the morphosyntactic and

semantic level of a clause. Since it includes many grammatical components, several research on Transitivity are based on some parameters of this model.

There are parameters concerning the verbal categories like Aspect, Mode and parameters relating to the Agent and Patient categories such as Participant and Agency. In the Transitivity parameters model, there are ten parameters to define the transitivity of individual languages as high or low. Each parameter has been divided into two groups according to high transitivity and low transitivity properties. They are: Participants (two or more participants vs. one), Kinesis (action verb vs. non-action verb), Aspect (telic/completed vs. atelic/ on-going event or continuous action), Punctuality (the transitional phase of the verb is punctual vs. non-punctual), Volitionality (the action is done volitionally/purposefully vs. non-volitionally), Affirmation (affirmative vs. negative), Mode/mood (realis action corresponding to the real event vs. irrealis action in a non-real world), Agency (agent high in potency, e.g., animate noun vs. agent low in potency, e.g., inanimate noun), Affectedness of O/object (O totally affected vs. O not affected), and Individuation of O/object (O highly individuated, i.e., the object is proper, human, concrete noun, etc., vs. O non-individuated, i.e., the object is common, inanimate, abstract noun, etc.). The first group of the parameters, for instance, two or more participants, action verb, telic action, etc., has a higher transitivity level than one participant, non-action verb, atelic action and so on. The higher group of parameters a language has, the higher the Transitivity is.

The parameters model has various grammatical components that need to be taken into account syntactically as well as semantically. However, some

of the studies show that a parameter, such as Participant, cannot be decided solely by the syntactic structure. Payne (1985) claims that according to a study conducted on the verbs of the Yagua, a language spoken by people in northern Peru, some certain properties relating to a continuum of transitivity depend exclusively on verb roots themselves. He states that there are verbs whose bare forms imply both an agent and a patient in their roots and these verb roots can be reflected in the surface structure as well. Therefore, depending on the characteristics of a language, the applicability of the Transitivity parameters differs.

This study applies some of the parameters from the ten Transitivity parameters model to find out the most prominent grammatical features of English, Japanese and Myanmar languages. This research primarily focuses on the distinctive parameters that show the differences and similarities amongst the three languages. Moreover, the researcher applies some of these parameters because they can reveal not just one grammatical difference but more than one discrepancies amongst the three languages. The primary parameters in this study are Aspect, Mode, Agency, Affectedness of O and Individuation of O. These parameters are chosen because the former two parameters represent the verbal group and the latter two represent the agent/patient or subject/object relationship. And analyzing these two groups can reveal prominent syntactic and semantic differences among English, Japanese and Myanmar language. In addition, the analysis of tense is added to the verbal group because tense, aspect and mode are correlated with each other.

In this study, data are analyzed on the exact same narrative events of

the three language versions. Although all words in English, Japanese and Myanmar do not have the same internal meaning, the study of Transitivity in English, Japanese and Myanmar (Ei Ei Soe Min, 2018), do not show a significant amount of differences in some parameters such as Kinesis, Affirmative and Volitionality. In the comparative study of Transitivity among English, Japanese and Myanmar languages, the analyzed data originates from three language versions of the same piece of fiction. Therefore, the three languages have the exact same narrative events. The data are from the novel 'Harp of Burma', 'ビルマの豎琴', 'Biruma no Tategoto' by Michio Takeyama that is translated into English and Myanmar version from the Japanese original. The directly translated versions from the Japanese original are used for data analysis to discover the transitivity degree. The analysis shows that there are four different sentence types that show the degree of transitivity each language possesses when encoding the same events.

Type (1) English > Japanese, Myanmar

Type (2) English, Japanese > Myanmar

Type (3) Japanese, Myanmar > English

Type (4) English = Japanese = Myanmar

The types are listed in hierarchical order and English stands at the highest transitivity level. The type one where English has more transitivity parameters than Japanese and Myanmar is the most commonly found sentence type. As Hopper and Thompson (1980) states, the more grammatical properties from the high Transitivity parameters a sentence has, the higher the transitivity is. The data analysis shows that English is higher than its counterparts because it possesses the parameters with higher properties.

Afterwards, the type where English and Japanese have a higher transitivity than Myanmar is the second most found sentence type in the analysis. In this type English and Japanese have a higher property like telic aspect than Myanmar language. Since Myanmar language has a vague tense system, it encodes the events as happening at the time of speaking with lower aspect. Having completeness in an action or an event is one of the properties of high Transitivity. The third type, where Japanese and Myanmar have higher transitivity properties than English is also found in the analysis. The last type is where all three languages have the same degree of transitivity. However, the last two types are very rare compared to type one and type two. Therefore, this study concludes that English has the highest transitivity level amongst the three. Japanese is lower than English but slightly higher than Myanmar language in transitivity (Min, 2018).

1.2 Purpose of the Study

Japanese and Myanmar language are structurally quite similar because both of them are verb-final languages. English is an SVO language and so has a different structure from Japanese and Myanmar. The purpose of the study is to investigate grammatical differences and similarities based on the Transitivity system between an SVO language and SOV languages. Once the discrepancies amongst the three languages are found, language teachers can be aware of the shortcomings of language teaching, especially grammar, and more effectively point out the different and similar grammatical features between the target language and the L1 to the language learners. Therefore, this study ultimately aims to contribute to the field of language teaching and

learning from a grammatical point of view rather than spoon feeding grammatical formulae to foreign language learners.

Moreover, there are several reasons why this study is comparing three languages instead of two. Firstly, as a former English language teacher, the researcher notices that it is very difficult for Myanmar learners of English to become competent in the English language. Despite the fact that students in Myanmar start learning English from elementary school and the high school textbooks are in English, most of the students struggle to learn English. Secondly, the reason for comparing Japanese and Myanmar language is that comparing these languages is rare in the Myanmar academic research area compared to English and Myanmar language contrastive studies that have been widely conducted. In addition, the previous study of the researcher shows that Japanese and Myanmar are quite similar in the way they encode narrative events. The Myanmar translated version of data from the Japanese original narrative events resembles the way Japanese composes the narrative events. Despite the fact that Japanese and Myanmar are quite similar when encoding the narrative events with the same word order, they have different tense system. Myanmar language has an ambiguous tense system and some previous scholars have claimed that it is one of the tenseless languages. Japanese, on the other hand, has clearer grammatical forms than Myanmar language in tense usage. Therefore, comparing Japanese and Myanmar language by means of a grammatical study based on transitivity allows the researcher to find out more about the discrepancies between Japanese and Myanmar language. Thirdly, English is highly transitive compared to Japanese and Myanmar. Thus, comparing this high transitivity language and

low transitivity languages, Japanese and Myanmar, shows various grammatical awareness in all of the three languages which might be useful to take into account for language teaching. Lastly, this study tries to prove the applicability and drawbacks of the ten Transitivity parameters model and try to give further suggestions based on the results of this study.

To do this, the narrative events of the three language versions are analyzed. The data are taken from the three versions of the novel *Kitchen* and *The Little Prince*. *Kitchen* is written by Yoshimoto Banana and both translated English and Myanmar versions are directly translated from the Japanese original. Another material used for data is the French original story *The Little Prince* by Antoine de Saint-Expéry that the English, Japanese and Myanmar language versions are translated from. The data are selected and analyzed manually. The Myanmar data are analyzed with the morphemic gloss and transcribed into literal translation for analysis. After that, the literal translations of the Myanmar data are compared with its counterparts to see the result.

1.3 Organization of the Thesis

This study consists of five chapters. Chapter one introduces the background and the purpose of the study. Chapter two introduces the general linguistic background of English, Japanese and Myanmar. It also introduces the general idea of the parameters that are used in the study. Chapter three is a review of the literature which consists of a theoretical framework and the previous studies of the Transitivity. Chapter four provides the research method and the way Myanmar data are transcribed. After that,

data analysis of verbal related analysis and agent vs. patient related analysis are shown with tables. Chapter five discusses the distinctive Transitivity features of the English, Japanese, and Myanmar languages in terms of the results from the analysis. Chapter six concludes the study with the evaluation of the study by providing the limitations and suggestions for further researches.

Chapter 2

Grammatical Characteristics of English, Japanese and Myanmar Languages

This section introduces the grammatical characteristics of English, Japanese and Myanmar language. In terms of the Myanmar language, general linguistic features are also described. Since the area of linguistic is very broad, only the general characteristics of Myanmar language are given here. Therefore, this section firstly introduces the grammatical structures of English and Japanese. Then, the linguistic features of Myanmar language such as language family, general phonology, written vs. spoken language and syntactic structures are given. After that, the introduction to the verbal group which consists of Aspect, Mood, and Tense and the Agent/Patient or Subject/Object related group that include Agency, Affectedness of O and Individuation of O is given.

2.1 Grammatical Structure of English

English is one of the most widely spoken languages in the world. It is both spoken by native speakers from different English-speaking countries and adopted as a second language or an official language in non-native English-speaking countries. Baugh and Cable (2002) state that English is spoken by more than 380 million people in the United Kingdom, the United States, and the former British Empire. English is derived from the Indo-European language family which has 12 branches: Aryan, Armenian, Anatolian, Tocharian, Greek, Italic, Venetic, Celtic, Germanic, Baltic, Slavic, and Albanian. Germanic is divided into three groups as East, West, and North

Germanic with English belonging to the West Germanic group (Szemerényi, 1999, pp. 9-12).

This section briefly explains the grammar of English, including parts of speech, sentence types and syntactic structures. The word ‘grammar’ has a very broad sense in the study of grammar in languages. Greenbaum and Quirk (1990, p.3) define ‘the grammar’ as “embracing rules not only for syntax but for phonological, lexical, and semantic specification”.

Most grammatical lessons in many languages starts with the basic parts of speeches. In English, there are eight parts of speeches such as Noun, Pronoun, Verb, Adjective, Preposition, Conjunction, and Interjection. Each part of speech has grammatical functions that are required to form a correct sentence. Grammatically, English is an SVO language and it has the most recognized sentence patterns such as simple, complex or compound types. Greenbaum and Quirk (1990, p. 231) states four major syntactic types of simple sentences and examples as follows:

Table 1. Four major syntactic types of simple sentences in English

No.	Four Major Syntactic Types of Simple Sentences	Examples
1	Declaratives	Pauline gave Tom a digital watch on his birthday.
2	Interrogatives	Did Pauline give Tom a digital watch for his birthday? What did Pauline give Tom for his birthday?
3	Imperatives	Give Tom a digital wash for his birthday.
4	Exclamatives	What a fine watch he received for his birthday!

Regarding the complex sentence in English, a complex sentence consists of only one main clause and one or more subordinate clauses

(Greenbaum and Quirk, 1990). For instance, they give the following compound sentence which includes two main clauses:

(1) I think *that your new position demands sensitive judgements* and I would hope *that you will mature as the years go by*.

Greenbaum and Quirk (1990, p. 284)

These are the basic sentence types of English. Syntactically, a sentence in English is formed with a subject and a complement. Furthermore, clauses are classified into seven types by (Quirk et al., 1985, p.53) as follows:

Table. 2. Seven clause types by Quirk et al.

#	Type	S(ubject)	V(erb)	O(bject(s))	C(omplement)	A(dverbial)
1	SV	Someone	was laughing			
2	SVO	My mother	enjoys	parties		
3	SVC	The country	became		totally independent	
4	SVA	I	have been			in the garden
5	SVOO	Mary	gave	The visitor —— a glass of milk		
6	SVOC	Most people	consider	these books	rather expensive	
7	SVOA	You	must put	all the toys		upstairs

These clause types are classified into three main verb classes such as intransitive, transitive and copula verbs. Example sentence in clause type 1 is in the intransitive verb class. Examples in clause type 2, 5, 6, and 7 are transitive verb classes that are followed by an object. Examples in clause type 3 and 4 are in the copular verb class where verbs are followed by subject

complements and adverbials (Quirk et al., 1985). In addition, the detailed classification of verb class in relation to clause types can be seen in the following table (Quirk et al., 1985, p. 56):

Table.3. Verb classes in relation to clause types by Quirk et al.

1	SV	S Price	V (intransitive) rose		
2	SVO	S Elizabeth	V (monotransitive) enjoys	Od Classical music	
3	SVC	S Your face	V (copular) seems	Cs familiar	
4	SVA	S My sister	V (copular) lives	As next door	
5	SVOO	S We all	V (ditransitive) wish	Oi you	Od a happy birthday
6	SVOC	S The president	V (complex transitive) declared	Od the meeting	Co open
7	SVOA	S The doorman	V (complex transitive) showed	O the guests	Ao into the drawing room

Ao object-related adverbial

Co objective complement

Od direct object

As subject-related adverbial

Cs subject complement

Oi indirect object

Clauses in a sentence can be main clause or subordinate clause. Green and Quirk (1990) further explain that subordinate clauses may function as subject, object, complement or adverbial. The following example of different syntactic functions of clauses in English are given by Greenbaum and Quirk (1990, p. 304)

Table 4. Greenbaum and Quirk's functions of subordinate clauses

Function	Examples
Subject	<i>That we need a larger computer</i> has become obvious.
Direct Object	He doesn't know <i>whether to send a gift</i> .
Indirect Object	You can tell <i>whoever is waiting</i> that I'll be back in ten minutes.
Subject Complement	One likely result of the postponement is <i>that the cost of constructing the college will be very much higher</i> .
Object Complement	I know her <i>to be reliable</i> .
Adverbial	<i>When you see them</i> , give them my best wishes.

These are some general linguistic and basic grammatical characteristics of the English. In the next section, the general characteristics of the Japanese are introduced.

2.2 Grammatical Structure of Japanese

Japan is one of the geographically unique countries with a group of four main islands; Kyushu, Shikoku, Honshu, and Hokkaido, and other small islands. In terms of the language origin, it belongs to the Japonic language family that most of the major languages of the world are not connected to. Whether Korean and Japanese share the same language family, Altaic, whether both are language isolates has been debated.

Hasegawa (2015) states that Japanese is spoken by approximately 128 million Japanese nationals. Moreover, the Japanese language has a long history from Old Japanese (529-794 AD) to Modern Japanese (1867 to present) (Hasegawa, 2015). Modern Japanese is nowadays studied by non-native speakers as a foreign language.

Japanese is an SOV language and, according to Nakayama (2002), it is a head-final language because the verb follows the object in Japanese.

Nakayama gives the following as an example in contrast to English.

(1) John [ate an apple].

John -*ga* [*ringo o tabeta*]

John-Nom apple-Acc ate

Nakayama (2002, p. 404)

The example shows that the verb ‘*tabeta*’ ‘ate’ is at the final position of the sentence. Therefore, the verb which talks about the topic of a sentence comes last in Japanese.

The word order of Japanese is SOV (subject, object, verb) which is in contrast with English. In terms of the structure of a sentence, Iwasaki (2002) classifies the three criteria for what he calls ‘argument structure types’. The first criterion is the dynamicity of the verb, the second is the valency of the verb and the third is the arrangement of the particles associated with each NP (noun phrase). The following table shows the classification of argument structures types by Iwasaki (2002):

Table 5. Argument structure types by Iwasaki

# of Arg.	Stative	Eventive
1	(a) NP1 <i>ga</i> Pred.	NP1 <i>ga</i> Pred.
2	(b) NP1 <i>ga</i> NP2 <i>o</i> Pred. (c) NP1 <i>ga</i> NP2 <i>ga</i> Pred. (d) NP1 <i>ni</i> NP2 <i>ga</i> Pred. (e) NP1 <i>ga</i> NP2 <i>ni</i> Pred. (f) NP1 <i>ga</i> NP2 <i>to</i> Pred.	(h) NP1 <i>ga</i> NP2 <i>o</i> Pred. (i) NP1 <i>ga</i> NP2 <i>ni</i> Pred. (j) NP1 <i>ga</i> NP2 <i>e/ni</i> Pred. (k) NP1 <i>ga</i> NP2 <i>to</i> Pred.
3		(l) NP1 <i>ga</i> NP2 <i>o</i> NP3 <i>ni</i> Pred. (m) NP1 <i>ga</i> NP2 <i>ni</i> NP3 <i>o</i> Pred.

		(n) NP1 <i>ga</i> NP2 <i>to</i> NP3 <i>o</i> Pred.

Japanese written and spoken language is quite interesting because of the unique usage of sentence finals and the difference between spoken and dictionary forms of Japanese vocabularies. When writing, Japanese usually uses words in the dictionary form, for instance, the dictionary form for the word ‘to eat’ ‘*taberu*’ ‘食べる’ is ‘*tabe masu*’ ‘食べます’, in general, when speaking formally. However, I will illustrate the standard spoken form in general, regardless of other paralinguistic features and politeness levels. In the dictionary form of verbs, there are different group of verbs for example, ‘*u*’ verbs, ‘*ru*’ verbs, and irregular verbs. The following table briefly shows the types of verbs in Japanese.

Table 6. Japanese basic verbs types

Verb Group	Dictionary Form	Spoken Form	Meaning
<i>u</i> verbs	行く <i>iku</i> 聞く <i>kiku</i> 帰る <i>kaeru</i> 話す <i>hanasu</i>	行きます <i>iki masu</i> 聞きます <i>kiki masu</i> 帰ります <i>kaeri masu</i> 話します <i>hanashi masu</i>	to go to listen to go back/ to return to speak/ to talk
<i>ru</i> verbs	起きる <i>okiru</i> 食べる <i>taberu</i> 寝る <i>neru</i> 見る <i>miru</i>	起きます <i>oki masu</i> 食べます <i>tabe masu</i> 寝ます <i>ne masu</i> 見ます <i>mi masu</i>	to get up to eat to sleep to see
irregular verbs	来る <i>kiru</i> する <i>suru</i> 勉強する <i>benkyou suru</i>	来ます <i>ki masu</i> します <i>shi masu</i> 勉強します <i>benkyou shi masu</i>	to come to do to study

If we look carefully at the examples in table (4), we can see that Japanese verbs are conjugated. The verbs from ‘*u*’ group give the different forms follow by the sentence-final ‘*masu*’, i.e., ‘*iku*’ become ‘*iki*’, ‘*kiku*’ becomes ‘*kiki*’ and so on. The verbs in ‘*ru*’ group simply drop ‘*ru* ending’ to change into the spoken form. The irregular verb ‘*kiru*’ ‘to come’ seems simple to say as a standard spoken form ‘*ki masu*’. However, this verb is not a regular form if we use it for negative, potential forms etc., as in, ‘*kiru*’ becomes ‘*kona*’ for negative form or ‘*korareru*’ for potential form. The verb ‘*suru*’ ‘to do’ is irregular on its own and it can form various nouns to become verbs. As shown in the example, the verb ‘*benkyou suru*’ ‘to study’ is the combination of noun ‘*benkyo*’ and the irregular verb ‘*suru*’.

2.3 General Background of Myanmar Language

Myanmar, previously known as Burma, is a country in South East Asia. Myanmar Language is derived from the Tibeto-Burman branch which is in a Sino-Tibetan language family. It is an official language in Myanmar which has as many as 135 ethnic groups and the population of 50,279,900 due to the census in 2014 (MENU, Myanmar Information Management Unit, 2019).

Myanmar language is a tonal language. Maung Khin Min (2016, p. 38) states that the Myanmar language has 3 tones, or some scholars say 4 tones¹. Traditionally, there are four tones; Low, High, Creaky and Checked (Armstrong and Pe Maung Tin 1952, Cornyn 1944, Okell 1969, cited in

¹ The citations from the book that has been published in Myanmar language are translated by the researcher

Gruber 2011, p. 4). In Myanmar language, the meaning of a word changes depending on the tone, which might be unfamiliar to Japanese and English speakers. Hence, speakers of Japanese and English might unintentionally create an utterance with an unintended meaning when they speak Myanmar language with an inaccurate tone. Maung Khin Min (2016) gives his experience of misinterpreting when a Japanese friend of his spoke in Myanmar. His friend said “I am learning about [gjin:] ‘ginger’ (High tone)”. As the word is said with a High tone, he thought that his friend was talking about an edible ingredient ‘ginger’ for cooking. When he checked, his friend was actually talking about a toy [gjin] ‘spinning top’ (Low tone).

It is difficult for Myanmar language speakers to speak foreign languages that are unfamiliar with their sound system as well. English is difficult for Myanmar native speakers to become competent in. English and Myanmar language have different sound system and some English words are difficult to pronounce because the syllable structure of Myanmar is different from English. Myanmar syllable structure is C(G)V((V(C), Green (2005). Green gives the following basic syllables of Myanmar language:

a. CV	မေ [mei]	(term of endearment for wife)
b. CVC	မေ် [me']	‘crave’
c. CGV	မေ့ [mjei]	‘earth’
d. CGVC	မေ့် [mje']	‘eye’
e. CVVC	မေင် [maun]	(term of address for young men)
f. CGVVC	မေ့င် [mjaun:]	‘ditch’

By looking at the syllable structure of the Myanmar language, it is no doubt that some English words which consist of two or three, sometimes more, consonants after vowel, such as 'ask' VCC, 'vast' CVCC are difficult for Myanmar language speakers to pronounce. Most Myanmar native speakers find it difficult to pronounce final consonant sounds after a vowel because there are no double or more consonant sounds following a vowel in Myanmar language. Another limitation for a native speaker of Myanmar language is regarding intonation when speaking in English. Yu Yu Win (2010) states that the Myanmar sound system mainly uses pitch changes to mark stress on the word level. Her research in English pronunciation of Myanmar graduate students shows that speakers produce a 'monotonous' intonation contours while speaking in English and Myanmar students could not read English sentences dramatically as the native speakers do.

Whether the Myanmar Language is a monosyllabic or not is controversial among scholars. Maung Thar Noe (2015) claims that Myanmar language is not monosyllabic. He states, there are numerous loanwords from other languages like Chinese and Tibetan spreading in the Myanmar language and it might be difficult to find pure Myanmar monosyllabic words. Furthermore, he states that some words are not recognized as loanwords because they lost their identity and become Myanmar words². There are indeed many loanwords in Myanmar Language other than Chinese and Tibetan such as English, Hindi, and Pali, the Prakrit language of the Buddhism, and some

² He makes this claim in 1965 and reprinted as a book in 2015, in a collection of his previous articles.

other words from different ethnic groups. Maung Khin Min (2016) confirms by giving some words that originally have more than one syllable such as [hsa] ‘teacher’, [gasa:] ‘play’, [kaun: gin] ‘sky’, [hlei ga:] ‘stairs/ladder’, [na ji] ‘watch/clock’. He states these words have more than one syllable. If these words are divided into smaller unit, the meaning they carry will disappear. Therefore, Myanmar language does not seem to be monosyllabic language.

2.3.1 Written and Spoken Language of Myanmar

In terms of the writing system in Myanmar, the existence of the Rajakumar stone inscription dated back to 1113 A.D is equivalent to four languages Mon, Myanmar, Pyu, and Pali. Therefore, it is suggested that written form of Myanmar has existed for at least 900 years (Myanmar Language Commission, 2017)

Myanmar language traditionally divides colloquial and literary Burmese. Written and spoken language in Myanmar language are related but different. In a formal writing style of Myanmar language, not only the style of writing, the choice of words but also the grammatical devices, for instance, the use of particles is different from written to spoken language. In this study, I will refer to the formal Myanmar writing style as a writing style that is used, especially, in the official setting, including news, academic/research articles, etc. Written materials which are used for entertainment purposes, such as fictions, novels, comic books, etc., and communicating purposes such as leaving a note/memo, sending text messages, etc., are more likely to encode in colloquial forms, i.e., they are written as a spoken language. Furthermore, in the Myanmar language, formal writing style and spoken language are

different.

As mentioned before, Myanmar language has different forms of language for written and spoken in a formal and informal situation. Firstly, Myanmar script is derived from the ancient Indian Brāhmī Script which was developed about 500 B.C. to over 300 A.D. (Myanmar Language Commission, n.d. para. 2). According to the Myanmar Language Commission (2013, pp. 343-344), modern Myanmar language has 33 consonants. Earlier scholars say there are 34 or 35 consonants. In terms of vowel, there are five categories of vowel; 11 basic vowels, 12 pedagogic vowels (vowels that are taught in the textbook), 22 primary vowels (vowels that are categorized into three tones, low to high), 18 nasalized vowels (vowels that are categorized into three tones, low to high), and 7 glottalized vowels (vowels that are usually attached to some consonants to devowelize them, eg., ၵ်၊ ၶ်၊ ၵ်၊ ၶ်) (Myanmar Language Commission, 2013, p.351). In the Myanmar language, these vowels are attached to consonants to make various speech sounds. There are numerous symbols or diacritic marks to represent vowels and they are attached to a consonant from various directions; above, below, right, left, etc. when writing Myanmar script. Some vowels even appeared together around a consonant.

The formal writing style is used in school textbooks, newspapers, official documents, etc. The main difference between formal and colloquial styles is the use of particles. Particles play a major role in the Myanmar grammatical system. Sentence-final particles are an example. Since Myanmar language is a verb-final language, the particles, which would refer to as postpositional markers, show realis or irrealis and present or past or

future tenses. These particles have different usage for formal and informal styles of writing. Consider the two sentences below which are the same statement but in different styles.

(a) ***janeī.** ja dhi u. du. kaun: **thi***

(Formal)

today weather good RL, Pres

(b) ***dineī.** ja dhi u. du. kaun: **te*** (Colloquial)

today weather good RL, Pres

‘The weather today is good.’

The sentence-final particle that shows the realis mood and present tense is different from formal to colloquial. In addition, the use of the noun ‘today’ is different in the formal and colloquial style as well. There are several formal and informal/colloquial nouns, demonstrative nouns, and pronouns pairs in Myanmar language. The example (b) can be assumed as an utterance or a form of the informal writing style in Myanmar.

The relative number of differences in formal writings (literary Burmese) and informal writings or colloquial Myanmar cause confusion for some native speakers. There is a saying in Myanmar: “*jei: to. a_hman, hpa' to. a_htan*” which means “write it correctly, though the pronunciation sounds different from the spelling”. To be specific, some words in Myanmar language do not sound the same as how they are written. The following example is extracted from the book called ‘မြန်မာစာ မြန်မာစကား’ Myanmar sa, Myanmar zaga: (Myanmar Language Commission, 2014):

(1) ဖြည်းဖြည်းမောင်း ‘drive slowly’

hpjei: bjei: maun: (common pronunciation)

hpji: hpji: maun: (literal pronunciation)

Myanmar Language Commission (2014, p.52)

In the example, the common pronunciation is thought to be the right pronunciation or the right way to read out loud/speak in Myanmar. However, the actual pronunciation of the spelled word ‘ဖြည်း ဖြည်းမောင်း’ which means ‘drive slowly’ is different. Therefore, most native speakers make mistakes when writing because they spell the way words are spoken. This is how writing and speaking differs in Myanmar language. This is one of the issues that scholars in Myanmar language are dealing with. Nowadays, the informal styles of writing, i.e., write the way speakers are speaking or colloquial languages, are spreading as it is becoming easier to access social media in the past few years. Even some writings in the news media include several spelling mistakes and the colloquial languages are mingled with a formal writing style when formal writing style should be in the appropriate form and spelled correctly.

2.3.1.1 Colloquial Myanmar Language

The colloquial Myanmar Language can be seen in casual conversations, entertainment, the news reporting (choice of words in reporting the news is formal depending on the situation but the use of particles is usually colloquial in news announcement), and so on. As described in the above section, colloquial language in Myanmar is very different from formal writing. In the

past few years, new words, new expressions, and new terms are increasingly blooming in Myanmar colloquial language. Myanmar has been a little late to get access to social networking. Internet access has become easy in the past few years. Most of the people in Myanmar use the internet via mobile phones. According to the Central Statistical Organization (CSO), UNDP and WB (2018), “Internet use rises to four in ten people (41 percent) in urban areas compared to one in six in rural areas (16 percent).” The more people have access to the internet and social networking, the more people are engaging in communicating with each other on the internet. Communicating online gets people engaged in speech, in this case, in text via mobile phones, computer etc. and many new words are spreading among people through social networking. The age of social media users ranges from younger to older. Young people and middle age people are the fastest growing number of internet and social media users. Hence, the growth of new words is increasing rapidly as young people tend to use more slang words than older people. There are some pre-existing slang words among the youths before social media gained popularity. These words are spreading quickly through social media and some words are now used in everyday conversation.

One of the most used social networking applications is Facebook. Some of the new words and expressions are getting included in everyday conversation. Some common slang words are widely used among young people such as, [kwi:] ‘brother’, and [khei:] ‘kid/ baby’ which are colloquial and are not included in the dictionary of the Myanmar language. The origin of the first word is the [kou gji:] which means ‘big brother’ and is commonly used between siblings and to address someone older than the addresser. The word

[khei:] is also an addressing word derived from the original word [ka lei:], 'kid/baby'. It is now used, especially, for a young girl or to address a young woman who is as adorable as a baby. These two words [kou ji:] and [ka lei:] become [kwi:] and [khei:] because of the change of sound. Both of these words have two syllables and when they are pronounced with speed, the consonant sound of the second syllable is omitted and the first syllable is combined with the second syllable's vowel sound. Therefore, [kou gi:] becomes [kwi:] and [ka lei:] becomes [khei:]. The widespread use of slang words and the spelling mistakes have become a concern among some native speakers. Since Myanmar language differs quite a lot from formal written language to colloquial language, the correct way of spelling, and writing is at some risk because more and more people are writing phonetically.

Languages evolve as the society of the language speakers' changes for several reasons. From the long history of language, we see there are dead languages and half-dead languages that are no longer spoken but still use for religious purpose like Latin. Even in English new words have been added to the dictionary as the world becomes very technologically advance. New words which were not used before the technological era have become common nowadays. In this way, some languages evolve, and some old words fade.

2.3.2 Grammatical Structure of Myanmar Language

Myanmar language is a verb-final language with the word order of SOV. In terms of the parts of speech, it has nine main parts that are later categorized into various groups under each part of speech. The following table

shows the nine parts of speech in Myanmar language as described by the Myanmar Language Commission (2013). Some of the terms like Postpositional marker and Particle are quite different although they seem to be under the same category of Particle. The definition is given according to the MLC (2013)³.

Tabel 7. Nine Parts of Speech in Myanmar Language & Their Definition

Noun	နာမ်	words that name any concrete/abstract, living/non-living things
Pronoun	နာမ်စား	words that substitute a noun
Verb	ကြိယာ	words that show action, state of being/happening, and state of locating/possessing
Adjective	နာမဝိသေသန	words that modify a noun
Adverb	ကြိယာဝိသေသန	words that modify a verb
Postpositional Marker	ဝိဘတ်	1.words that follow a noun or pronoun to show whether they are subject or object/ agent or patient 2.words that follow a verb to show tense and mood
Conjunction	သမ္ပန္န	words that connect word to word, clause to clause, phrase to phrase and sentence to sentence
Particle	ပစ္စည်း	words that support noun, pronoun, adjective, verb, adverb to emphasize their meaning
Interjection	အာမေဇိုတ်	words that remark terror, thrill, astonishment etc.

³ The definitions are translated by the researcher as closely as possible and using as relevant terms as possible

In general, some parts of speech in Myanmar language are more or less like other common parts of speech in other languages. Particularly, the grammatical devices such as Postpositional marker and Particle are vital in Myanmar language. Their function shows grammatical case, tense, mood, as well as politeness, and casualness. The distinction between Postpositional marker and Particle will be elaborated on in next section.

In terms of sentence types in Myanmar language, there are structurally two types of sentences; simple and complex. MLC (2013) states that a simple sentence, basically, consists of a subject (or a subject NP) and a verb. In a compound sentence, there are two simple or more than two simple sentences that are connected with a Postpositional marker, a Particle or a Conjunction. Let us examine the following examples by MLC (2013)⁴:

Simple Sentences

(a) *maun maun* *pjan* *la* *thi*

Maung Maung; NP return/back come RL

‘Maung Maung is back.’

(b) *maun maun* *kjaun:* *ka.* *pjan* *la* *thi*

Maung Maung; NP school Loc return/back come RL

‘Maung Maung is back from school.’

Myanmar Language Commission (2013)

The examples show that there should be at least one subject or NP and a verb to form a simple sentence. Prepositional phrases may also include in a simple sentence. The following examples are the complex sentences in

Myanmar language.

Complex Sentences

(c) *maun maun* *pjan* *la* *thi* *kou*

Maung Maung return/back come PtcI;realis Ppm

kjano *mjin* *thi*

I see RL

‘I saw that Maung Maung has returned.’

Myanmar Language Commission (2013)

There are two sentences; Maung Maung’s coming back and the speaker’s witnessing. These two sentences are connected with the Postpositional marker ‘ ကွ ’ [kou] and become a compound sentence. If we further consider this example, ‘*maun maun pjan la thi kou*’ ‘Maung Maung’s returning’ depends on the main clause ‘*kjano mjin the*’ ‘I saw’. The clause ‘*maun maun pjan la thi kou*’ is independent and it is a subordinate clause in Myanmar language.

2.3.2.1 Postpositional Markers and Particles in Myanmar language

Postpositional markers indicate subject and object of a sentence as well as tense. Some post positional markers in Myanmar language correspond to prepositions in English, and subordinating/coordinating conjunctions.

According to the classification of the MLC (2013), Particles in Myanmar language are bound morphemes that modify or emphasize the other parts of speech. Grammatically functioning particles in Myanmar are like auxiliaries in English that help the verb to form the past, past perfect,

past participle, present, present perfect, present particles etc. Let us examine the following category of Verbal Particles, i.e., particles that are related to the verb and these particles have a function of modal auxiliary in a sentence.

Five Verbal Particles

- (a) Particles that are Interrogative
- (b) Particles that indicate plurality
- (c) Particles that support the verb
- (d) Particles that show negation
- (e) Particles that are sentence-finals

Myanmar Language Commission (2013)

In this category, (a), (c), (d) function to form a grammatically correct sentence and (b) and (e) are more related to emphasis of the singular v. plural and politeness v. casualness, esp., in spoken language. The following examples given by MLC (2013) show the differences. Let us look at the first three grammatically functional particles first⁵.

- (a) Particles that are Interrogative

- (1) *ba we khe. **th̥a le:***

what buy V Mod; V ed Ptcl; Interrogative

“What did you buy?/ What have you bought?”

Myanmar Language Commission (2013)

In this sentence, the interrogative particle [th̥a le:] or [le:] must follow the interrogative [ba] ‘What’ to make a complete question. It is possible for this kind of question to be asked without the sentence-final particle in a very

casual conversation; with a stress over the last word, the listener understands the question. However, this is not true for every situation. In a formal writing, the interrogative particle must be included. There are six interrogative particles ‘နည်း၊ လော၊ စ၊ လား၊ လဲ၊ တုံ့’ [ni:], [lo:], [sa:], [la:], [le:], [toun:]. The particle [ni:] is particularly used for formal writing.

(c) Particles that support verb

- (1) *maun mjin. samei:bwe: aun chin thi*
 Maung Myint examination pass want to RL
 ‘Maung Myint wants to pass the examination.’

- (2) *athe' hse.shi' hni' pyei. thu dain:*
 age eighteen be.full.of who everyone
me:hsanda. pei: nain thi
 vote give Ptc;can RL
 ‘Everyone who is eighteen years of age can give vote.’

Myanmar Language Commission (2013)

The examples show that Particles that support the verbs in a sentence show the desire/ wish of the speaker. On the other hand, particles in this category function like modal verbs. As mentioned in the MLC (2013, p. 251), there are 28 of these particles.

(d) Particles that show negation

- (1) *kjama. takha hma. samei:bwe: ma kja. hpu: bu:*
 I once even examination not fail have ever [negative]
 ‘I have never failed an examination.’

Myanmar Language Commission (2013)

In Myanmar language, negation of sentence is made by attaching the negative particles before and after a verb. Some particles that show negative construction are: ‘*mā* V *bu:*’, ‘*mā* V *thei:*’, ‘*mā* V *pa*’, ‘*mā* V *pei:*’, ‘*mā* V *hnin:*’, ‘*mā* V *to.*’, ‘*mā* V *gji.*’

Some Particles do not show much function as grammatical devices but rather act to emphasize the flow of speaking and to make embellishment in writings. Such particles are (b) Particles that show pluralness and (e) Particles that are sentence final.

(b) *jou' shin min: dha: min: dhāmi: tou. thi*

actor	actress	PL	Top		
<i>san bja. lou' tha: gji:</i>	<i>kou</i>				
model/best	workers	Obj			
<i>āhou āka.</i>	<i>hpjin.</i>	<i>hpjo bjei</i>	<i>gja.</i>	<i>dhi</i>	
dance and song	with	entertain	Ptcl; plural	RL	

‘Actors and actresses entertain the best workers with dance and songs.’

Myanmar Language Commission (2013)

In Myanmar language, particles that show plurality follow a verb and it is quite common in both spoken and written language.

Some particles that are placed at the end of a sentence or an utterance do not have grammatical function and they are used for euphonious purposes. They make a sentence or an utterance politer, more enthusiastic and mark the gender of the speaker. For example:

(e) Particles that are sentence-finals

- (1) *samei·bwe· ni· la pji no*
 exam close become stc mkr;realis Ptl
 ‘The exam is getting closer.’
- (2) *akhu.lou ku nji te. atwe' kjei: zu: tin pa te shin/bja*
 like this help for that grateful Ptl; polite RL Ptl; politeness
 ‘I am grateful for your help.’

The sentence-final particle ‘*no*’ may have several meanings or intention of speaker depending on how the speaker says it. It could be a warning to his interlocutors, a self-mumbling or just making a statement. The second example is the polite use of sentence-final particle in Myanmar language. The particle ‘ရှင်’ [shin] is used by women and ‘ဗျာ/ခင်ဗျာ’ [bja] [khamja] by men.

Some particles in Myanmar language can be used for both colloquial and literary means but some are not. Some particles used in spoken language cannot be used in the formal written language and vice-versa. There are other categories of particles. Since this research is concerning the verb category, only the particles related to verbs are described.

2.3.2.2 Transitive and Intransitive Verbs in Myanmar Language

Transitive and intransitive verbs categories are the basic features of the Transitivity. Myanmar transitive and intransitive verbs are introduced briefly in the following compared to Japanese and transitive and intransitive verb pairs:

Transitive

開ける ‘*akeru*’

Intransitive

開く ‘*aku*’ ‘to open ,e.g., the door’

ꠘꠊꠦ [hpwin.]

ꠘꠊꠦ [pwin.]‘open’

The Japanese transitive/intransitive pair ‘*akeru* and *aku*’ 開ける/開く ‘to open’ and Myanmar action verb and verb of existence ꠘꠊꠦ [hpwin.] and ꠘꠊꠦ [pwin.] ‘to open/ being opened or in the state of opened’ have one thing in common. Generally, transitive and intransitive pairs in both languages can be distinguished by means of the morphological structure although particles and post positional markers indicate the subject and object in a sentential analysis. Some of the same verb inflections in Japanese can be differentiated between transitive and intransitive. However, this method of distinguishing transitive and intransitive pairs is limited and it is unreliable to depend on inflections alone. Let us consider the simple sentence with the Japanese transitive verb 開ける:

- (1) Kare-wa kagi-o mitsuke, sorekara doa-o aketa
He Top key-Acc found, then door-Acc open
‘He found his key and opened the door.’

In this sentence the verb ‘開けた’ calls for the agent ‘he’ and the patient ‘door’ because it is transitive.

Transitive and intransitive pairs in Myanmar can, generally, be distinguished by morphophonemic means. If we look at the example, ‘ꠘꠊꠦ[hpwin.]’ and ‘ꠘꠊꠦ[pwin.]’, the former is [hpwin.] is the action verb and the latter [pwin.] is verb of existence which means ‘state of being opened’. The distinction between these verb pairs is the way they are spelled with voiced and voiceless consonants and the way they are pronounced. There are

several verb pairs like this in Myanmar language. In addition, these transitive/intransitive pairs are arranged alphabetically as voiceless consonant after voiced consonant pairs in Myanmar language. Maung Khin Min (2016) states that 33 consonants of Myanmar language are arranged according to the closeness of each consonant sound. In the following table, out of 33, the 25 consonants which have the closest sounds are arranged as 5 consonants in 1 group like the following table (Myanmar Language Commission, n.d.)

Table 8. Consonant Grouping in Myanmar Language

Myanmar Consonants	5 Letters in Group
က, ခ, ဂ, ဃ, င	5 letters in the က group
စ, ဆ, ဇ, ဖ, ည	5 letters in the စ group
ဋ, ဌ, ဍ, ဎ, ဏ	5 letters in the ဋ group
တ, ထ, ဒ, ဓ, န	5 in the တ group
ပ, ဖ, ဗ, ဘ, မ	5 letters in the ပ group
ယ, ရ, လ, ဝ	8 letters in the non-group
သ, ဟ, ဌ, အ	

Maung Khin Min (2016) also points out that the second letter of the verb pair in Myanmar consonant order, the consonant used for the verb of existence comes before the action verb. In other words, consonants that are used for spelling transitive verbs comes before the consonants that are used

for spelling intransitive verbs. If we consider the first pair of consonants ‘က’, ‘ခ’ from the 5 letters in the ‘က’ group which is ‘က, ခ, ဂ, ဃ, င’:

Table 9. Intransitive and Transitive Pairs by Maung Khin Min

Consonant Pair	Intransitive	Transitive
က [ka], ခ [kha]	ကြောက် [kjau'] be afraid	ခြောက် [chau'] frighten
	ကျက် [kje'] be cooked	ချက် [che'] to cook
	ကျ [kja.] fall	ချ [cha.] put something down

The verbs pairs are provided by Maung Khin Min and the researcher has given the examples including these verbs in the following sentences.

ကြောက် [kjau'] vs. ခြောက် [chau']

- (1) *kjano khwei: **kjau'** ta' te*
 I dog. afraid V Mod; habit RL
 ‘I (am) afraid (of) dog.’

- (2) *kjano khwei: kou **chau'** lai' te*
 I dog Obj frighten V Mod; momentary RL
 ‘I have frightened the dog/ I made the dog to go away.’

In these examples, the first verb ‘ကြောက်’ [kjau'] ‘fear/afraid’ is the verb of existence in Myanmar. It shows the fear that the narrator has toward dogs. In contrast with the verb ‘ခြောက်’ [chau'] ‘frighten/ to make someone afraid’

needs an agent and the object or patient that is effected by the agent.

2.4 The Most Prominent Grammatical Components of This Study

The framework of this research relates to some Transitivity parameters from the Ten Transitivity parameters model by Hopper and Thompson (1980), in particular, the parameters that express grammatical differences when analyzing the same narrative events in the three languages. The parameters have been classified into two groups: the verbal group and the Agent/Patient or Subject/Object related group. In the following, a brief introduction to the grammatical components that are primarily analyzed in this research is given.

2.4.1 Introduction of the Verbal Group

In the verbal group, parameters such as Aspect and Mode/mood are included. Tense is not necessarily included in the Ten Transitivity parameters. However, tense is one of the most prominent grammatical variation amongst English, Japanese and Myanmar. Moreover, tense, aspect and mood correlate with each other. Although tense is not included in the ten parameters, the variation of tense in Japanese, English and Myanmar narrative events is relatively prominent. Ei Ei Soe Min (2016) shows that different tense in Myanmar compared to English and Japanese has effect on the degree of transitivity in individual language. When encoding narrative events, Myanmar language tends to describe the events as they are happening right in front of the readers' eyes or mind's eye. However, this does not mean that all the events are focused in the present. In the narrative, there might be

some events that refer to the past as well. These past events can be traced by looking at the contextual meaning or the time references that the writer uses. When comparing the Transitivity of the three languages the different tense encoding in Myanmar language seems to have great impact on analysing the aspect of the events. Past events or the events that are clearly encoded in the past tenses are more likely to be telic. In addition, according to the Myanmar Language Commission (2003), there are three tenses_ past, present and future in Myanmar language. Therefore, tense is included in the verbal group analysis.

In the Agent/Patient related group, three of the parameters such as Agency, Affectedness of O (object) and Individuation of O (object) are included. Since English, Japanese and Myanmar language are three different languages, the grammatical characteristics regarding Aspect, Mood, Tense, Agency, and Affectedness/Individuation of O is also different. Therefore, the general idea of these grammatical components is given in the following.

2.4.1.1 Aspect in English, Japanese and Myanmar

Aspect is a verbal category which describes whether an event or action is a progressive or completed situation. According to Comrie (1976), “aspects are different ways of viewing the internal temporal constituency of a situation” (p.3). Aspect in many languages is expressed through various systems such as by means of word order, lexical composition and the inherent meanings of the words themselves, and aspectual adverbs. In most languages, the aspectual meaning of the event or action lies in the verb along with its auxiliaries, verbal affixes and the adverbs that modify the verb.

In English for instance, verbal aspect for progressive events or actions are marked with the auxiliary ‘be and V-ing’, completed events or actions are marked with the auxiliary ‘have and past participle’ and the unmarked aspect is in simple form. The following examples show the different aspects in English:

- (1) I am reading the book. (progressive)
- (2) I have read the book. (completed)
- (3) I read the book. (unmarked)

In Japanese, perfective and imperfective aspect is basically marked with the morphemes ‘*ta*’ and ‘*te iru*’. The morpheme ‘*ta*’ traditionally indicates the past tense in Japanese. Therefore, whether the morpheme ‘*ta*’ is past tense or perfective marker is interesting. In terms of the morpheme ‘*ta*’, which is basically considered to be the past tense marker, some scholars denied that ‘*ta*’ is a pure tense morpheme. Ogihara (2002, p. 327) states “as far as I know, three arguments (two of which are related) have been presented in the literature for the view that this morpheme is an aspect morpheme, a perfect morpheme to be more specific”. Ogihara also argues that a tense morpheme is by definition a deictic expression, which ‘*ta*’ is not. He also claims that most of the idea of tense is speech-time oriented. He gives the following examples and suggests that ‘*ta*’ in Japanese is an aspect morpheme rather than a tense morpheme because it is a nondeictic temporal morpheme.

- (a) Taroo-wa [Hanako-ga hon-o yon-da] to it-ta.
Taro-Top Hanako-Nom book-Acc read-Past that say-Past
“Taro said that Hanako had read a/the book.”
- (b) Taroo-wa [terebi-o mi-ta ato-de] benkyoo-suru.

Taro-Top TV-Acc watch-Past after-at study-Pres

“Taro will study after watching TV.”

Ogihara (2002, p. 329)

According to the above examples, in (a) the use of ‘*ta*’ is to locate the time of Hanako’s reading as before Tora’s saying. The same is there in example (b), where the temporal adverbial clause with ‘*ta*’ locates the time of Taro’s watching TV in the past in relation to the time of his studying.

A second argument for the morpheme ‘*ta*’ is that it is an aspect morpheme even when it is accompanied by adverbials that refer to a definite past, for instance, ‘*kinoo*’ ‘yesterday’.

(c) Taroo-wa kinoo hon-o yonda.

Taro-Top yesterday book-Acc read-Past

“Taro read the book yesterday”.

(d) Taroo-wa hon-o yonda.

Taro-Top book-Acc read-Past

“Taro has read the book”.

Ogihara (2002, p. 330)

In the example (c) ‘*kinoo*’ ‘yesterday’ refers to definite past intervals and whether it is absent or present ‘*ta*’ in both (c) and (d) has a constant meaning. The difference is that the reading of book is located within ‘yesterday’ and ‘now’. Another argument is related to this second argument. The third argument is that the morpheme ‘*ta*’ can receive a result state interpretation which is equivalent to the English perfect. For instance:

(e) Taro has already read the book.

Taroo-wa moo hon-o yonda.

Taro-Top already book-Acc read-Past

“Taro has already read the book”.

- (f) Taro is already here.

Taroo-wa moo koko-ni iru.

Taro-Top already here be-Pres

“Taro is here already”.

Ohigara (2002)

In the examples, the Japanese ‘*moo*’ ‘*already*’ is paired with ‘*ta*’ in a way that indicates it has the same meaning as the perfect sentence like ‘Taro has already read the book’ in English.

The morpheme ‘*te iru*’ generally expresses the imperfect in Japanese. According to Kindaichi (1950) this morpheme can be classified into four groups such as stative verbs, durative verbs, instantaneous verbs, and the fourth verbal category (as cited in Ogihara, 2002). The following examples illustrate the different verb groups where the morpheme ‘*te iru*’ is used:

- (i) Taroo-wa Tokyo-ni iru. (stative verb)

Taro-Top Tokyo-at be-Pres

“Taro is in Tokyo”.

- (ii) Taroo-wa ima ki-o taosi-te iru. (durative verb)

Taro-Top now tree-Acc fell-Te iru-Pres

“Taro is now pushing down/felling a tree”.

- (iii) Taroo-wa (ima asokode) taore-te iru. (instantaneous verb)

Taro-Top now over-there fall-Te iru-Pres

“Having fallen down, Taro is now lying over there”.

- (iv) Yama-ga takaku sobie-Te iru. (the fourth verbal category)

Mountain-Nom tall become-high-Te iru-Pres

“A mountain stands tall”.

Cited in Ohigara (2002, p. 335)

This classification of verb groups has been criticized by some scholars for being ambiguous between durative verbs and instantaneous verbs. Okuda (1977) claims that a distinction between durative and instantaneous verbs should not be made in terms of the temporal duration of events. He states that a ‘durative event’ involves an action of an individual whereas an ‘instantaneous event’ involves a change that an individual undergoes (cited in Ohigara, 2002). This suggests that the verbal group is not the sole member to decide aspect in Japanese. The subject/agent NP needs to be taken into account to see whether the subject NP is doing the action in a durative aspect or the subject is a result of something that has been done before. In addition, the affix ‘*te iru*’ has the characteristic of expressing sometimes progressive and sometimes perfect meaning, depending on the lexical meaning of the verb to which it is attached and other contextual factors (Jacobsen, 1992).

In Myanmar language aspectual view is marked by particles that follow the main verb. Romeo (2008) states, “the verb represents the basic informative unit in Burmese, contained in the nucleus of the clause. Its pivotal nature is clearly shown in clausal structure, where all lexical and grammatical elements revolve around and depend on its semantics.” (p.32). Verbs in Myanmar language are not conjugated like Japanese and English. Hence, the verb stem is not changed in order to express the aspectual events/action. The particles that modify a verb are attached to the verb stem to show the aspect.

Let us look at the common verb modifiers that indicate the aspect in Myanmar language⁶. Basically, the particles/verb modifiers ‘ငြိ’ [pji:] and နေ[nei] indicate the perfect and continuous aspect. According to Soe (1994), the verbs ‘သွား’ [thwa:] ‘go’ and ‘လာ’ [la] ‘come’ which can be used as main verbs as well as auxiliaries. He states that if these two verbs are used as auxiliaries, the verb ‘သွား’ [thwa:] ‘go’ has developed a perfective aspectual sense. The verb ‘လာ’ [la] ‘come’ has also developed an aspect of ‘progression towards completion’. Thus, to find out the aspectual meaning of the verb in Myanmar, the particle that follow the verb stem is vital. The ‘နေ’ [nei] in the following examples is used as a particle attached to the verb stem to form the continuous situation.

- (a) *kjano sa pha' nei te*
 I letter read V Mod; continuous RL
 “I am reading (a) letter.”

For the completed or perfective actions, the particle ‘ငြိ’ [pji:] or [pi:] which has the inherent meaning ‘finish’ is used. For example:

- (b) *kjun do sa pha' pi: bi*
 I letter read V Mod; perfect stc mkr; has already
 “I have already read the letter.”

As shown above, the consideration of aspect in a sentence does not solely rely on the verbs alone. The semantic level of clauses/sentences, the use

of adverbs, and other particles are also taken into account in the Myanmar aspect system.

2.4.1.2 Mood and Modality in Myanmar

Mode (or Mood) is one of the components in the ten transitivity parameters proposed by Hopper & Thompson (1980). Hopper & Thompson (1980) states, realis mode is one of the parameters that show higher transitivity degree than the irrealis mode. An encoding of an action which did not occur in the real world; i.e., irrealis mode, is less effective than the action that is encoded as corresponding to the real event.

In terms of the grammatical mood in Myanmar language, the past and present marker ‘တတ’ [te] also marks the realis mood and the non-past marker ‘မတ’ [me] marks the irrealis mood marker. Realis and irrealis mood in Myanmar according to Comrie (1985, p. 51), is that “The realis particle can only be used on sentences that have present or past time reference”. In addition, he gives the following example for the realis particle [te]:

(a) *sanei nei. tain: mje' hpja' te*

Saturday every grass cut RL

‘(he) cuts the grass every Saturday.’

(Comrie, 1985, p.51)

Comrie also claims that the functions of ‘မတ’ [me] series shows that time reference is not its prime function. It can be used with present or past time reference provided and it can be used with the events that are not happen in real world context. In that case, it adds a modal value to the events.

The following example of Comrie shows the irrealis use of ‘မဝ်’ [me].

- (b) *hman* *lein.* *me*
 be true undoubtedly IRL
 ‘That may well be true.’

(Comrie, 1985, p.51)

In some cases, realis and irrealis particles are used in the same sentence. The following examples of Comrie show this:

- (c) *magji: thi:* *sa: hpu: me* *htin* *de*
 tamarind:fruit eat-have ever-IRL think RL
 ‘(he) must have eaten tamarinds before.’

(Comrie, 1985, p.51)

Here, there are ‘မဝ်’ [me] and ‘တဝ်’ [te] in the same sentence and the sentence final ‘တဝ်’ [te] means what the speaker actually thinks and the irrealis ‘မဝ်’ [me] indicates the supposition to what ‘he might have eaten’.

2.4.1.3 Tense in English, Japanese and Myanmar

The study of tense across languages is interesting and it can reveal the characteristics of an individual language. Generally, many languages have at least three tenses that express past, present and future. Tenses in languages locate the time of an event or an action. However, not every language has a specific tense system and some languages are considered to be tenseless. The study of tense in languages is interesting and it can reveal the characteristics of individual languages. When we narrate an event, the time of a specific

event will be involved. Most languages of the world agree with the representation of the time by a straight line where past, present and future are arranged from left to right. Comrie (1985) gives the following figure of this concept of timeline.



Figure 1. Comrie's representation of time

The label '0' on the line is the present moment. Comrie also claims that this representation of timeline is adequate for an account of Tense in human language. According to Comrie (1976, p.1), "Tense relates the time of the situation referred to some other time, usually to the moment of speaking." Most narratives retell a series of events in the past. Therefore, in English, most narratives are described in past tenses.

There are different locations in time within the same period. Comrie (1985) states three classes of expressions for locating in time such as lexically composite expressions, lexical items and grammatical categories. Consider the following examples given by Comrie:

Examples

Lexically composite expressions: five minutes after John left, 10^{-45} seconds

after the Big Bang

Lexical items : Now, today, yesterday

Grammatical categories : (in English for instance) present, past, future, pluperfect, future perfect

English is a language that has different forms of verb, i.e. the use of

the auxiliaries, for different tenses. In English, tenses are classified into simple, continuous, perfect, and perfect continuous for each set of past, present and future tenses. Grammatically, there are three categories of tenses, past, present and future and these three general tenses are classified into twelve tenses in English. They are as follows:

Table 9. Tenses in English

English	Past	Present	Future
Simple	V 2 nd form	V	will V
Continuous	was V-ing	is V-ing	will be V-ing
Perfect	had V 3 rd form	have V 3 rd	will have V 3 rd
Perfect continuous	had been V -ing	have been V-ing	will have been V-ing

In terms of Japanese, it is mostly distinguished between past and non-past; non-past may refer either the present or the future because the markers for non-past in Japanese is basically the same. According to Iwasaki (2002), Japanese verbs are inflecting words and are identified morphologically by the final ‘-(r)u’ in the nonpast affirmative form. Furthermore, Iwasaki states that the suffixes, ‘-(r)u’ vs. ‘-ta’ for verbs, ‘-i’ vs. ‘-katta’ for adjectives and ‘da’ vs. ‘datta’ for the copula express tense in Japanese. This is described in the following table:

Table 10. Expression of tenses with inflectional suffixes in Japanese by Iwasaki

	Past	Nonpast
Suffixes for Verbs	-(r)u	-ta
Suffixes for Adjectives	-i	-katta
Suffixes for copula	da	datta

Japanese verbs are conjugated like English and it seems that Japanese tense system is more straightforward to judge between one tense to another. However, Japanese use the same verb form for non-past tenses. Moreover, in keeping with the way in which Comrie (1985) states some languages do not make the present/future distinction, Japanese lacks an overt marker on the verb that indicates future time as well.

According to Ogihara (1999, p. 327), “In Japanese, future-oriented interpretations are supplied by sentences in the simple present tense. When needed, explicit reference to future events is made in terms of future-oriented nouns like *tumori* ‘intention’ and *yotei* ‘plan’.” It seems that with the Japanese past tense form ‘V -た or Verb-ta’ it is hard to make a distinction between simple past and present perfect tenses. The context of a situation and the speech time of an event becomes vital in this case.

As for the Myanmar language, some scholars claim that Burmese is a tenseless language. As Comrie (1985, p.50) points out, “we saw that some languages do not make the present/future distinction, while other languages do not make past/non-past distinction.” He also states that “One could generalize the question to relative tense, and ask whether there are any languages that lack tense altogether. Indeed, there are such languages. We will illustrate this point with examples from one such language, Burmese.” Tenses in Myanmar language are quite ambiguous if we look at the verbs and postpositional marker for tenses. Japanese, on the other hand has a more systematic tense system. Myanmar past and present tenses markers are like distinguishing between present and future tenses in Japanese.

However, according to the Myanmar Language Commission (2003),

there are three tenses_ past, present and future in Myanmar language. The tense markers for past, present and future tenses in Myanmar language are the sentence final particles. Myanmar past and present markers are ‘သည့်’ [the/thi] (literary) and ‘တယ်’ [te] or [de] (colloquial) which is controversial for judging between present tense and past tense.

The following table shows the postpositional tense markers in Myanmar language. In the examples, the most common colloquial and the most frequently used post positional markers are described. Some particles in Myanmar language are different in pronunciation for the literary and colloquial language although they have the same grammatical functions.

Table 11. Tenses in Myanmar language

	Past	Present	Future
Myanmar	<i>thi</i> (literary) <i>te/de</i> (colloquial)		<i>mji</i> (literary) <i>me</i> (colloquial)

Myanmar tenses examples:

- (a) ***janei.*** *nei* *pu* ***thi*** (Present tense)

Today hot RL; present

“Today is hot.”

- (b) ***manei.*** *ka* *nei* *pu* ***thi*** (Past tense)

Yesterday PPM; temporal hot RL; past

“Yesterday was hot”.

- (c) *hsaja* ***mane'hpjan*** *pjan jau'* ***mji*** (Future tense)

teacher tomorrow come back IRL:will

“Teacher will come back tomorrow.”

Myanmar Language Commission (2003, p. 15)

In the above examples, the sentence final particles that mark the past and present tenses are the same. Therefore, to distinguish the past and the present tenses depends on the lexical items (e.g., today, this morning, last year, tomorrow etc.). It is noted that “There is no such ‘specific’ present or past post positional markers. Present and past tenses can be distinguished by considering the meaning of a sentence (possibly the meaning that the speaker/writer implied) and by the adverbial phrase of time” (Myanmar Language Commission, 2003, p. 15). However, if a sentence does not contain a lexical item that point to the time of encoding, it is quite ambiguous to say past or present tenses. On account of this, let us consider another example with a reference of time given by Myanmar Language Commission (2013). The following examples regarding the past tense are taken from the ‘Myanmar Grammar’.

- (d) *ou' o: tun than mja:kou kja: ja. thi*
 koel (bird) cry sound PL OBJ hear V Mod Past; RL

‘(I) heard sound of koel’s cry’.

- (e) *thu thaw: bi*
 he go/leave Past

‘He left. (he has left)’.

Myanmar Language Commission (2013)

The examples (d) and (e) are the past-tense sentences according to MLC (2013). If we consider example (e) the particle [pji] or [bi] cannot be

solely reliable to say that this event is in the past. It could also be in the present perfect for there is no lexical item to locate the event in the past without further sentences that show the context of this event. In order to prove this, I have put this sentence ‘*thu thaw: pji*’ in a conversation. Let us assume that this sentence is used in a situation where the conversation takes place between two people.

- (a) S1: *maun maun kjaun: thwa: pji la?*
 Maung Maung school go V Mod: Ptl: Interrogative
 S2: *thu thaw: pji or (thaw: pji)*
 (he) go/leave V Mod:
 ‘Has Maung Maung gone to school?’
 ‘He left/He has just left.’

If we consider this conversation, this conversation can be assumed to be taking place in the present moment. The event of Maung Maung’s going to school is also assumed to be taking place very close to the moment of speaking and it may be assumed to be a little earlier before S1 asked the question. It would be difficult to put this kind of event into a specific time interval that is past or present.

Therefore, the way of distinguishing past and present tenses in Myanmar language is by looking at the time references and sometimes the contextual meaning. Since past and present tense markers are the same, the listener or reader needs a specific point of time by means of sharing knowledge of the interlocutors on the conversation they are engaging in. If the point of time or tense is in the written texts/narratives, Myanmar language tends to describe the events that are happening right in front of the

readers' eyes or mind's eye.

Moreover, it is controversial to say that Myanmar language is a tenseless language. It clearly has a distinction between present and future tenses although past and present tenses are controversial. In addition, there are particles which follow the verbs to show whether the events are already occurred or has not occurred yet. In other words, there are many particles that show the present perfect, present continuous tenses in Myanmar language. Some may however argue that being perfective and continuous is more highly concerned with Aspect than Tense. Although most of the events expressed in Myanmar seems to be located in the present and the present related point of time, the past events can be determined by means of adverbials of time and the contextual meanings. These past events can be traced by looking at the contextual meaning or the adverbials that relate to time. The fact that there is no specific verbal forms and verb conjugation in Myanmar language, causes it to be assumed to be tenseless by scholars. Gärtner (2005, p. 105) states that based on the analysis of Indo-European languages, most of which have well defined systems to denote the time interval the speech is related to. In terms of whether Myanmar language is a tenseless or not, he points out that "Tenselessness implies that a language does not invoke specific grammatical forms for this purpose but prefers lexical or other means. The Myanmar language is said to be a language of this kind". Moreover, Comrie (1985, p. 26) suggests "it is possible that a tense will receive particular interpretations in particular contexts, but these are always explainable in terms of the interaction of context-independent meaning and context". Myanmar language is such a language that the particular context

in the narratives needs to be taken into account.

Therefore, the time of the reading that the readers are engaging in, in other words the present moment of the reading is the point of time that the narrator or the writer would refer to. However, this does not mean that all the events are set at the present. In the narrative, there might be some events that refer to the past as well. However, a language like Myanmar which does not have specific verb forms or conjugated verb categories for tenses, encodes the events in different way.

Soga (1983, p. 2) states that “Tense is a deictic category that depends upon the speaker’s ego-centric viewpoint of ‘now’.” Soga suggests three basic point of time: ‘speech time, now, or the present moment’ which are necessary to define the exact meaning. He claims that every time point, for instance ‘now’, may belong either to the past or to the future. He points out that an event one second before ‘now’ may stand for a period of time which may be one hour, one year or even longer. Furthermore, the time points like ‘this day, this semester and even this century’ can all belong to ‘present or now’. Therefore, he suggests that the terms such as ‘the moment of speech, the present moment or now’ should be included various possibilities of a period of time that can stand in the past or the future (Soga, 1983).

2.4.2 Introduction of the Agent and Patient Related Group

To see the different degree of Agency, narrative events are analyzed because as Hopper and Thompson (1980) mention, the narrative is a cultural universal and it is accessible in several languages. In the study of Ohori

(1997); a comparative Transitivity study between Japanese and English, he uses the narrative events from the folktales of both languages and the result is promising. He applied the ten Transitivity parameters model of Hopper and Thompson (1980) and it shows the different grammatical features as well as some similar grammatical facets between Japanese and English. The Transitivity of Japanese and English is different as well as the word order SOV and SVO.

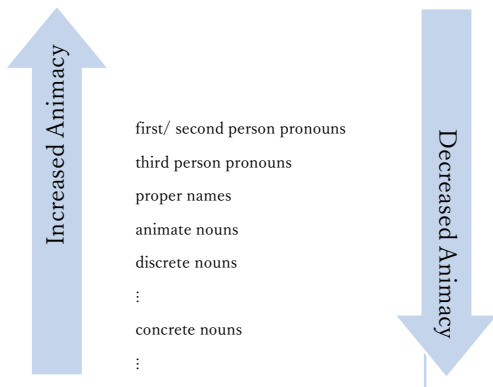
Boler (1968, p. 166) states that “the agent is the thing that does something; the patient is that to which something is done. The action is what the agent does, and the passion is what the patient “suffers” or undergoes.” Urban (1981) states that the agent (Ag) is the doer who brings about the action and the patient (Pa) is a person or thing affected by the action. Agency is what Ahearn (1999) defines as ‘the human capacity to act’.

Agency is related to transitive and intransitive verbs on a clause-level. Rymes (1995) points out that in a transitive clause, an agent can be the subject of a situation which is a causer of a change of state to another object or patient. According to Hopper and Thompson (1980), Agency can affect the transfer of an action depending on the high and low degree of the agent. For instance, the human agent in, ‘*George startled me*’ has more effect than an inanimate agent as in, ‘*The picture startled me.*’ The examples given by Hopper and Thompson (1980) show that the type of agent is different. The transitivity degree of the two sentences is different due to the type of agent. Urban (1981) calls ‘animacy level’ which represents the controlling variable for the agent and patient centricity. He further suggests that a human being is a more ‘naturally good’ agent than a stone. The different level of animacy

is formulated by Silvestine (as cited in Urban, 1981), which is called ‘animacy hierarchy’, is as follows:

Figure 2. Animacy level by Silvestine

The use of inanimate nouns in the place of a subject can be seen in the Japanese syntax as well. Fujii (1991) states that ‘*oobun-chokuyaku-tai*’ ‘the style of direct translation from Western languages’ and, ‘*oobun-myaku*’ ‘writing in Western style syntax’ is considered to be the result of the influence of rhetorical styles of Western languages. He gives the example as in the expression like, *Shi ga subette o Atto shita*, ‘Death overwhelmed everything’. Tanaka et al. (2011) also mentions in his study of animacy on syntactic



processing in Japanese sentence production that Japanese native speakers recalled transitive sentences by assigning animate entities at earlier positions in the sentence than inanimate entities. Furthermore, the participants were more likely to recall animate entities than inanimate entities as sentence subjects in active and passive sentences.

Agency is related to the Transitivity system of a language at sentence

level as well as semantic level. Transitivity is one of the most studied issues in linguistics. Transitivity in grammar is what Hopper and Thompson (1980) called a global property of an entire clause and the activity is ‘transferred’ from an agent to a patient. Hopper and Thompson’s (1980) ten transitivity parameters model can measure the transitivity degree morphosyntactically and semantically on the clause level. Since it includes many grammatical components there are many studies that are based on some parameters of this model.

There is research concerning the verbal categories in the ten parameters like Aspect, Mode and in addition, research regarding the Agent and patient categories such as Participant and Agency. However, some of the studies show that a parameter, such as Participant cannot be decided solely by the syntactic structure. Payne (1985) claims that according to the study conducted on the verbs of the Yagua, a language spoken by people in northern Peru, some properties relating to a continuum of transitivity depend exclusively on verb roots themselves. He states that there are verbs whose bare form imply that there are both an agent and a patient in their roots and these verb roots can be reflected in the surface structure as well. The marking of the agent and patient is different depending on the grammatical properties of a language.

Generally, the grammatical subject of a sentence in English comes before the verb. In Myanmar language, the subject of a sentence or agent of an action is described by particles. The common particle that shows agentive case is ‘*ka*’ in colloquial/literally Myanmar. Most of the grammatically functioning markers in Myanmar language are attached behind the word

they modified. Of course, there are morphemes that surround or precede the word they modify. The agent marker can be omitted because it does not change the inherent meaning of a sentence. As Kassevitch (2005, p. 88) states, “the interdependence of meanings and corresponding morphemes is not as strict as it might seem to be.” He gives the following examples;

- (a) *maun ba sa ou' pha' te*
 Maung Ba book read. REAL
 ‘Maung Ba reads (is reading) a book’.
- (b) *maun ba ka. sa ou' kou pha' te*
 Maung Ba.SUB book.OBJ read. REAL
 ‘Maung Ba reads (is reading) a book’.

Kassevitch (2005)

The meaning of both sentences is still there whether there are subject and object markers. There are, according to Kassevitch (2005), two factors to preserve the syntactic meanings in the absence of the syntactic markers. The first is the word order and the second is the set of arguments associated with the verb ‘read’ which must include semantic (thematic) role of Agent and the other with of Patient. Agent/patient and subject/object is essential grammatical role that can reveal the nature of Transitivity in English, Japanese and Myanmar language.

2.5 Summary of the Parameters Used in this Research

In the following, the parameters related to the verbal group and the agent/patient group are given in the table. Each parameter has divided into two group; one is related to the high Transitivity and another is concerning

with the low Transitivity. The researcher illustrates the parameters in the following table:

Table 12. Selected parameters by the researcher for this study

		High Transitivity	Low Transitivity
1	Aspect	Telic (analyzing the action/event whether completed or not)	Atelic (analyzing the action/event whether on-going or not)
2	Mode	Realis (Analyzing the event whether happened in real situation)	Irrealis (analyzing the event whether happened in non-real world or potential)
3	Tense (Added parameter)	Past (analyzing the past tenses) *this parameter is added since the encoding of events in Myanmar language with present tenses affected the Aspect analysis	Non-past (analyzing the present or future tenses)
4	Agency (Modified parameter)	Agent high in potency (analyzing the agent whether animate, human, implied human subject etc. in the transitive/intransitive clause) *the modification of the original parameter is described in detailed in Chapter 4	Agent low in potency (analyzing the agent whether inanimate, implied human subject etc. in the transitive/intransitive clause)
5	Affectedness of O	O totally affected (analyzing the object whether affected entirely affected)	O not affected (analyzing the object whether partially affected)
6	Individuation of O	O individuated	O non-individuated

		(analyzing the object whether animate, proper, definite, singular etc.)	(analyzing the object whether inanimate, common, indefinite, mass etc.)

In the next chapter, data are analyzed according to the above parameters and examples are provided for English, Japanese and Myanmar literal translation for each analysis in the tables. The method of how data are analyzed is given in the next chapter.

Chapter 3

Literature Review

3.1 Transitivity

Transitivity has been studied by many scholars to investigate the grammatical phenomenon of several languages. Transitivity is traditionally understood as *who does what to whom?* In a Transitivity system, verbs are classified into transitives and intransitives in general. Transitive verbs take a direct object whereas intransitive verbs do not. According to Bowers (2002), a predicate is transitive if it has two arguments and it is intransitive if it has only one argument. Some verbs can be both transitive and intransitive in some languages, for instance in English. Næss (2007) states that Transitivity is a central phenomenon in the structure of human languages and that it appears to be universal. Næss (2007, p.6) further points out that “the term ‘Transitivity’ is used both for a syntactic construction, and for a semantic relation taken to be characteristic of this construction.” Perez (2007) states that formal approaches to Transitivity have two separate ways: the one that focuses on the verbal unit and the other which concentrates on all of the sentential components. Transitivity allows for several grammatical components in cross-linguistic studies.

3.1.1 Theoretical Framework in Transitivity

Transitivity is studied from different perspectives for different purposes. It can be studied from the linguistic point of view to investigate the characteristics of a language as well as it can be studied for other sociolinguistic purposes. Transitivity in this research focuses on grammatical features of English, Japanese and Myanmar language by means of syntactic and semantic considerations. When investigating grammatical features of a particular language, Hopper and Thomson’s Transitivity parameters deal

with many grammatical features in the study of Transitivity. Hopper and Thompson (1980, p. 251) define Transitivity as “an activity which is carried over or transferred from an agent to a patient”. Furthermore, they state that Transitivity is a central property of language that consists of several components. These components are all concerned with the effectiveness of an action and the degree of the Transitivity. The high Transitivity is correlated with foregrounding and low Transitivity is correlated with backgrounding of the discourse.

Table 13. Ten Transitivity Parameters of Hopper and Thompson

	High	Low
A. Participants	2 or more participants, A and O	1 participant
B. Kinesis	Action	Non-action
C. Aspect	Telic	Atelic
D. Punctuality	Punctual	Non-punctual
E. Volitionality	Volitional	Non-volitional
F. Affirmation	Affirmative	Negative
G. Mode	Realis	Irrealis
H. Agency	A high in potency	A low in potency
I. Affectedness of O	O totally affected	O not affected
J. Individuation of O	O highly individuated	O non-individuated

The ten parameters are related to semantic as well as syntactic considerations of the entire clause or sentence. If a sentence has higher parameters, it tends to have high Transitivity. Let's consider the example

sentences given by Hopper and Thompson (1980, p. 253-254)

(a) Jerry likes beer.

(b) Jerry knocked Sam down.

The example (b) is higher in Transitivity because it has the following properties.

Kinesis: action.

Aspect: telic.

Punctuality: punctual.

Affectedness of O: total.

Individuation of O: high; referential, animate, and proper

In addition, they suggest that the following sentence is much lower in Transitivity than (a) and (b) because it has only one property: realis.

(c) There were no stars in the sky.

Hopper and Thompson further state that sometimes two participant clause or sentences may be lower in Transitivity than one participant clause.

Consider the following example by Hopper and Thompson (1980, p. 254).

(d) Susan left.

Kinesis: action

Aspect: telic.

Punctuality: punctual.

Volitionality: volitional

(e) Jerry likes beer.

Participants: two.

A transitive sentence tends to have lower Transitivity unless the patient received the action or an action is transferred to a patient and it affected the patient. As suggested by Hopper and Thompson (1980, p. 254), the presence of a true patient participant is a crucial component of Transitivity.

DeLancey (1987) points out that the well-known ten Transitivity parameters of Hopper and Thompson (1980) is intimately connected with the theory of Lakoff (1977) that the difference between Hopper and Thompson (1980) and Lakoff (1977) is the direction to look for an explanation of the Transitivity phenomenon. And he claims that Hopper and Thompson's statement about the discourse function of various transitivity parameters is psychological rather than purely linguistic. As to Transitivity in discourse, according to DeLancey (1980), "the cross-linguistic morphosyntactic data demonstrate the universality of the phenomenon, and that in general in narrative discourse there is a strong correlation between transitive morphosyntax and foregrounded information."

Transitivity is analyzed multiple times from another approach, i.e. from a semantic point of view. This is the process type analysis. For instance, 'the Dodo (Actor) pointed (Process: material) to Alice (Location: spatial) with one finger (Manner: means)', Halliday (2004, p. 280). According to Halliday (2004), the process types are of five processes; material, behavioral, mental, verbal, relational and existential. These process types are on one hand different and have a grammar of their own. On the other hand, they all have the same grammar in that there is one generalized structure common to every English clause. Therefore, there are two perspectives regarding the similarity

and difference among the process types: general and particular perspective (Halliday, 2004). These two perspectives constitute two models of Transitivity: transitive model and ergative model of Transitivity (Halliday, 1967). The following table shows these two models of Transitivity.

Table 14. The Transitive and Ergative Models of Halliday

	Transitive Model	Ergative Model
Generalized (across process types)		Process+ Medium ($\pm$ Agent) [middle/effective]
Particularized (for each process types)	material: Actor + Process $\pm$ Goal [intransitive/transitive], confined to ‘material’ clauses, so leading to a range of other configurations as well: behavioural: Behaver + Process mental: Senser + Process + Phenomenon verbal: Sayer + Process ($\pm$ Receiver) relational: Carrier + Process + Attribute; Token + Process + Value existential: Existent + Process	

From the perspective of CDA (Critical Discourse Analysis), this approach of SFL (Systemic Functional Linguistics) by Halliday is widely applied to compare and analyze texts. XIE (2014) uses this SFL approach to compare Japanese and English transitivity usage in newspaper editorials from the Japanese ‘*Asahi Shimbun*’ and the version of it in the English edition of it. The analyzed text is one of the speeches of the president Barack Obama. XIE focuses on the ideological differences when producing texts. XIE states it

is never possible for journalists to “simply report the facts”. There are numerous difficulties in decoding the ideological influence in the production of any text. The editorial text analysis provided by applying Systemic Functional Linguistics shows that the English version uses more direct quotations from Obama’s speech than the Japanese version. Furthermore, English version uses more circumstances of Manner and more Modality than Japanese version (XIE, 2014). Another similar study by Miranti (2014) analyzes the Transitivity in the construction of newspaper ideology in ‘*The New York Times*’ and ‘*The Washington Times*’ editorials. Miranti investigates the pattern of Transitivity that builds up the construction of power and ideology based on one of Norman Fairclough’s framework for CDA. The results show that the ideology of ‘*The Washington Times*’ is anti-immigrant and ‘*The New York Times*’ newspaper is pro-immigrant (Miranti, 2014). Based on this, the analysis of Transitivity from the perspective of CDA is related to sociopolitical studies and discourse events.

The Transitivity of this research is from the other perspective which prioritizes the grammatical characteristics of the languages by means of Transitivity analysis. Therefore, this study is conducted within the framework of the Transitivity parameters proposed by Hopper and Thompson (1980). We have mentioned that there are ten Transitivity parameters to distinguish Transitivity in many languages. Although some of the parameters are applicable to see the degree of Transitivity in any particular language, some parameters seem to be less applicable.

3.1.2 Various Studies on Transitivity

Research regarding Transitivity from different approaches has been conducted. As various investigations can be carried out within the framework of Transitivity, a great number of Transitivity studies have been carried out from several points of view. Some studies are based on some of the parameters from the ten Transitivity parameters model of Hopper & Thompson (1980). There are studies that deal with mood, Agency, etc. which are the components from the ten parameters model. Thieberger (2012) applies one of the parameter that is Mode. He states that in South Efate, a language of the Oceanic branch of Eastern Masayo-Polynesian, a small group of verbs has realis and irrealis stem mutation, which correlates with features of transitivity. His research concerns the morphological expression of mood and transitivity in South Efate language. He found that the realis form of the verb in South Efate occurs in clauses that have an object while the irrealis form of the verb occurs in objectless clauses. As he mentioned, common Oceanic languages tend to be ungrammatical in the marking of tense. In addition, realis mood corresponds with past time references and irrealis corresponds with nonpast. Therefore, the study of mood and transitivity in South Efate shows that temporal adverbials, mood marking in proclitics, and aspect marking in the preverbal complex plays an important role in the determining of tense (Thieberger, 2012).

Jenny (2014) studies the transitivity and its affectedness in Mon. Mon language has a long historical relationship with Myanmar language. The earliest Mon writing, which is dated as of the seventh century A.D., can be found in pagoda inscriptions in Myanmar. Stone incipations of Mon characters and Mon language can be found in Thailand as well. In the

eleventh century, before Myanmar writing was developed, the Myanmar people were familiar with Pyu and Mon writing. Mon characters had a simpler form than Pyu characters and were selected to establish Myanmar writing (Myanmar Language Commission, 2017). Jenny (2014) states that Mon language makes a clear distinction between syntactic and semantic transitivity. She states that the Transitivity parameters of Hopper and Thompson's (1980) are mostly semantic parameters. Semantic transitivity regarding Mon can be expressed as being more or less transitive, depending on a number of language-dependent factors. Her findings suggest that agency and volitionality or intention of the agent are not crucial factors in determining the semantic value of the Transitivity.

Among the other Transitivity and transitivity-related works that have been carried out within this parameter framework is the Transitivity study between English and Japanese. Ohori (1997) investigated the nature of Transitivity by applying the ten parameters of Hopper and Thompson (1980). In his study, Ohori used data from a collection of folktales which were translated into English. He claims that the characteristics of Japanese compared with English may be formulated as having a preference of lower Transitivity. Furthermore, Japanese tends to use an expression whose Transitivity value is lower than English for encoding an equivalent event. He points out that the difference may be in the number of participants, the punctuality of actions, or the individuation of NPs, but the preference is consistent in all cases. One obvious thing his study reveals is the lower Transitivity preference of Japanese compared to English.

Tsunoda (1985) remarks regarding the ten Transitivity parameter of

Hopper and Thompson that certain parameters have a fairly close correlation with each other such as Volitionality and Agency (Tsunoda, 1985). The volitionality is to see the action whether the action is done with intention by the actor or not. It can be correlated with Agency, i.e., how much action does the agent can perform forcefully to affect the patient. However, Tsunoda points out that the parameters Volitionality+Agency and the parameter Affectedness always contradict each other and never co-vary. Therefore, Tsunoda (1985) ranks the parameters in terms of their relevance to morphosyntactic manifestations. He classifies the parameters into a number of groups as Volitionality and Agent regarding the agent, Affectedness and Individuation regarding the patient, and Affirmation and Mode regarding the modality. The grouping of parameters by Tsunoda is suitable. However, when the same narrative events of the different languages, for instance the way data are analyzed in this study, the difference between Volitionality and Affirmation is not that apparent when comparing the same narrative events. Different versions of the data mostly have the same Volitionality and Affirmation because they encode the exact same narrative events.

Although the ten Transitivity parameters are well applied in various Transitivity studies, researchers point out that there are strengths as well as weaknesses to this model. This research is applying some of these parameters because not all the parameters are necessary to analyze the identical narrative events.

3.2 Research Questions

All the reasons above are taken into account and the study is conducted to answer these research questions:

- (1) What are the most distinctive grammatical differences and similarities amongst English, Japanese and Myanmar language in terms of the Transitivity parameters?
- (2) How do the verb-final languages Japanese and Myanmar differ from English based on the agent and patient related analysis?
- (3) What statement can be made by adding other grammatical roles and modifying the Agency parameter in the analysis?

Chapter 4

Data Analysis

As we have seen in Chapter 1, Transitivity research of the three

languages, English, Japanese and Myanmar language, is based on the prominent Transitivity parameters that show differences and similarities. The discrepancies amongst the three languages indicate that the SVO language, English, is highly transitive compared to the SOV languages, Japanese and Myanmar. On the other hand, Japanese and Myanmar seem to be showed lower transitivity in encoding the events. However, Japanese and Myanmar differ in some grammatical features. Out of the ten parameters, some parameters do not show much of a difference. Therefore, the parameters that show distinction amongst the three languages have been chosen to be applied. In this chapter, the data are analyzed by applying the selected parameters out of the ten Parameters model proposed by Hopper and Thompson (1980). The data analysis is divided into two parts. The first part is related to the parameters that are related to verbal analysis and the second part of the parameters put focus on the Subject and Object or Agent and Patient of a clause.

The data are taken from two multi-translated novels: *Kitchen* by Yoshimoto Banana and *Le Petit Prince/The Little Prince* by Antoine de Saint-Exupéry. *Kitchen* is translated into English and Myanmar, with both versions directly translated from the Japanese. *Le Petit Prince/ The Little Prince* is translated into English, Japanese and Myanmar directly from French. The original Japanese novel *Kitchen* is written by Yoshimoto Banana and directly translated into English by Megan Backus and to Myanmar by Ye Mya Lwin. The French original *The Little Prince* is directly translated to Japanese by Aro Naito, to English by Katherine Woods and to Myanmar by Khin Lay Myint.

The novel *Kitchen* is about a young man, Yuichi, and a young woman Mikage. The story is dramatic as well as a romance between Yuichi and Mikage. Mikage is a young lonely girl who lost her parents when she was young and was brought up by her grandparents. Unfortunately, when her grandparents passed away, she becomes all alone in her life. After her grandmother's death, her life becomes more isolated. Poor Mikage tries to hide her loneliness in the kitchen that she loves. She is a girl who is fond of being in the kitchen and loves to cook. Fortunately, she meets Tanabe Yuichi, a kind young man who used to be her grandmother's acquaintance. When she meets Yuichi and his mother, Eriko, her life changes and she feels like she belongs to the Tanabe family. The relationship between Yuichi and his mother shocks Mikage when she finds out that Eriko is a transgender mother. Despite the fact that Eriko was once a man, she is very kind and welcomes Mikage as family. The bond between them gets stronger as the days go by. Although they both become closer than before, Mikage hides her feelings and moves out of the Tanabes' because she finds out about Yuichi and his ex-girlfriend. Then she takes a culinary class as she wished to do before. It is when she finds out about Eriko's death that she sees Yuichi again and eases his pain. As such, the story comes to an end with the romance between Mikage and Yuichi.

The Little Prince is one of the most famous masterpieces of world literature and has been translated into many languages. It is a piece of fiction about a little boy who the author refers to as 'the little prince'. A brief synopsis of the story is that the narrator is an airplane pilot although he was fond of drawing in his childhood and wanted to be a painter (the writer

described a lot of pictures in the book). After his plane crashes in the Sahara Desert, and while he is trying to repair the plane, he meets a mysterious little boy whom he calls the 'little prince'. The little prince is different from other people the narrator has encountered before in his entire life. The little prince comes from another planet. The little prince is an innocent little boy with a brilliant mind. He left his tiny planet and he met a single person of each planet on his way to the Earth. The little prince has made the long journey to the Earth because he wanted to leave his small planet which only has three volcanoes and a flower. The soil of his planet is also infested with the seeds of baobab which can cause a lot of damage to his little home planet. Moreover, the little prince is getting unhappy with the only one flower that is blooming on his planet. He left the flower because she was tormenting him although he took care of her and loved her. Therefore, he took advantage of the migrating birds and started his journey. He meets different people on different planets. At last, the little prince arrives at Earth and becomes acquainted with the pilot/the narrator in the desert. Then their friendship grows as they talk. Sadly, the little prince is bit by a snake and he disappeared from the narrative. The narrator manages to fix his plane and survives. He still remembers his mysterious meeting with 'the little prince'.

4.1 Research Method

This research is designed to be qualitative in nature that will reveal the grammatical features of the three languages within the framework of the ten Transitivity parameters. It aims to show the discrepancies and

similarities among the three languages and raise grammatical awareness in foreign language teachers in a way that might help with language teaching. It also intends to prove the applicability and limitation of the parameters that are used. To fulfill this objective, the materials used in this study are the three different versions of the narrative events. Thornborrow and Coates (2005) state two criteria of narratives. The first is that a narrative has to be a sequence of clauses that contain a verb in the simple past tense or sometimes the historic present tense and the order of these clauses describe the events. The second is that a narrative story has to have a beginning, a middle and an end. Therefore, the main events of the novels are selected and analyzed. The sentences that show the main storyline of both novels are selected.

There are two main analyzed materials in this study. The first one is the novel *Kitchen* and the second one is *Le Petit Prince/The Little Prince*. The data are analyzed manually and described into two sections. The first section shows the analysis that was made by applying the verbal related Transitivity parameters. The second section describes the Subject and Object or Agent and Patient related analysis. Regarding the verbal parameters, some of the parameters out of the ten Transitivity parameters are analyzed. The most prominent parameters selected for this research are Aspect, Mode, Agency, Affectedness of O and Individuation of O (Object). The parameter of Aspect is somewhat correlated with the tense as with Mode and modality. Therefore, tenses of the narratives are also included in the consideration.

4.2 Description of the Data

The data are transcribed in the order of English, Japanese and Myanmar literal translation in the data analysis tables. In terms of the Myanmar data, the data given in this chapter are literal translations. Therefore, the comparison of the three languages can be visible. The morphemic gloss for the Japanese and Myanmar data are occasionally given in discussion section.

Since Myanmar language does not have a nationally recognized Roman transcription, the Myanmar data in this study are transcribed as the phonetic alphabets with diacritic marks as described in the Myanmar-English dictionary by the Myanmar Language Commission (2017). Since Myanmar language has different tones for different words, the symbols that show the intended tone are provided in the appendices. The quantitative results of the data analysis are illustrated with tables.

4.3 Analysis of the Verbal Group in the Novel *Kitchen*

The verbal groups from the ten Transitivity parameters are Kinesis, Aspect, Punctuality, Volitionality, Affirmation, and Mode. In this study, five parameters are selected for application in the analysis. The verbal related parameters that are applied in the analysis are Aspect and Mode along with tense. Tense is not included in the ten Transitivity parameters. However, the correlation between tense, aspect and mode/mood is relatively strong and the distinction among the three languages from these grammatical points of view is quite interesting as well. Other parameters such as Kinesis, Punctuality, Volitionality, and Affirmation are excluded. Parameters like Affirmation do not show much difference in the three versions of the data, i.e. if one version

of the data is affirmative, the other two versions are also affirmative. Parameter like Kinesis regarding action or non-action is also excluded because the encoded events are the same events of the different language versions. Therefore, the choice of verbs in the three versions of the data is generally the same. Punctuality and Volitionality themselves have to deal with the internal semantic meanings of the verbs rather than considering the whole clause or the whole sentence. Since the interest of the researcher is focused on the sentence level analysis by applying both syntactic and semantic consideration, these two parameters are excluded as well.

4.3.1 Aspect, Mode and Tense Variation in the three Languages

When considering the Aspect of a narrative event, whether the action/event is still in progress or completed needs to be taken into account. This distinction of the situations is described by means of the internal structure and the auxiliaries that are attached to the verbs. On the other hand, the inherent meaning and the internal structure of the verbs are also considered in the study of Aspect. In this study, the analysis of the Aspect is done mainly on Telic or Atelic aspect, as Hopper and Thompson's (1980) view of actions from the endpoint. In the following examples, Telic and Atelic aspect by Hopper and Thompson (1980) are provided. The examples provided for Telic and Atelic aspect are as follows:

Telic Aspect

I ate it up.

Atelic Aspect

I am eating it.

(Hopper & Thompson, 1980)

To make a judgment between Telic and Atelic aspect, data analysis for the Aspect in this study is focused on the completeness of an action and on-going process/action. To do this, data from the three different versions of the novels are analyzed by focusing on the verb forms and other grammatical devices related to the verbs such as auxiliaries, tense markers, and time adverbials. The primary focus is on the grammatical features of the three languages when they encode the narrative events. Therefore, when analyzing several narrative events, the focus is put on each clause and each event in the same sentence, i.e., both foreground and background sentences are analyzed. The consideration of the aspectual analysis is done for each event because one event may be encoded with a progressive form and the other with a perfective or past forms. Consider the following example from *Kitchen* in the three languages:

- (i) English: I **was going** into junior high when my grandfather **died**. From then on, it **was** just my grandmother and me.

Japanese: 中学校へ上がる頃、祖父が死んだ。そして祖母と二人ですつとやってきたのだ。

Chugakko e agaru koro, sofu ga shinda

Junior high to go (approximate time)around grandfather Sub died

Soshite sobo to futari de zutto yattekita noda

Then grandma and two persons LOC all along come around phr.

Myanmar:

kjama. ale dan: kjaun: kou jau' to. ahpou: ka.

IMiddle school (destination) reach when grandfather SUB

<i>hosun:</i>	<i>thwa:</i>	<i>pjan</i>	<i>te</i>
pass away	V mod; Perf	over again	RL; Past
<i>dilou ne. pe:</i>	<i>kjama. ne. ahpwa:</i>	<i>hna jau' hte:</i>	
like that	I and grandmother	two COUNT	only
<i>kjan khe. ja.</i>	<i>ta</i>	<i>po. lei</i>	
left Past Pctl; emphasis	RL; be	SF; Phr Pctl	

‘When I **reached** Middle School, grandfather **passed away**. Like that, Me and grandmother only two (of us) **were** left.’

Firstly, in the English sentence, the verb in the first clause is encoded with the past progressive form ‘was going’ and the other two are in past forms that can be considered as completed and ended. Secondly, in the Japanese example, the verb ‘*agaru*’ ‘上がる’ does not necessarily show the progressiveness like English but the suffix ‘*goro*’ ‘頃’, ‘about/around’ shows a specific point of time. Therefore, in Japanese, the narrator has reached some point of time which is ‘*chuu gakkou*’ ‘中学校’, ‘the middle school’ rather than progressive as English. Thirdly, in Myanmar sentence, the encoding of the event is like Japanese. The Myanmar translation of the clause ‘when I reached Middle School’ is not in the progressive form. This shows that the same event in the three languages is encoded in different ways. This is one reason for the analysis of the Aspect in this research to be focused on the grammatical forms of the verbs. Although the analysis is solely based on the verb forms, the semantic aspectual properties of a verb such as the inherent meaning, internal structures, and other semantic and grammatical devices that indicate the progressiveness and completeness of the encoded events are

considered when necessary.

Another factor that is considered when data are analyzed is the stative and dynamic situation of the encoding events. There are many clauses/sentences that show states and non-states in the data. The following example shows the states in the three languages:

(ii) English: Now only the kitchen and I **are left**. **It's** just a little **nicer** than being all alone.

Japanese: 私と台所が残る。自分しかいないと思っているよりは、ほんの少しましな思想だと思う。

Watashi to daidokoro ga nokoru.

I and kitchen Sub remain

Jibun shika inai to omotteiru yori wa,

Oneself only be not being Pctl think- ing rather than Top,

honno sukoshi mashina shiso da to omou.

Just little better thought copula Pctl think

Myanmar:

ākhu. to. kĵama. ein hma kĵama. je mi·bou gjaun je pe:

now I house LOC I and kitchen only

kĵan to. de lei

be left behind at last RL SF; euphonic

ta·jau' hte: ahti:kĵan hpji' pi: kĵan ji' ta ne. sajin to.

alone lonely be and left alone Top compare to at least

pou kaun: de lou. htin ta pa pe:

more nice RL conj think that POL; be SF;

euphonic

‘Now, at my house, only me and (the) kitchen **are** left behind at last. (I) think that compared to being lonely and left alone, at least, (this **is**) nicer.’

The example shows the states of being left alone after her grandmother’s death. And it also shows the state of relief when the narrator thinks of being in the kitchen that she loves. Here, the Aspect is unmarked; in other words, it is difficult to tell whether the events are perfective or not. Clauses like this are considered as Atelic regardless of the simple past or present Tenses. Some clauses that show the states are encoded in the past tense and sometimes in the present tense.

Regarding the analysis of Mode, the distinction is between Realis and Irrealis mode of the events. It is assumed that events that are encoded with strong assertion tend to have a higher degree of transitivity than irrealis events that are less heavily asserted. Irrealis is only weakly asserted to be true. In addition, the modality is also considered because there are some sentences that use modal verbs in English and particles that correspond to the modality in Myanmar language. There are sentences in Japanese that show mode of the narrative events as well.

As mentioned above, the correlation between Tense, Aspect and Mode/Mood is prominent in the data analysis and it seems that none of which cannot be excluded while doing the analysis. Especially the tense of the encoded events calls for attention when analyzing Aspect.

In the data analysis table, examples are expressed in order. The English comes first, followed by the original Japanese. Finally, there is the Myanmar data. Only the literal translation of the Myanmar data is described

without the morphemic gloss in the table in order to save space. The morphemic gloss for Myanmar data will be described occasionally. The events that are emphasized have been bolded or underlined. The symbol (✓) is used to mark the frequency of each event in the table. If there are two symbols (✓✓) in one example, there are two events and so on. In addition, telic aspects are marked by the underline (e.g., took me in) and past tenses are marked by putting the screen behind the text (e.g., **took me in**). Therefore, if words are underlined and put a screen behind them, it means that the event is telic as well as past tense encoding (e.g., **took me in**). Furthermore, irrealis events are marked by italic words, clauses or sentences which indicate the unreal or unassured events. The abbreviations ‘RL’ stands for realis and the italic ‘*IRL*’ stands for irrealis.

The events are analyzed as telic and atelic for the Aspect, realis and irrealis for the Mode and past and non-past for tense. The tenses used in the three languages versions are mostly past and present tenses. Non-past represents present and future.

Tense in the Japanese subordinate clause is relative to the tense in the main clause, i.e. “-ta” form is used when the event in the subordinate clause occurred before the event in the main clause, whereas “-ru” form is used when the event in the subordinate clause occurred after or at the same time of the event in the main clause. In this study, “-ta” form is counted as the past form and “-ru” or “-te” (tense-less) form is counted as the non-past form regardless of the absolute or relative tense.

Furthermore, Myanmar language has very vague distinction between past and present and most of the events that are encoded in the past in

English seem to be described as if they were happening at the moment of speaking in Myanmar language. Since Myanmar language does not have any clear verb form like English and Japanese to indicate the past tense, the context of the story and the time references are taken into account for the analysis. There are some events that can be clearly regarded as past tense in Myanmar. These past tense events are encoded with lexical items that indicate the past. Moreover, the timeline of the whole story helps the researcher to be able to conduct this analysis. In the Japanese tense system, it is quite difficult to judge between past and present perfect by looking at the ‘V *ta*’ form. Like Myanmar language, the context and the adverbials determine the past or present perfect tenses in Japanese. The following table is the verbal group analysis of the *Kitchen*:

Table 15. Analysis of Aspect, Mood, Tense in *Kitchen*

#	Language	Data	Aspect		Mood Realis <i>Irealis</i>	Tense	
			Telic	Atelic		Past	Non-past
1	English	Now only the kitchen and I are left . It’s just a little nicer than being all alone.		✓✓	RL, RL		✓✓
	Japanese	私と台所が残る。自分しかいないと思っているよりは、ほんの少しましな思想だと 思う。 watashi to daidokoro ga nokoru . Jibun shika inai to omotteiru yoriwa, honno sukoshi mashina shiso da to omou .		✓✓	RL, <i>IRL</i>		✓✓
	Myanmar	Now, at my house, only me and (the) kitchen are		✓✓	RL, <i>IRL</i>		✓✓

		left behind at last. (I) think that compare to being lonely and left alone, (this is) nicer.					
2	English	when it comes time to die, I want to breath my last in a kitchen.		✓	IRL		✓
	Japanese	いつか死ぬ時がきたら、台所で息絶えたい。 itsuka shinu toki ga kitara, daidokoro de ikitaetai .		✓	IRL		✓
	Myanmar	As for me, <i>even if (I) die</i> , (I) want to die only in (the) kitchen.		✓	IRL		✓
3	English	Before the Tanabe family took me in , I spent every night in the kitchen.	✓	✓	RL, RL	✓✓	
	Japanese	田辺家に拾われる前は、毎日台所で眠っていた。 Tanabeke ni hirowareru mae wa, mainichi daidokoro de nemutte ita .	✓	✓	RL, RL	✓	✓
	Myanmar	Before (I) arrive (at) Tanabe Kun's (the Tanabe family's) home, I, like every day, had to sleep only in the kitchen.	✓	✓	RL, RL	✓	✓
4	English	My parents—my name is Mikage Sakuria—both died when they were young. After that my grandparents brought me up .	✓✓		RL, RL	✓✓	
	Japanese	私、桜井みかげの両親は、そろって若死にしている。	✓✓		RL, RL	✓	✓

		そこで祖父母 が私を育ててくれた。 watashi, Sakurai Mikage no ryoshin wa, sorotte <u>wakajini shite iru.</u> Sokode, sohubo ga watashi o <u>sodatete</u> <u>kureta.</u>					
	Myanmar	My full name is Sakurai Mikage. Both my parents <u>passed away</u> young. Therefore, (I) <u>had to grow up</u> in (the) hands of grandparents.	✓✓		RL, RL	✓✓	
5	English	I <u>was going</u> into junior high when my grandfather <u>died</u> . From then on, it <u>was</u> just my grandmother and me.	✓	✓✓	RL, RL, RL	✓✓✓	
	Japanese	中学校へ上がる頃、祖父が <u>死んだ</u> 。そして祖母と二人ですずっと <u>やってきたのだ</u> 。 chugakko e <u>agaru</u> koro, sofū ga <u>shinda</u> . Soshite sobo to futari de zutto <u>yattekita noda</u> .	✓	✓✓	RL, RL, RL	✓✓	✓
	Myanmar	When I <u>reached</u> Middle School, grandfather <u>passed away</u> . Like that, Me and grandmother only two (of us) <u>remained</u> .	✓✓	✓	RL, RL, RL	✓✓✓	
6	English	When my grandmother <u>died</u> the other day, I <u>was taken</u> by surprise.	✓✓		RL, RL	✓✓	
	Japanese	先日、なんと祖母が <u>死んで</u> <u>しました</u> 。びっくりした。 senjitsu, nanto sobo ga	✓	✓	RL, RL	✓✓	

		<u>shinde shimaimashita.</u> Bikkuri <u>shita.</u>					
	Myanmar	Once more (after tragic of the parents' death), yesterday, grandmother <u>passed away.</u> So-called life is very surprising. (Translation difference in 2 nd sentence due to the translator's translation)	✓	✓	RL, RL	✓	✓
7	English	There <u>stood</u> Yuichi Tanabe.	✓		RL	✓	
	Japanese	そこには田辺雄一が <u>立っていた。</u> soko niwa Tanabe Yuichi ga <u>tatteita.</u>		✓	RL	✓	
	Myanmar	Tanabe Yuichi was standing firmly.		✓	RL	✓	
8	English	It was a good kitchen. I fell in love with it at first sight.		✓✓	RL, RL	✓✓	
	Japanese	いい台所 <u>だった。</u> 私は、この台所をひと目でとても <u>愛した。</u> ii daidokoro <u>datta.</u> Watashi wa, kono daidokoro wo hitomede totemo <u>aishita.</u>		✓✓	RL, RL	✓✓	
	Myanmar	(the) kitchen was really nice. As for me, (I) liked this kitchen at first sight and..		✓✓	RL, RL	✓✓	
9	English	I <u>went back and sat</u> on the sofa, and out <u>came</u> hot tea.	✓✓		RL, RL	✓✓	

	Japanese	ソファに <u>戻って</u> すわると、 熱いお茶が <u>出た</u> 。 sofa ni <u>modotte suwaru</u> to, atsui ocha ga <u>deta</u> .	✓✓		RL, RL	✓	✓
	Myanmar	when (I) <u>returned to</u> <u>sofa and sat</u> , Yuichi came (and) put down hot green tea and hosts me.	✓	✓	RL, RL	✓✓	
10	English	Just then, <u>with the</u> <u>scratch of a key in the</u> <u>door</u> an incredibly beautiful woman came running in , all out of breath.		✓	RL	✓	
	Japanese	そうして、ドアがガチャガ チャと <u>開いて</u> 、ものすごい 美人が息せききって走り 込んできたのは、その時 <u>だ</u> <u>った</u> 。 soushite, doa ga gachagacha to <u>aite</u> , monosugoi bijin ga ikisekikitte hashiri konde kita no wa sono toki <u>data</u> .	✓	✓	RL, RL	✓	✓
	Myanmar	Then, (the) door suddenly, creakingly begins to open and a beautiful lady began entering into (the) room in a hurry is that time /moment.		✓✓	RL, RL		✓✓
11	English	I was so stunned , I gaped . Though she didn't seem young , she was truly beautiful.	✓	✓✓✓	RL, RL, IRL, RL	✓✓ ✓✓	
	Japanese	私はびっくりして目を見 <u>開いてしまった</u> 。かなり 歳は <u>上</u> そうだったが、その	✓	✓✓✓	RL, RL, IRL, RL	✓	✓

		人は本当に<u>美しかった</u>。 watashi wa bikkurishite me wo mihiraiteshimatta. Kanari toshi wa ue sodatta ga, sono hito wa hontoni utsukushikatta.				✓✓	
	Myanmar	I, also, am very surprised and gazing/looking with (my) mouth agape. Although (she) looks like a little older than me, that woman is very beautiful.		✓✓✓✓	RL, RL, IRL, RL		✓✓ ✓✓
12	English	“Guess what else—she’s a man.” This was too much I just <u>stared</u> at him in wide- eyed silence.	✓		RL	✓	
	Japanese	「あの人男なんだよ。」 私は目を見開いたまま無 言で彼を<u>見つめてしまっ た</u>。 “Anohito otoko nandayo” watashi wa me wo mihiraita mama mugon de kare wo <u>mitsumeteshimatta</u>.	✓		RL	✓	
	Myanmar	“My mother is not woman... (A) man.” I, also, gazing/looking (at) him with wide opened eyes.		✓	RL		✓
13	English	I <u>put on</u> the borrowed pajamas and, barefoot, <u>went</u> into the silent living room. I just had to go back for one more look at	✓✓	✓	RL, RL, RL	✓✓✓	

		the kitchen.					
	Japanese	借りた寝まきに着替えて、しんとした部屋に出 ていった。ぺたぺたとは だして 台所をもう一回見 に行く。 karita nemaki ni kigaete , shintoshita heya ni deteitta . Petapeta to hadashi de daidokoro wo moikkai mini iku .	✓✓	✓	RL, RL, RL	✓	✓✓
	Myanmar	After (I) have put on (the) temporarily borrowed pajamas, have gone out into (the) living room which is being silent and then (I) have entered/looked into (the) kitchen once more.	✓✓✓		RL, RL, RL		✓✓ ✓
14	English	It was really a good kitchen. Then I stumbled over to the sofa that was to be my bed for the night and turned out the lamp.	✓✓	✓	RL, RL, RL	✓✓✓	
	Japanese	やはり、よい台所だっ た。そして今宵私の寝床 となったそのソファにた どり着くと、電気を消し た。 yahari, yoi daidokoro datta . Soshite, koyoi watashi no nedoko to natta sono sofa ni tadoritsuku to, denki o keshita .	✓✓	✓	RL, RL, RL	✓✓	✓
	Myanmar	What (a) nice little kitchen (it is).	✓✓	✓	RL, RL, RL		✓✓✓

		And then when (I) <u>get back</u> on (the) sofa that has become (my) bed start from (this) evening, have <u>turned off</u> (the) light.					
15	English	In the joy of being in a kitchen I liked so well, my head <u>cleared</u> , and suddenly I <u>remembered</u> she was a man. I <u>turned</u> to look at her.	✓✓	✓	RL, RL, RL	✓✓✓	
	Japanese	お気に入りの台所に 立てた嬉しさで目が <u>冴えてく</u> ると、ふいに、彼女が男だということを <u>思い出してしま</u> った。私は思わず彼女を <u>見た</u> 。 okiniiri no daidokoro ni tateta ureshisa de me ga saete kuru to, fuini, kanojo ga otoko da to iu no o omoidashite shimatta . Watashi wa omowazu kanojo o <u>mita</u> .	✓	✓✓	RL, RL, RL	✓✓	✓
	Myanmar	While standing in (the) kitchen I like, (and feeling) very happy at the same time, (a) thought that “that woman is a man” suddenly comes in . I inadvertently <u>cast a glance</u> (at) him.	✓	✓✓	RL, RL, RL		✓✓ ✓
16	English	I <u>gave myself permission</u> to be lazy until May.	✓		RL	✓	
	Japanese	私は五月が来るまでだらだらすることを、 <u>自分に許</u> した。	✓		RL	✓	

		watashi wa gogatsu ga kuru made daradara suru koto o, <u>jibun ni yurushita</u> .					
	Myanmar	As I <u>have decided to stay</u> just like this situation until May/when (the time) reaches the month of May....	✓		RL		✓
17	English	I <u>still went</u> to my part-time job, but after that I <u>would clean house, watch TV, bake cakes</u> : I <u>lived</u> like a housewife.	✓	✓✓	RL, RL, RL	✓✓✓	
	Japanese	アルバイトには <u>ちゃんと行った</u> が、後は <u>そうじ</u> をしたり、 <u>TVを観たり</u> 、 <u>ケーキを焼いたり</u> して、主婦のような生活をしていた。 arubaito niwa, <u>chanto itta</u> ga, ato wa <u>soji wo shitari</u> , <u>TV wo mitari</u> , <u>keki wo yaitari shite</u> , shufu no yona seikatsu wo <u>shiteita</u> .		✓✓✓	RL, RL, RL	✓✓	✓
	Myanmar	As for part-time job, (I) <u>do regularly</u> . As soon as (I) finished job, went back home and now <u>sweeping (the) garbage</u> , now <u>watching TV</u> , now <u>cooking rice</u> , now <u>making snack</u> and (I) <u>live</u> like a real housewife.		✓✓✓	RL, RL, RL		✓✓✓
18	English	I <u>loved</u> the Tanabe's sofa as much as I loved their kitchen. I <u>came to crave</u> sleeping on it.		✓✓	RL, RL	✓✓	
	Japanese	その台所と同じくらいに、		✓✓	RL, RL	✓✓	

		田辺家のソファを私は愛した。そこでは眠りが味わえた。 sono daidokoro to onaji kuraini, Tanabe-ke no sofa o watashi wa aishita. Soko dewa nemuri ga ajiwaeta.					
	Myanmar	Like (the) kitchen from their house, I also like/cherish (the) small sofa bed. Getting to sleep on that small sofa is very tasty (pleasant).		✓✓	RL, RL		✓✓
19	English	Listening to the quiet breathing of the plants, sensing the night view through the curtains, I slept like a baby.	✓	✓✓	RL, RL, RL	✓	✓✓
	Japanese	草花の呼吸を聞いて、カーテンの向こうの夜景を感じながら、いつもずっと眠れた。 kusabana no kokyū o kiite, katen no muko no yakei o kanji nagara, itsumo sutto nemureta.	✓	✓✓	RL, RL, RL	✓	✓✓
	Myanmar	While listening (to) (the) breathing sound of small plants, feeling (the) beauty of night painting that is (on) the other side of curtain and (I) always fall asleep peacefully.	✓	✓✓	RL, RL, RL		✓✓✓
20	English	Just then the telephone rang. I picked up the receiver, knowing who it	✓✓	✓	RL, RL, RL	✓✓✓	

		would be. It was Sotaro.					
	Japanese	すると、電話が <u>鳴った</u> 。そんな気がしながら受話器を <u>取ると</u> 、宗太郎からで <u>あった</u> 。 suruto, denwa ga natta . Sonna ki ga shinagara jyuwaki wo toruto , Sotaro kara de atta .	✓✓	✓	RL, RL, RL	✓✓	✓
	Myanmar	At that time, telephone begins to ring . When I try picking up (the) receiver unwillingly, (it) is from Sotaro.		✓✓✓	RL, RL, RL		✓✓✓
21	English	He was my old boyfriend. We broke up about the time my grandmother's illness got bad .	✓✓	✓	RL, RL, RL	✓✓✓	
	Japanese	彼は昔の・・・・・・恋人 <u>だった</u> 。祖母の病気が <u>悪くなる頃</u> 、 <u>別れた</u> 。 kare wa mukashi no koibito datta . Sobo no byoki ga warukunaru koro, wakareta .		✓✓✓	RL, RL, RL	✓✓	✓
	Myanmar	'Sotaro' was my boyfriend before. By (the) time grandma's illness was critical (being in a critical condition), (we) lost contact.		✓✓✓	RL, RL, RL	✓✓✓	
22	English	Yuichi helped me; he seemed to have some spare time tonight. Something else I realized	✓	✓✓	RL, <i>IRL</i> , RL	✓✓✓	

		was that he hated spare time.					
	Japanese	雄一も <u>手伝ってくれた</u> 。彼は今夜は ひまらしい 。これも気づいたことだが、彼はひまがとても 嫌い なのだ。 Yuichi mo tetsudatte kureta . Kare wa kon'ya wa hima rashii . Koremo kizuita koto da ga, kare wa hima ga totemo kirai nanoda .	✓	✓✓	RL, IRL, RL	✓	✓✓
	Myanmar	And then (he) helps writing (the) addresses that will have to (be) sent. He looks (to be) free this evening. But (it) does not seem that he usually stays free . (He seems to be busy at all time.)		✓✓✓	RL, IRL, RL		✓✓✓
23	English	Sotaro had said that even though she's been seeing him for a year, Yuichi's girlfriend didn't understand the slightest thing about him, and it made her angry.	✓✓	✓	RL, RL, RL	✓✓✓	
	Japanese	さっき、宗太郎は <u>言っていた</u> 。田辺の彼女は一年間つきあっても田辺のことがさっぱり わけんなくて <u>やになったんだって</u> 。 sakki, Sotaro wa itte ita . Tanabe no kanojyo wa ichinenkan tsukiatte mo Tanabe no koto ga sappari wakannakute iyani	✓✓	✓	RL, RL, RL	✓✓✓	

		<u>nattandatte.</u>					
	Myanmar	Sotaro <u>has said</u> (just) earlier like this. Because Tanabe's girlfriend couldn't understand about him (and) (they) <u>broke up.</u>	✓✓	✓	RL, RL, RL	✓✓✓	
24	English	She said Yuichi was incapable of caring more for a girl than he did for a fountain pen.		✓	RL	✓	
	Japanese	田辺は女の子を万年筆とかと同じようにしか気に入ることができないのよって言ってる。 Tanabe wa on'na no man'nenhitsu toka to ona shika kiniiru koto ga deki yo tte itteru.		✓	RL		✓
	Myanmar	(It is said that) Tanabe values a girl just as much as a fountain that he writes.		✓	RL		✓
25	English	It was patently obvious that the trouble between Yuichi and his girlfriend was my living here.		✓	RL	✓	
	Japanese	私がここにいることで、彼らが別れたの明白ではないか。 watashi ga koko ni iru koto de, karera ga wakareta no wa meihaku dewa naika.		✓	RL		✓
	Myanmar	They two lovers broke up because I come and stay here, isn't it?		✓	RL		✓

26	English	The next day was when I <u>had to clear out</u> of the old apartment for good;....	✓		RL	✓	
	Japanese	翌日は、もとの家を <u>正式に引き払う日だった</u> 。 yokujitsu wa, moto no ie o <u>seishiki ni hikiharau hi datta</u> .	✓		RL	✓	
	Myanmar	(On) the next day, (I) <u>have to move out</u> (from) old house for good, ...	✓		RL		✓
27	English	Eriko <u>died</u> late in the autumn. A crazy man <u>became obsessed</u> with her and <u>killed</u> her.	✓✓✓		RL, RL, RL	✓✓✓	
	Japanese	秋の終わりに、えり子さんが <u>死んだ</u> 。気の狂った男に <u>つけまわされて、殺されたのだ</u> 。 aki no owari ni, Erikosan ga <u>shinda</u> . Ki no kurutta otoko ni <u>tsukemawasarete, korosareta noda</u> .	✓✓✓		RL, RL, RL	✓✓	✓
	Myanmar	When Autumn was almost finished, Eriko, (a poor woman), <u>passed away</u> . (Eriko) <u>got stalked</u> and <u>killed</u> by a crazy man.	✓✓✓		RL, RL, RL	✓✓✓	
28	English	He <u>had spotted</u> her on the street and <u>liked</u> what he saw; when he <u>followed</u> her he discovered that the place where she worked <u>was</u> a gay bar.	✓✓	✓✓	RL, RL, RL, RL	✓✓✓ ✓	
	Japanese	その男は、初めえり子さんを街で <u>見かけて</u> 、興味を持ち、後をつけて彼女の働く	✓✓	✓✓	RL, RL, RL, RL	✓	✓✓✓

		店がゲイバーであること を知った。 sono otoko wa, hajime Eriko-san o machi de mikakete, kyomi o mochi, ato o tsukete kanojo no hataraku mise ga geiba dearu koto o shitta.					
	Myanmar	That man first saw Eriko at one marketplace and became interested in her, as (he) stalked /followed her, (he) realized that was (a) gay bar.	✓✓	✓✓	RL, RL, RL, RL	✓✓✓ ✓	
29	English	Shocked to find out that this beautiful woman was a man, he began writing her long letters and hanging around the bar.		✓✓✓✓	RL, RL, RL, RL	✓✓✓ ✓	
	Japanese	そして美しい彼女が男だ というのがショックだっ たと、長い手紙を書き、店 に入りびたるようになった。 soshite utsukushii kanojyo ga otokoda to iu no ga shokku data to, nagai tegami wo kaki, mise ni iribitaruyoni natta.	✓	✓✓✓	RL, RL, RL, RL	✓✓	✓✓
	Myanmar	He wrote letter after letter that (he) was sad as (he) got to see a beautiful woman who he, himself, was madly in love with was a gay and frequently came and went (around)	✓	✓✓✓	RL, RL, RL, RL	✓✓✓ ✓	

		that bar.					
30	English	One night, screaming that he <u>had been made</u> a fool of, he <u>lunged at</u> her with a knife.	✓✓		RL, RL	✓✓	
	Japanese	彼のしつこさに比例して えり子さんも店の人々も 冷淡になっていったので、 <u>ばかにされたと叫んで</u> 、あ る夜、男は突然彼女をナイ フで <u>刺した</u> 。 kare no shitsukosa ni hirei shite, Erikosan mo mise no hitobito mo reitan ni natteitta node, <u>bakanisareta to sakende</u> , aru yo, otoko wa totsuzen kanojyo wo naifu de <u>sashita</u> .	✓✓		RL, RL	✓	✓
	Myanmar	Then one day, (a thought that) <u>should (Eriko) have done</u> (such) disrespectful (thing) to him and out of embarrassment, the man <u>stabbed</u> Eriko with (a) knife.	✓✓		RL, RL	✓	✓
31	English	Eriko, wounded, <u>grabbed</u> a barbell off the bar—it was part of the club's décor—with both hands and <u>beat</u> him to death.	✓✓		RL, RL	✓✓	
	Japanese	えりさんは血を流しな がらもカウンターに飾っ てあった鉄アレイを両手 で <u>振り降ろして</u> 、犯人をな ぐり <u>殺した</u> 。 Eriko-san wa chi o	✓✓		RL, RL	✓	✓

		nagashi nagaramo kaunta ni kazatte atta tetsuarei o ryote de <u>furioroshite</u> , han'nin o nagurik <u>koroshita</u> .					
	Myanmar	While pressing pouring out blood (from) wound, <u>with decorated iron bell</u> at (the) bar, Eriko <u>beat</u> that fool to death.	✓		RL	✓	

Table 16. The Result of the Verbal Group in the *Kitchen*

Language	Total Clauses	Aspect Frequency		Mood Frequency		Tense Frequency	
		Telic	Atelic	Realis	Irrealis	Past	Non-past
English	71	37 52.1%	34 47.8%	68 95.7%	3 4.2%	64 90.1%	7 9.9%
Japanese	72	33 45.8%	39 54.1%	68 94.4%	4 5.5%	41 56.9%	31 43.0%
Myanmar	71	27 38%	44 61.9%	67 94.3%	4 5.6%	32 45.1%	39 54.9%

The results for the verbal group analysis show some differences and similarities. The results are based on the number of clauses in each language. The number of clauses cannot be the same because the translator may translate a single sentence from the original into two separate sentences. Another reason for the different number of clauses is the different syntax, i.e., a clause in one language is sometimes a noun phrase in another, for instance, as in the English and Japanese data, ‘with the scratch of a key in the door’, ‘ドアがガチャガチャと開いて’ and so on. The calculations show that there are 71 clauses in English, 72 clauses in Japanese and 71 clauses in Myanmar

data.

The result regarding Aspect is that English and Japanese do not show much difference between them. The number of telic and atelic events in English and Japanese is not so different such as 36 'telic' clauses in English and both languages, and 33 telic clauses in Japanese. Myanmar language in this respect is quite different from its counterparts. Myanmar language is lower in aspect than English and Japanese. It has the least number of telic clauses with only 27 clauses. This result is according to the translated data from the Japanese original. We will see the result of the French original later on.

Regarding the parameter Mode/Mood, the result does not show many discrepancies amongst the three languages in terms of realis and irrealis mode. It suggests that all three languages encode almost all the narrative events in the same realis mode. There are more realis events than irrealis. There are few irrealis events that the three languages encode differently.

In terms of the tense, it is clear that English encodes with past tenses in the narrative. In Japanese, it seems possible to encode by using both past and present tenses which is strictly forbidden in English narrating system. Myanmar language has, as mentioned before, a very vague tense differentiation between the past and present situation. However, determining the tense between past or present in '*Kitchen*' is not that difficult. Most of the events of the novels are very descriptive and take the audience to the moment of speech 'right now' (here, at the moment of reading would be preferable) except for the narration of the main character's childhood and when she is told about Eriko's death.

All in all, we can see that the Aspect in Myanmar language is lower than English and Japanese. There is more realis mode than irrealis amongst the three languages and some irrealis encoding differences will be elaborating in the next chapter. The tenses in Japanese are more past and less present tenses when encoding. Myanmar language seems to encode the events which are happening at the moment of speaking which is mainly put the point of time in the present.

4.4 Analysis of the Agent and Patient Group in the Novel *Kitchen*

In the study of Transitivity, grammatical Agent and Patient are one of the vital roles that show the effectiveness of actions and how much these actions affect the Transitivity of an individual language. Transitivity is not just examining the verbs to say whether they are transitive or intransitive as the notion of Transitivity is who does what to whom? Since Transitivity puts the focus on the doer of the action and the receiver of that action, the Agency parameter needs to be analyzed. In this study, the role of the Agent (A) is analyzed within the framework of the Transitivity study. As Hopper and Thompson (1980) states, “it is obvious that participants high in Agency can effect a transfer of an action in a way that those low in Agency cannot” (p.252). A high and low Agency according to Hopper and Thompson (1980) means: if A is high in potency, it has high Transitivity and if A is low in potency, it is low in Transitivity. An Agent that is animate, for instance, is higher in potency than an inanimate Agent. Agency of a sentence can reveal the grammatical features of English, Japanese and Myanmar. To analyze the Agency, a scoring of the Agency of the three languages is applied. The

assigning of the scores of the Agency is as described below.

4.4.1 Agency Scoring System for the Three Languages

When analyzing Agency, Hopper and Thompson (1980) use the following scoring system, which assigns scores between agentive and non-agentive subjects. The original scoring of Agency by Hopper and Thompson (1980) is as follows:

3rd pers. Human Pronoun	4
Proper Name	3
Human N	2
Inanimate N	1

The scoring is focusing on the syntactic components, i.e, based on the grammatical components that can be seen in a sentence/clause. In the study of Transitivity, both syntactic and semantic considerations need to be taken into account. The ten Transitivity parameters model is also the combination of syntactic and semantic-grammatical components.

Japanese and Myanmar are very different from English because they can encode most of the narrative events without describing an agent or subject in every single sentence. Both Japanese and Myanmar encode the events with implied human subjects that are rarely seen in the English encoding system. It might be odd to encode the narrative events without describing agent or subject in a sentence of English. Therefore, the assigning of scores is modified to meet the necessity of Japanese and Myanmar language which are quite different from English.

From a semantic point of view, the modified scoring system includes

some score assignments that are not included in Hopper and Thompson's (1980). In addition, since the Agency analysis in this study is related to Transitivity, transitive and intransitive construction is vital. Therefore, human nouns and pronouns in the transitive clauses/sentences are grouped without differentiating between the 1st/3rd person pronoun, proper name, and human noun. The primary modification of the scoring system is between transitive and intransitive construction with the semantic consideration of implied human subject and the animacy level.

The modified scoring system assigns a score from 5 to 1 point, from animate to inanimate hierarchically, and between transitive and intransitive construction of a sentence. Each scoring with its abbreviation is described in the table below. The scoring system is as follows:

Table 17. The Modified Agency Scoring

Types of Agent or Subject	Abbreviations	Score
Human noun, pronoun, proper name in Transitive sentences/ clauses	HS, tr	5
Human noun, pronoun, proper name in Intransitive sentences/ clauses	HS, intr	4
Implied human subject	ImHS	3
Inanimate noun/pronoun and dummy subjects (e.g., it, there, demonstrative pronouns, e.g., this)	INS	2
Implied inanimate subject, dummy subjects and a clause as subject (e.g., it, Clause as a subject as in, Cl.... のは..., Cl... というの を...)	ImINS Cl as Sub	1

The data are analyzed and a score is given according to the modified

scoring system. Each example in the data analysis table shows the same narrative events of English, Japanese and Myanmar with the respective score next to each clause.

4.4.2 Agency Scoring of English, Japanese and Myanmar in *Kitchen*

In the following table, the order of the example is the English sentences/clauses come first, the Japanese examples are transcribed second and finally the Myanmar examples are transcribed in literal translation. Some literal translations of the Myanmar data might be odd to read because the Myanmar data are transcribed literally, as closely as possible to the original Myanmar rhetoric. Therefore, the original encoding features of Myanmar language remains and the comparison can be made with its counterparts.

The order of the scoring is from 5 in the first column to 1 in the last column. However, we need to keep in mind that the first sentence/clause from the example is not necessarily ordered first in the scoring columns. The first sentence/clause in the example that has a lower score, for instance, 1 point, will be given the score at the last scoring column of 1 and the last sentence/clause in the same example may take the score at the first column if it has 5 points.

The number of clauses in English are more than its counterparts because of the frequent use of subjects in encoding. In Japanese and Myanmar sentences, there can be more than one event and the events can be encoded with different Transitivity, i.e., one event may be encoded with a transitive verb and the other may be intransitive with a single subject/agent

for the whole sentence. In this case, if all the events are in the same transitive construction, the researcher counts the subject as a single subject. However, if a sentence encodes various events with transitive and intransitive verbs, that kind of sentence includes an implied human subject for each event or clause within the same sentence. The implied human subjects are given in the brackets in the Myanmar data. In the Japanese data we can notice the given point of (3) next to the clauses that contain an implied human subjects.

Table 18. Analysis of Agency in *Kitchen*

No.	Language	Data	HS, tr 5 pt.	HS, intr 4 pt.	Im HS 3 pt.	INS 2 pt.	ImINS & Cl as Sub 1 pt.
1	English	Now only the kitchen (2) and I (4) are left. It's (2) just a little nicer than being all alone.		4		2, 2	
	Japanese	私 (4)と台所 (2) が残る。自分しかいないと思っているよりは、ほんの少しましな思想だと思う (3)。 Watashi (4) to daidokoro (2) ga nokoru. Jibun shika inai to omotteiru yoriwa, honno sukoshi mashina shiso da to <i>omou</i> (3).		4	3	2	
	Myanmar	Now, at my house, only me (4) and (the) kitchen (2) are left behind at last. (I) (3) think that compare to being lonely and left alone, (this is) nicer.		4	3	2	
2	English	when it comes time to die, I want to breath my last in a kitchen.	5				

	Japanese	いつか死ぬ時がきたら、台所で <u>息絶えたい</u> 。(3) itsuka shinu toki ga kitara, daidokoro de ikitaetai (3).			3		
	Myanmar	As for me, even if (I) die, (I) want to die only in (the) kitchen.			3		
3	English	Before the Tanabe family (5) took me in, I (5) spent every night in the kitchen.	5, 5				
	Japanese	田辺家に <u>拾われる前</u> は (3) 、毎日台所で <u>眠っていた</u> (3) 。 Tanabeke ni hirowareru mae wa (3), mainichi daidokoro de nemutte ita. (3)			3, 3		
	Myanmar	Before (I) (3) arrive (at) Tanabe Kun's (the Tanabe family's) home, I (4) , like every day, had to sleep only in the kitchen.		4	3		
4	English	My parents (4) —my name is Mikage Sakuria—both died when they were young. After that my grandparents (5) brought me up.	5	4			
	Japanese	私 (4) 、桜井みかげの両親は、そろって若死にしている。そこで祖父母 (5) が私を育ててくれた。 Watashi (4), Sakurai Mikage no ryoshin wa, sorotte wakajini shite iru. Sokode, sohobo (5) ga watashi o sodatete kureta.	5	4			
	Myanmar	My full name is Sakurai Mikage. Both my parents (4) passed away young. Therefore, (I) (3) had to grow up in (the) hands of		4	3		

		grandparents.					
5	English	I (4) was going into junior high when my grandfather (4) died. From then on, it (2) was just my grandmother and me		4, 4		2	
	Japanese	中学校へ <u>上がる頃 (3)</u> 、祖父 (4) が死んだ。そして祖母 (4) と <u>二人でずっとやってきたのだ</u> 。 chugakko e agaru koro (3), sofu (4) ga shinda. Soshite sobo (4) to futari de zutto yattekita noda.		4, 4	3		
	Myanmar	When I (4) reached Middle School, grandfather (4) passed away. Like that, Me and grandmother (4) only two (of us) were left.		4,4,4			
6	English	When my grandmother (4) died the other day, I (4) was taken by surprise.		4, 4			
	Japanese	先日、なんと祖母 (4) が死んでしました。 <u>びっくりした (3)</u> 。 senjitsu, nanto sobo (4) ga shinde shimaimashita. Bikkuri shita. (3)		4	3		
	Myanmar	Once more (after tragic of the parents' death), yesterday, grandmother (4) passed away. So-called life (2) is very surprising.		4		2	
7	English	There (2) stood Yuichi Tanabe.				2	
	Japanese	そこには田辺雄一(4)が立っていた。 soko niwa Tanabe Yuichi (4) ga tatteita.		4			
	Myanmar	Tanabe Yuichi (4) is standing firmly.		4			

8	English	It (2) was a good kitchen. I (4) fell in love with it at first sight.		4		2	
	Japanese	いい台所 (2) だった。私 (5)は、この台所をひと目でとても愛した。 ii daidokoro (2) datta. Watashi (5) wa, kono daidokoro wo hitomede totemo aishita.	5			2	
	Myanmar	(the) kitchen (2) is really nice. As for me, (I) (3) liked this kitchen at first sight and			3	2	
9	English	I (4) went back and sat on the sofa, and out came hot tea (2).		4		2	
	Japanese	ソファに戻って <u>すわ</u> ると (3), 熱いお茶 (2) が出た。 sofa ni modotte suwaruto (3), atsui ocha (2) ga deta.			3	2	
	Myanmar	when (I) (3) returned to sofa and sat, Yuichi (5) comes (and) puts down hot green tea and hosts me.	5		3		
10	English	Just then, with the scratch of a key in the door an incredibly beautiful woman came running in, all out of breath.		4			
	Japanese	そうして、ドアがガチャガチャと開いて、ものすごい美人が息せききって走り込んできたのは、その時だった。(1) soushite, doa ga gachagacha to aite, monosugoi bijin ga ikisekikitte hashiri konde kita no wa sono toki data. (1)					1
	Myanmar	Then, (the) door suddenly became creaked opened and a beautiful lady					1

		began entering into (the) room in a hurry is that time /moment.					
11	English	I was so stunned, I gaped. Though she didn't seem young, she was truly beautiful.		4,4,4,4			
	Japanese	私 (4) はびっくりして目を見開いてしまった (3)。かなり歳は上そうだったが (3)、その人 (4) は本当に美しかった。 Watashi (4) wa bikkurishite me wo mihiraimeshimatta (3). Kanari toshi wa ue sodatta ga (3), sono hito (4) wa hontoni utsukushikatta.		4, 4	3, 3		
	Myanmar	I (4), also, was very surprised and <u>gazing/looking with (my) mouth agape</u> (3). Although (she) (3) looks like a little older than me, that woman (4) is very beautiful.		4, 4	3, 3		
12	English	"Guess what else—she's a man." This was too much I just stared at him in wide-eyed silence.	5				
	Japanese	「あの人男なんだよ。」 私 (5) は目を見開いたまま無言で彼を見つめてしまった。 "Anohito otoko nandayo" watashi (5) wa me wo mihiraita mama mugon de kare wo mitsumeteshimatta.	5				
	Myanmar	"My mother is not woman... (A) man." I, also, gazing/looking (at) him with wide opened eyes.	5				
13	English	I (5) put on the borrowed pajamas	5	4			

		and, barefoot, went into the silent living room. I (4) just had to go back for one more look at the kitchen.					
	Japanese	借りた寝まきに <u>着替えて</u> 、しんとした部屋に <u>出ていった</u> (3)。ぺたぺたとはだして 台所をもう一回 <u>見に行く</u> (3)。 karita nemaki ni <u>kigaete</u> , shintoshita heya ni <u>deteitta</u> (3). Petapeta to hadashi de daidokoro wo moikkai mini iku. (3)			3, 3		
	Myanmar	After (I) (3) have put on (the) temporarily borrowed pajamas, go into (the) living room which is being silent and then (I) (3) have entered/looked into (the) kitchen once more.			3, 3		
14	English	It (2) was really a good kitchen. Then I (4) stumbled over to the sofa that was to be my bed for the night and turned out the lamp.		4		2	
	Japanese	やはり、よい台所 (2) だった。そして今宵私の寝床となったそのソファにたどり着くと、 <u>電気を消した</u> (3)。 yahari, yoi daidokoro (2) datta. Soshite, koyoi watashi no nedoko to natta sono sofa ni tadoritsuku to, denki o keshita. (3)			3	2	
	Myanmar	What (a) nice little kitchen (2). And then when (I) (3) get back on (the) sofa that has become (my) bed start from (this) evening, turned off (the) light.			3	2	

15	English	In the joy of being in a kitchen I (4) liked so well, my head (2) cleared, and suddenly I (5) remembered she was a man. I (4) turned to look at her.	5	4, 4		2	
	Japanese	お気に入りの台所に <u>立てた嬉しさで目が冴えてくると (3)</u> 、ふいに、彼女が男だということを思い出してしまった (3)。私 (5) は思わず彼女を見た。 okiniiri no daidokoro ni tateta ureshisa de me ga saete kuruto (3), fuini, kanojo ga otoko da to iu no o omoidashite shimatta (3). Watashi (5) wa omowazu kanojo o mita	5		3, 3		
	Myanmar	While standing in (the) kitchen I (4) like, (and feeling) very happy at the same time, (a) thought (2) that “that woman is a man” suddenly came in. I (5) inadvertently cast a glance (at) him.	5	4		2	
16	English	I (5) gave myself permission to be lazy until May. I (4) was in paradise.	5	4			
	Japanese	私 (5) は五月が来るまでだらだらすることを、自分に許した。そうしたら、極楽のように毎日 (2) が楽になった。 Watashi (5) wa gogatsu ga kuru made daradara suru koto o, jibun ni yurushita. Soushitara, gokuraku no yoni mainichi (2) ga raku ni natta.	5			2	
	Myanmar	As I (4) have decided/intended to stay just like this situation until May/when (the time) reaches the month of May, (I) (3) just live everyday happily.		4	3		

17	English	I (4) still went to my part-time job, but after that I (5) would clean house, watch TV, bake cakes: I (4) lived like a house wife.	5	4, 4			
	Japanese	アルバイトには ちゃんと <u>行ったが</u> (3) 、後は <u>そうじをしたり、TV を観たり、ケーキを焼いたりして</u> (3)、主婦のような生活を <u>していた</u> (3)。 arubaito niwa, chanto itta ga (3), ato wa soji wo shitari, TV wo mitari, keki wo yaitari shite (3), shufu no yona seikatsu wo shiteita. (3)			3, 3, 3		
	Myanmar	As for part-time job, (I) (3) do regularly. As soon as (I) (3) finished job, went back home and now sweeping (the) garbage, now watching TV, now cooking rice, now making snack and (I) (3) live like a real house wife.			3, 3, 3		
18	English	I (5) loved the Tanabe's sofa as much as I (5) loved their kitchen. I (5) came to crave sleeping on it.	5, 5, 5				
	Japanese	その台所と同じくらいに、田辺家のソファを私 (5) は愛した。そこでは眠り (2) が味わえた。 sono daidokoro to onaji kuraini, Tanabe-ke no sofa o watashi (5) wa aishita. Soko dewa nemuri (2) ga ajiwaeta	5			2	
	Myanmar	Like (the) kitchen from their house, I (5) also like/cherish (the) small sofa bed. Getting to sleep on that small sofa (1) is very tasty (pleasant).	5				1

19	English	Listening to the quiet breathing of the plants, sensing the night view through the curtains, I slept like a baby.		4			
	Japanese	草花の呼吸を聞いて、カーテンの向こうの夜景を感じながら、いつもずっと眠れた(3)。 kusabana no kokyū o kiite, katen no muko no yakei o kanji nagara, itsumo sutto nemureta (3)			3		
	Myanmar	While listening (to) (the) breathing sound of small plants, feeling (the) beauty of night painting that is (on) the other side of curtain and (I) always fall asleep peacefully.			3		
20	English	Just then the telephone (2) rang. I (5) picked up the receiver, knowing who it would be. It (2) was Sotaro.	5			2, 2	
	Japanese	すると、電話 (2) が鳴った。そんな気がしながら受話器を <u>取ると</u> (3) 。宗太郎からで (1) あった。 suruto, denwa (2) ga natta. Sonna ki ga shinagara jyuwaki wo <u>toruto</u> (3), Sotaro kara de (1) atta.			3	2	1
	Myanmar	At that time, telephone (2) begins to ring. When I (5) try picking up (the) receiver unwillingly, (it) (1) is from Sotaro.	5			2	1
21	English	He (4) was my old boyfriend. We (4) broke up about the time my grandmother's illness got bad.		4, 4			
	Japanese	彼 (4) は昔の・・・・・・恋人だった。祖母の病気が悪くなる頃、 <u>別れた</u> (3) 。		4	3		

		Kare (4) wa mukashi no koibito datta. Sobo no byoki ga warukunaru koro, wakareta. (3)					
	Myanmar	'Sotaro' (4) was my boyfriend before. By (the) time grandma's illness was critical (being in a critical condition), (we) (3) lost contact.		4	3		
22	English	Yuichi (5) helped me; he (4) seemed to have some spare time tonight. Something else I (4) realized was that he (4) hated spare time.	5, 5	4, 4			
	Japanese	雄一 (5) も手伝ってくれた。彼 (4) は 今夜はひまらしい。これも気づいたこ とだが (3)、彼 (4) はひまがとても嫌い なのだ。 Yuichi (5) mo tetsudatte kureta. Kare (4) wa kon'ya wa <i>hima rashii</i> . Koremo kizuita koto da ga (3), kare (4) wa hima ga totemo kirai nanoda	5	4, 4	3		
	Myanmar	And then (he) (3) helps writing (the) addresses that will have to (be) sent. He (4) looks/seems (to be) free today (this) evening. But (it) (1) does not seem that he (4) likes to stay being free. (He seems to live his life busy at all time.)		4, 4	3		1
23	English	Sotaro had said that even though she's (5) been seeing him for a year, Yuichi's girlfriend (5) didn't understand the slightest thing about him, and it (2) made her angry.	5, 5			2	

	Japanese	さっき、宗太郎は言っていた。田辺の彼女 (5) は一年間つきあっても田辺のことがさっぱりわけんなくて <u>いやになったんだって</u> (3)。 sakki, Sotaro wa <u>itte ita</u> . Tanabe no kanojyo (5) wa ichinenkan tsukiatte mo Tanabe no koto ga sappari wakannakute <u>iyani nattandatte</u> . (3)	5		3		
	Myanmar	Sotaro has said earlier like this. Because Tanabe's girlfriend (5) couldn't understand about him (and) (they) (3) <u>broke up</u> .	5		3		
24	English	She said Yuichi (4) was incapable of caring more for a girl than he (4) did for a fountain pen.		4, 4			
	Japanese	田辺 (5) は女の子を万年筆とかと同じようにしか気に入れることができないのよって言ってる。 Tanabe (5) wa on'na no ko o man'nenhitsu toka to onaji yoni shika kiniiru koto ga dekinai no yotte itteru.	5				
	Myanmar	(It is said that) Tanabe (5) values a girl just as much as a fountain that he (4) is writing.	5	4			
25	English	It was patently obvious that the trouble between Yuichi and his girlfriend was my living here.					1
	Japanese	私がここにいることで、 <u>彼らが別れた</u> の明白ではないか。 (1) watashi ga koko ni iru koto de, <u>karera ga wakareta no</u> wa meihaku dewa naika. (1)					1

	Myanmar	They (4) two lovers broke up because I (4) come and stay here, isn't it?		4, 4			
26	English	The next day was when I had to clear out of the old apartment for good;...		4			
	Japanese	翌日は、 <u>もとの家を正式に引き払う日だった (3)</u> yokujitsu wa, moto no ie o seishiki ni hikiharau hi datta. (3)			3		
	Myanmar	(On) the next day, (I) (3) have to move out (from) old house for good,			3		
27	English	Eriko (4) died late in the autumn. A crazy man (5) became obsessed with her and killed her.	5	4			
	Japanese	秋の終わりに、えり子さん (4) が死んだ。気の狂った男につけまわされて、 <u>殺されたのだ (3)</u> 。 aki no owari ni, Erikosan (4) ga shinda. Ki no kurutta otoko ni tsukemawasarete, korosareta noda. (3)		4	3		
	Myanmar	When Autumn was almost finished, Eriko (4) , (a poor woman), passed away. (Eriko) (3) got stalked and killed by a crazy man.		4	3		
28	English	He (5) had spotted her on the street and liked what he saw; when he (5) followed her he (4) discovered that the place where she worked was a gay bar.	5, 5	4			

	Japanese	その男 (5) は、初めえり子さんを街で見かけて、興味を持ち、後をつけ (3) て彼女の働く店がゲイバーであることを知った (3)。 sono otoko (5) wa, hajime Eriko-san o machi de mikakete, kyomi o mochi, ato o tsukete (3) kanojo no hataraku mise ga geiba dearu koto o shitta. (3)	5		3, 3		
	Myanmar	That man (5) first saw Eriko at one market place and became interested in her, as (he) (3) stalked and followed her, (he) (3) realized that is (a) gay bar.	5		3, 3		
29	English	Shocked to find out that this beautiful woman (4) was a man, he (5) began writing her long letters and hanging around the bar.	5	4			
	Japanese	そして美しい彼女が男だというのがショックだったと (3)、長い手紙を書き (3)、店に入りびたるようになった。 soshite utsukushii kanojyo ga otokoda to iu no ga shokku data to (3), nagai tegami wo kaki (3), mise ni iribitaruyoni natta.			3, 3		
	Myanmar	He (5) writes letter after letter that (he) (3) is sad as (he) (3) gets to see a beautiful woman who he, himself, is madly in love with is being a gay and frequently comes and goes (around) that bar.	5		3, 3		
30	English	One night, screaming that he (4) had been made a fool of, he (4) lunged at		4, 4			

		her with a knife.					
	Japanese	彼のしつこさに比例してえり子さんも店の人々も冷淡になっていったので、 <u>ばかにされた</u> と叫んで (3) 、ある夜、男 (5) は突然彼女をナイフで刺した。 kare no shitsukosa ni hirei shite, Erikosan mo mise no hitobito mo reitan ni natteitta node, bakanisareta to sakende (3), aru yo, otoko (5) wa totsuzen kanojyo wo naifu de sashita.	5		3		
	Myanmar	Then one day, (a thought that) should (Eriko) (3) do disrespectful (thing) to him and out of embarrassment, the man (5) stabbed Eriko with (a) knife.	5		3		
31	English	Eriko , wounded, grabbed a barbell off the bar—it was part of the club’s décor—with both hands and beat him to death.	5				
	Japanese	えり子さん (5) は血を流しながらもカウンターに飾ってあった鉄アレイを両手で振り降ろして、犯人をなぐり殺した。 Eriko-san (5) wa chi o nagashi nagaramo kaunta ni kazatte atta tetsuarei o ryote de furioroshite, han’nin o nagurikoroshita.	5				
	Myanmar	While pressing pouring out blood (from) wound, with decorated iron bell at (the) bar, Eriko beat that fool to death.	5				

	Total Score	English	265
		Japanese	212
		Myanmar	225

Table. 19. Agency Scores of English, Japanese and Myanmar Language in *Kitchen*

Language	Total Sentences/ Clauses	Number of the Types of Agency				
		HS, tr 5 pt.	HS, intr 4 pt.	ImHS 3 pt.	INS 2 pt.	ImINS & Cl as Sub 1 pt.
English	67	22 32.8 %	33 49.2 %	0 0 %	11 16.4 %	1 1.5 %
Japanese	63	12 19 %	12 17.4 %	29 46 %	7 11 %	3 4.7 %
Myanmar	66	11 16.6 %	19 27.2 %	25 37.8%	6 9 %	4 6 %

The frequency of human-agent/subject usage is not the same amongst the three languages. The table shows the frequency of each type of Agency usage in English, Japanese and Myanmar. The number of sentences/clauses in each language is different due to the sentence separation by the translators. Although the number of clauses is different, it does not affect the analysis and the outcomes. The calculation for each type of Agency is made according to the number of sentences/clauses of each language.

The total scores show that English has the highest score, amongst the

three with 265. It appears that the Agency level of English is very high compared to Japanese and Myanmar language. The Japanese score of 212, is lower than that of the Myanmar language which has a score of 225 according to the translated data from the Japanese novel. However, the scores between Japanese and Myanmar language are low in comparison to English. English is highly agentive when encoding the events. The use of a human agent or a human subject is frequent when encoding the events in English. It appears that English uses the most human agents/subjects in both transitive and intransitive sentences/clauses. It has 22 human agents/subjects for transitive and 33 human agents/subjects for intransitive clauses.

Regarding Japanese and Myanmar language, they both use a low degree of Agency in encoding the events. It is apparent that the use of implied human agent/subject is the same feature for encoding the events in Japanese and Myanmar language. However, sometimes, Japanese seems to use more implied human subjects than the Myanmar translated version. The majority of the 63 clauses that comprise the Japanese section of the data use an implied human subject. Myanmar has 66 clauses in total and it uses more human subjects in intransitive clauses and implied inanimate subject than Japanese. In terms of the inanimate subjects, English uses more than Japanese and Myanmar. In a nutshell, it is obvious that the Agency of English is the highest compared to its counterparts in terms of scores and each types of subject.

4.4.3 The Affectedness of O and the Individuation of O in *Kitchen*

The affectedness of O is analyzed to see how much the O (object, or

the receiver of the action) is affected by the action. Hopper and Thompson suggest that high transitivity is related to whether O is totally affected or not, and whether O is highly individuated or not. Hopper and Thompson (1980) use ‘O’ for ‘Object’ to mention a participant in a two-participant clause. They state that “O is highly affected when the action is transferred to a patient completely and it is done more effectively, as in, ‘*I drank up the milk*’ than in ‘*I drank some of the milk*’. The individuation of O is related both to the distinctness of the patient from the A (agent) and to its distinctness from its own background” (Hopper & Thompson, 1980, p. 253). According to Hopper and Thompson, the background of O itself is classified into individuated and non-individuated of O:

INDIVIDUATED	NON-INDIVIDUATED
proper	common
human, animate	inanimate
concrete	abstract
singular	plural
count	mass
referential, definite	non-referential

There are some criteria for analyzing the data. The number of clauses in this analysis is relatively fewer than the Agency analysis because as Hopper and Thompson mentioned above, O refers to object of the two participant clause. There are many stative events that cannot have two participants to be analyzed and the number of two-participant clauses are very limited. Since the number of clauses is limited, the researcher has to

choose the clauses with the dynamic verbs in the three languages. The differences in the data analysis is seen mostly on the causative sentences rather than statements. Although there are transitive sentences with subject and direct object, they cannot be applicable to see the affectedness and individuation. For instance:

(iii) English: Before the Tanabe family took me in, ...

Japanese: 田辺家に拾われる前は、.....

Tanabe ka ni hirowa reru mae wa.....

Tanabe family Loc be found before Top.....

Myanmar:

Tanabe Kun tou. ye. ein kou

Tanabe Kun PL POSS home [destination]

ma jau' khin toun' ka. hsou jin lei

not arrive before Sub [statement] SF;euphonic

'Before (I) arrive (at) Tanabe Kun's (the Tanabe family's) home,...'

English encodes the events with two participants while Japanese and Myanmar encode the event with a single participant. In this case, Japanese and Myanmar data do not show O as being affected by the agent, and simultaneously, O is not seen to be individuated. For this reason, in the following analysis table, the O in the three languages is not uniform for the same event. Where there is no object, these sentences are symbolized by (0) in the table. In addition, when object is affected the scree is put to the word (e.g., **my last**) and when the object is individuated, the word is underlined (e.g., me). When there are both affected and individuated object, they are

screened and underlined (e.g., me). Sometimes, there are clauses following the transitive verb and these clauses serve as direct object of a verb. In this case these clauses are regarded as indirectly affected object and are considered as being affected by the verb to some degree. However, these clauses are not considered as whether they are individuated or not.

Table 20. Analysis of Affectedness and Individuation of O in ‘Kitchen’

#	Language	Data	Affectedness of O			Individuation of O	
			Total-ly Affect-ed	Indirect-ly affect-ed	Not affect-ed	Individuated	Non-individuated
1	English	 when it comes time to die, I want to breath <u>my last</u> in a kitchen.	✓				✓
	Japanese	いつか死ぬ時がきたら、台所で息絶えたい。 itsuka shinu toki ga kitara, daidokoro de <u>ikitaetai</u> .	0	0	0	0	0
	Myanmar	As for me, even if (I) die, (I) <u>want to die</u> only in (the) kitchen.	0	0	0	0	0
2	English	Before the Tanabe family took <u>me</u> in, I spent <u>every night</u> in the kitchen.	✓✓			✓	✓
	Japanese	田辺家に <u>拾われる前</u> は、毎日台所で眠っていた。 Tanabeke ni <u>hirowareru mae</u> wa, mainichi daidokoro de <u>nemutte ita</u> .	0	0	0	0	0
	Myanmar	Before (I) <u>arrive</u> (at) Tanabe Kun’s (the Tanabe family’s) home, I, like every day, <u>had to sleep</u> only in the kitchen.	0	0	0	0	0

3	English	My parents—my name is Mikage Sakuria—both died when they were young. After that my grandparents brought me up.	✓			✓	
	Japanese	私、桜井みかげの両親は、そろって若死にしている。そこで祖父母が 私 を育ててくれた。 watashi, Sakurai Mikage no ryoshin wa, sorotte wakajini shite iru. Sokode, sohobo ga watashi o sodatete kureta.	✓			✓	
	Myanmar	My full name is Sakurai Mikage. Both my parents passed away young. Therefore, (I) <u>had to grow up</u> in (the) hands of grandparents	0	0	0	0	0
4	English	It was a good kitchen. I fell in love with it at first sight.	✓				✓
	Japanese	いい台所だった。私は、この 台所 をひと目でとても愛した。 ii daidokoro datta. Watashi wa, kono daidokoro wo hitomede totemo aishita.	✓				✓
	Myanmar	(the) kitchen is really nice. As for me, (I) liked this kitchen at first sight and	✓				✓
5	English	I went back and sat on the sofa, and <u>out came hot tea</u> .	0	0	0	0	0
	Japanese	ソファに戻ってすわると、熱いお茶 <u>が出た</u> 。 sofa ni modotte suwaruto, atsui <u>ocha ga deta</u> .	0	0	0	0	0

	Myanmar	when (I) returned to sofa and sat, Yuichi comes (and) puts down hot green tea and hosts me.	✓				✓
6	English	“Guess what else—she’s a man.” This was too much I just stared at him in wide-eyed silence.	✓			✓	
	Japanese	「あの人男なんだよ。」私は目を見開いたまま無言で 彼 を見つめてしまった。 “Anohito otoko nandayo” watashi wa me wo mihiraita mama mugon de kare wo mitsumeteshimatta.	✓			✓	
	Myanmar	“My mother is not woman... (A) man.” I, also, gazing/looking (at) him with wide opened eyes.	✓			✓	
7	English	I put on the borrowed pajamas and, barefoot, went into the silent living room. I just had to go back for one more look at the kitchen.	✓				✓
	Japanese	借りた寝まきに着替えて、しんとした部屋に出ていった。 ぺたぺたとはだしで 台所 をもう一回見に行く。 karita nemaki ni kigaete, shintoshita heya ni deteitta. Petapeta to hadashi de daidokoro wo moikkai mini iku.	✓				✓
	Myanmar	After (I) have put on (the) temporarily borrowed pajamas , go into (the) living room which is being silent	✓				✓

		and then (I) have entered/looked into (the) kitchen once more.					
8	English	In the joy of being in a kitchen I liked so well, my head cleared, and suddenly I remembered <i>she was a man</i> . I turned to look at <u>her</u> .	✓	✓		✓	
	Japanese	お気に入りの台所に 立てた嬉し しさで目が冴えてくると、ふいに、 <i>彼女が男だ</i> というのを 思い出してしまった。私は思 わず <u>彼女</u> を見た。 okiniiri no daidokoro ni tateta ureshisa de me ga saete kuruto, fuini, <i>kanojo ga otoko da to iu no o</i> omoidashite shimatta. Watashi wa omowazu <u>kanojo</u> o mita.	✓	✓		✓	
	Myanmar	While standing in (the) kitchen I like, (and feeling) very happy at the same time, <u>(a) thought that “that woman is a man” suddenly came in</u> . I inadvertently cast a glance (at) <u>him</u> .	✓			✓	
9	English	I gave <u>myself</u> permission to be lazy until May. I was in paradise	✓			✓	
	Japanese	私は五月が来るまで <u>だらだら</u> <u>すること</u> を、自分に許した。 そうしたら、極楽のように毎 日が楽になった。 watashi wa gogatsu ga kuru made <u>daradara suru koto</u> o, jibun ni yurushita	✓				✓

	Myanmar	As I <u>have decided/intended to stay</u> just like this situation until May/when (the time) reaches the month of May, (I) just live happily every day.	0	0	0	0	0
10	English	I still went to my part-time job, but after that I would clean house, watch TV, bake cakes : I <u>lived like a housewife</u> .	✓				✓
	Japanese	アルバイトには ちゃんとしたが、後は そうじをした り、 TVを観たり 、 ケーキを焼 いたりして、主婦のような 生 活をしていた。 arubaito niwa, chanto itta ga, ato wa soji wo shitari, TV wo mitari, keki wo yaitari shite, shufu no yona seikatsu wo shiteita.	✓✓				✓✓
	Myanmar	As for part-time job, (I) do regularly. As soon as (I) finished job, went back home and now sweeping (the floor) garbage, now watching TV, now cooking rice, now making snack and (I) <u>live like a real housewife</u> .	✓				✓
11	English	I loved the Tanabe's sofa as much as I loved their kitchen. I came to crave <i>sleeping on it</i> .	✓	✓			✓
	Japanese	その台所と同じくらいに、 田辺家のソファ を私は愛した。そこでは眠りが 味わえた 。 sono daidokoro to onaji kuraini, Tanabe-ke no sofa o	✓				

		watashi wa aishita. Soko dewa nemuri ga ajiwaeta.					
	Myanmar	Like (the) kitchen from their house, I also like/cherish (the) small sofa bed . Getting to sleep on that small sofa is very tasty (pleasant).	✓				✓
12	English	Just then the telephone rang. I picked up the receiver , knowing who it would be. It was Sotaro.	✓				✓
	Japanese	すると、電話 が鳴った。そんな気がしながら 受話器 を取ると宗太郎からであった。 suruto, denwa ga <u>natta</u> . Sonna ki ga shinagara jyuwaki wo <u>toruto</u> , Sotaro kara de atta.	✓				✓
	Myanmar	At that time, telephone begins to ring. When I try picking up (the) receiver unwillingly, (it) is from Sotaro.	✓				✓
13	English	Yuichi helped me ; he seemed to have some spare time tonight. Something else I realized was that he hated spare time .	✓✓		✓	✓	✓✓
	Japanese	雄一 も手伝ってくれた。彼は今夜はひまらしい。これも気づいたことだが、彼はひまがとても嫌いなのだ。 Yuichi mo <u>tetsudatte kureta</u> . Kare wa kon'ya wa <u>hima rashii</u> . Koremo kizuita koto da ga, kare wa <u>hima ga totemo kirai nanoda</u> .					

	Myanmar	And then (he) helps writing (the) addresses that will have to (be) sent. He <u>looks/seems (to be) free</u> today (this) evening. But (it) does not seem that <u>he likes to stay being free</u> . (He seems to live his life busy at all time.)		✓			
14	English	Sotaro had said that even though she's been seeing him for a year, Yuichi's girlfriend didn't understand the slightest thing about him , and it made her angry.	✓✓✓			✓✓	✓
	Japanese	さっき、宗太郎は言っていた。田辺の彼女は一年間つきあっても 田辺のこと がさっぱりわけんなくていやになったんだって。 sakki, Sotaro wa itte ita. Tanabe no kanojyo wa ichinenkan tsukiatte mo Tanabe no koto ga sappari wakannakute iyani nattandatte.	✓				✓
	Myanmar	Sotaro has said earlier like this. Because Tanabe's girlfriend couldn't understand about him (and) (they) broke up.	✓				✓
15	English	She said Yuichi was incapable of caring more for a girl than he did for a fountain pen.	✓			✓	
	Japanese	田辺は 女の子 を万年筆とかと同じようにしか気に入れるこ	✓			✓	

		とができないのよって言うて る。 Tanabe wa <u>on'na no ko</u> o man'nenhitsu toka to onaji yoni shika kiniiru koto ga dekinai no yo tte itteru.					
	Myanmar	(It is said that) Tanabe values <u>a girl</u> just as much as a fountain that he is writing.	✓			✓	
16	English	Eriko died late in the autumn. A crazy man became obsessed with <u>her</u> and killed <u>her</u> .	✓✓			✓✓	
	Japanese	秋の終わりに、えり子さんが 死んだ。気の狂った男につけ まわされて、殺されたのだ。 aki no owari ni, Erikosan ga shinda. Ki no kurutta otoko ni <i>tsukemawasarete</i> , <i>korosareta</i> noda.		✓✓			
	Myanmar	When Autumn was almost finished, Eriko, (a poor woman), passed away. (Eriko) <i>got stalked</i> and <i>killed by a crazy man</i> .		✓✓			
17	English	He had spotted <u>her</u> on the street and liked <i>what he saw</i> ; when he followed <u>her</u> , he discovered that the place where she worked was a gay bar.	✓✓	✓		✓✓	
	Japanese	その男は、初め <u>えり子さん</u> を 街で見かけて、 <u>興味</u> を持ち、 後をつけて彼女の働く店が <u>グ イバー</u> であることを知った。 sono otoko wa, hajime <u>Eriko-</u> <u>san</u> o machi de mikakete,	✓✓	✓		✓	✓

		kyomi o mochi, ato o tsukete kanojo no hataraku mise ga <i>geiba dearu koto</i> o shitta.					
	Myanmar	That man first saw Eriko at one marketplace and became interested in her , as (he) stalked and followed her , (he) realized that is (a) gay bar.	✓✓✓			✓✓✓	
18	English	Shocked to find out that this beautiful woman was a man, he began writing her long letters and hanging around the bar.	✓				✓
	Japanese	そして美しい彼女が男だとい うのがショックだったと、 長 い手紙 を書き、店に入りびた るようになった。 soshite utsukushii kanojyo ga otokoda to iu no ga shokku data to, <i>nagai</i> <i>tegami</i> wo kaki, mise ni iribitaruyoni natta.		✓			✓
	Myanmar	He writes letter after letter that (he) is sad as (he) gets to see a beautiful woman who he, himself, is madly in love with is being a gay and frequently comes and goes (around) that bar.	✓				✓
19	English	One night, screaming that he had been made a fool of, he lunged at her with a knife.	✓			✓	
	Japanese	彼のしつこさに比例してえり 子さんも店の人々も冷淡にな っていったので、ばかにされ たと叫んで、ある夜、男は突 然 彼女 をナイフで刺した。	✓			✓	

		kare no shitsukosa ni hirei shite, Erikosan mo mise no hitobito mo reitan ni natteitta node, bakanisareta to sakende, aru yo, otoko wa totsuzen <u>kanojyo</u> wo naifu de sashita.					
	Myanmar	Then one day, (a thought that) should (Eriko) do disrespectful (thing) to him and out of embarrassment, the man stabbed <u>Eriko</u> with (a) knife.	✓			✓	
20	English	Eriko, <u>wounded</u> , grabbed a <u>barbell</u> off the bar—it was part of the club’s décor—with both hands and beat <u>him</u> to death.	✓✓			✓	✓
	Japanese	えり子さんは血を流しながらもカウンターに飾ってあった鉄 <u>アレイ</u> を両手で振り降ろして、 <u>犯人</u> をなぐり殺した。 Eriko-san wa chi o nagashi nagaramo kaunta ni kazatte atta tetsuarei o ryote de furioroshite, <u>han'nin</u> o nagurikoroshita.	✓✓✓			✓	✓✓
	Myanmar	While pressing <u>pouring out blood</u> (from) wound, <u>with decorated iron bell</u> at (the) bar, Eriko beat <u>that fool</u> to death.	✓✓			✓	✓

Table 21. The Result of the Affected and Individuation of O in ‘Kitchen’

		Affectedness of O	Individuation of O

Language	Number of Clauses	Totally affected	Indirectly affected	Not affected	Highly individuated	Non-individuated
English	32	26 81.2%	3 9.3%	1 3.1%	15 46.8%	12 37.5
Japanese	31	18 58%	5 16.1%	0 0%	7 22.5%	11 35.4
Myanmar	29	17 58.6%	3 10.3%	0 0%	8 27.5%	9 31%

The two participants vary in the encoding events, i.e., not every event in the three languages have the same two-participant clause in the same event. Therefore, we can see there some underlined sentences or clauses which are marked with (0) in the table.

English clauses are encoded with O to be affected in one event whereas its counterparts are not encoded in the same way. However, there are other events where English does not have O where Japanese or Myanmar language is encoded with O and vice-versa. Let us consider the result of each language.

English has 32 clauses, and 26 objects are totally affected and 12 objects are individuated. Japanese has 31 clauses and 18 objects are totally affected and 11 objects are individuated. In Myanmar, out of 29 clauses, O is totally affected in 17 clauses and individuated in 9 clauses. Therefore, the result of ‘Kitchen’ suggests that English has the most number of objects which means the events are more transitively encoded than Japanese and Myanmar language. Regarding the Japanese data, the result shows, it is not too apparent that objects are affected more than Myanmar language. However, we will be looking at the data analysis of the French original later on and see

if this statement is still true.

4.5 Analysis of the Verbal Group in *The Little Prince*

There are two main characters in *The Little Prince*: the narrator/the writer and the little prince. The data are taken from the main events, in other words, how the main characters met and the story of the little prince's journey. The writer is ironic from time to time when describing the story. He expresses his opinion about the nature of human beings ironically. He reveals negativity in the nature of humans through the innocent mind of the little prince. The ignorance, the greed, the thirst for power etc., of human beings are compared with the innocent mind of the little prince. Therefore, the dialogue between such people, the narrator and the little prince he met on his way, provides a sense of irony and amusement to the readers.

There are a lot of dialogues in the story. Since the data are intended to analyze the narrative events, the dialogue is excluded as much as possible. In the story, the writer is himself narrating to the audience and the writer was narrated the story by the little prince. The story is composed as if the audience were the second person who is listening to the third person's story, which is told by the narrator/ the writer. In the following data, most of the data are about the experience of the little prince that the narrator told the audience, especially about the little prince's encounters with various people along his journey.

4.5.1 Analysis of Aspect, Mode and Tense in *The Little Prince*

The following table is the analysis of the verbal group in *The Little*

Prince.

Table 22. Analysis of Aspect, Mood, Tense in *The Little Prince*

#	Language	Data	Aspect		Mood	Tense	
			<u>Telic</u>	Atelic	Realis <i>Irrealis</i>	<u>Past</u>	Non- past
1	English	My drawing was not a picture of a hat. It was a picture of a boa constrictor digesting an elephant.		✓✓	RL, RL	✓✓	
	Japanese	ぼくのかいたのは、ぼうしでは ありません 。ゾウをこなしているウバミの絵 でした 。 boku no kaita no wa, boshi dewa arimasen . Zo wo konashiteiru uwabami no e deshita .		✓✓	RL, RL	✓	✓
	Myanmar	(The) picture that I draw was not a hat picture. (It) was a picture of a venomless snake that had swallowed a whole elephant.		✓✓	RL, RL	✓✓	
2	English	That is why, at the age of six, I gave up what might have been a magnificent career as a painter.	✓		RL	✓	
	Japanese	ぼくが、六つのときに、絵かきになることを思いきったのは、そういうわけからでした。ほんとに、すばらしい 仕事 ですけど、それでも、ふつと やめにしました 。 boku ga, muttsu no toki ni, ekaki ni naru koto o omoikitta no wa, souiu wake kara deshita. Hontoni, subarashii shigoto desu kedo,	✓		RL	✓	

		soredemo, futtsuri to <u>yame ni shimashita.</u>					
	Myanmar	Because of (the) elder people's encouragement, I, started from age of six, <u>gave up</u> my future that could be emerged (as) a painter.	✓		RL	✓	
3	English	So then I <u>chose</u> another profession, and <u>learned</u> to pilot airplane.	✓✓		RL, RL	✓✓	
	Japanese	そこで、ぼくは、しかたなしに、べつに職を <u>えら</u> んで、飛行機の操縦を <u>おぼえました</u> 。 sokode, boku wa, shikatanashi ni, betsuni shoku o <u>erande</u> , hikoki no soju o <u>oboemashita.</u>	✓✓		RL, RL	✓	✓
	Myanmar	Because of those reasons, (I) <u>had to choose</u> another job for my live journey. That job was learning (to) drive aeroplane.	✓	✓	RL, RL	✓✓	
4	English	So I <u>lived</u> my life alone, without anyone that I could really talk to, until I had an accident with my plane in the Desert of Sahara, six years ago.	✓	✓	RL, RL	✓✓	
	Japanese	ぼくは、そんなわけで、六年まえ、飛行機がサハラ砂漠で <u>パンクする</u> まで、親身になって話をするあいてが、まるきり見つからずに、ひとりきりで <u>暮らしてきました</u> 。 boku wa, sonna wake de, rokunen mae, hikouki ga saharasabaku de pankusuru made, shinmi ni natte hanashi	✓✓		RL, RL	✓	✓

		wo suru aite ga, marukiri mitsukarazuni, hitorikiri de kurashite <u>kimashita</u> .					
	Myanmar	In my life, I <u>lived</u> alone. About six years ago, until plane <u>crushed</u> in (the) Sahara Desert, actually, I did not have someone to talk to.	✓	✓	RL, RL	✓✓	
5	English	The first night, then, I <u>went to sleep</u> on the sand, a thousand miles from any human habitation.		✓	RL	✓	
	Japanese	そこで、はじめての日の晩、 ぼくは、およそ人の住んでい るところから、千マイルもは なれた砂地で <u>眠りました</u> 。 sokode, hajimete no hi no ban, boku wa, oyoso hito no sundeiru tokoro kara, senmairu mo hanareta sunaji de <u>nemurimashita</u> .	✓		RL	✓	
	Myanmar	On (the) first night, I <u>fell asleep</u> on desert's sand about a thousand miles far away from humans.	✓		RL	✓	
6	English	Thus you can imagine my amazement, <u>at sunrise</u> , when I <u>was awakened</u> by an odd little voice. It said: “If you please —draw me a sheep!”	✓		RL	✓	
	Japanese	すると、どうでしょう、おどろいたことに、 <u>夜があける</u> と、へんな、少しな声がするので、ぼくは目を <u>さました</u> 。声は、こういってました。	✓		RL	✓	

		「ね．．． ヒシジの絵をかいて！」 suruto, dodesho, odoraita koto yo ga <u>akeru to</u> , hen'na, chiisa koe ga suru node, boku wa m <u>samashimashita</u> . Koe wa, kou i imashita. 'ne.... Hitsuji no e o kaite!'					
	Myanmar	At <u>morning sun rise</u> , a strange sound <u>awakened</u> me (I was awakened by a strange sound). Because of that sound, you can imagine how amazed I got. “Excuse me. Could (you) draw me a little sheep?”	✓		RL	✓	
7	English	I <u>jumped</u> to my feet, <i>completely thunderstruck</i> . I <u>blink</u> my eyes hard.	✓✓		IRL, RL	✓✓	
	Japanese	ぼくは、びくりぎょうてんし て、 <u>とびあがりました</u> 。なん 度も目を <u>こすりました</u> 。 boku wa, bikkurigiyotenshite, <u>tobiagarimashita</u> . Nandomo me wo <u>kosurimashita</u> .	✓✓		RL, RL	✓✓	
	Myanmar	I <u>jump</u> as if (I) was struck by a thunder. (I) <u>look</u> carefully around me as (I) blink (my) eyes.	✓✓		IRL RL		✓✓
8	English	I <u>looked</u> carefully all around me. And I <u>saw</u> a most extraordinary small person, who stood there <u>examining</u> me with great seriousness.	✓	✓✓	RL, RL, RL	✓✓✓	
	Japanese	あたりを <u>見まわしました</u> 。す ると、とてもようすの変わった 赤ちゃんが、まじめくさっ	✓	✓	RL, RL	✓✓	✓

		て、ぼくをじろじろ見ている のです。 Atari o <u>mimawashimashita</u> . Suruto, totemo yosu no kawatta botchan ga majimekusatte, boku o jirojiro miteiru no desu.					
	Myanmar	(I) <u>look</u> carefully around me as (I) blink (my) eyes. Then (I) see an extremely extraordinary and small human being. That little man is staring (at) me with full of staid seriousness.	✓	✓✓	RL, RL, RL		✓✓✓
9	English	I <u>had thus learned</u> a second fact of great importance: this was that the planet the little prince came from was scarcely any larger than a house!	✓	✓	RL, RL	✓✓	
	Japanese	ぼくは、こうして、もう一 つ、たいそうだいじなことを <u>知りました</u> 。それは、王子さ まのふるさとの星が、やっと 家くらいの大きさだというこ と でした 。 Boku wa, koshite, mohitotsu, taiso daijina koto wo <u>shirimashita</u> . Sore wa, ojisama no furusato no hoshi ga, yatto ie kuraino okisada to iukoto deshita .	✓	✓	RL, RL	✓✓	
	Myanmar	I <u>came to know</u> about (the) little prince('s) coming of (the) planet that barely has a size of a house as a second important fact.	✓	✓	RL, RL	✓	✓

10	English	<i>I believe</i> that for his escape he <u>took</u> advantage of the migration of a flock of wild birds.	✓		<i>IRL</i>	✓	
	Japanese	渡り鳥たちが、ほかの星に移り住むのを見た王子さまは、いいおりだと思って、ふるさとの星を <u>あとにしたのだ</u> とぼくは思います。 Wataridoritachi ga, hoka no hoshi ni utsurisumu no o mita Oji-sama wa, ii ori da to omotte, furusato no hoshi o <u>ato ni shita no da</u> to boku wa omoimasu.	✓		<i>IRL</i>	✓	
	Myanmar	<i>I believe</i> (he) <u>took</u> advantage (of) wild birds migration and did (it) for his life escaping.	✓		<i>IRL</i>	✓	
11	English	On the morning of his departure he <u>put</u> his planet in perfect order.	✓		RL	✓	
	Japanese	出発の日の朝、王子さまは、じぶんの星を、きちんと <u>整理しました</u> 。Shuppatsu no hi no asa, Oji-sama wa, jibun no hoshi o, kichinto <u>seiri shimashita</u> .	✓		RL	✓	
	Myanmar	On (the) morning (that) he will leave, (he) <u>left</u> his little planet in order.	✓		RL	✓	
12	English	The first of them <u>was</u> <u>inhabited</u> by a king. <u>Clad in royal purple and ermine</u> , he <u>was seated</u> upon a throne which was at the same time both simple and majestic.	✓✓		RL, RL	✓✓	

	Japanese	第一の星には、王さまが<u>住んで</u>いました。その王さまは、あかね色の服に白テンの毛皮を着て、たいそう質素ながらも、堂々とした玉座の上に、<u>すわって</u>いました。 Daiichi no hoshi niwa, osama ga sunde imashita. Sono osama wa, akaneiro no fuku ni shiroten no kegawa o <u>kite</u>, taiso shissonagara mo, dodotoshita gyokuza no ue ni, suwatteimashita.	✓	✓	RL, RL	✓✓	
	Myanmar	On (the) first planet, a king lives. As (he) <u>wears</u> (a) purple royal clothing, he is sitting on (the) throne with valuable ermine.		✓✓	RL, RL		✓✓
13	English	The second planet <u>was</u> inhabited by a conceited man.	✓		RL	✓	
	Japanese	二ばんめの星には、うぬばれ男が<u>住んで</u>いました。 Nibanme no hoshi niwa, unuboreotoko ga sundeimashita.		✓	RL	✓	
	Myanmar	In (on) the second planet, an extremely conceited man lives.		✓	RL		✓
14	English	The next planet <u>was</u> inhabited by a tippler. This was a very short visit, but it plunged the little prince into deep dejection.	✓✓	✓	RL, RL RL	✓✓✓	
	Japanese	つぎの星には、呑み助が<u>住んで</u>いました。王子さまは、その呑み助を、ほんのちよつとたずねたきりでしたが、ひど	✓	✓✓	RL, RL	✓✓✓	

		く気がしずんでしまいましたた。 Tsugi no hoshi niwa, nomisuke ga sunde imashita. Ojisama wa, sono nomisuke wo, honno chotto tazunetakiri deshita ga, hidoku ki ga shizunde shimaimashita.					
	Myanmar	On (the) next planet, a tippler lives. <u>Travelling around (the) journey</u>, that journey depresses little prince.		✓✓	RL, RL		✓✓
15	English	The fourth planet belonged to a businessman. This man was so much occupied that he did not even raise his head at the little prince's arrival.		✓✓✓	RL, RL, RL	✓✓✓	
	Japanese	四ばんめの星は、実業屋の星でした。その男は、たいへんいそがしがっていたので、王子さまがやっても、頭をあげようとしません。 Yonbanme no hoshi wa, jitsugyoka no hoshi deshita. Sono otoko wa, taihen isogashigatte ita node, Ojisama ga yatte kite mo, atama o ageyo tomo shimasen.		✓✓✓	RL, RL, RL	✓✓	✓
	Myanmar	(the) fourth planet is (a) planet owned (by) a businessman. As (the) Businessman is very busy, (he) cannot raise (his) head and look (at) (the) little prince's coming.		✓✓✓	RL, RL, RL		✓✓✓
16	English	The fifth planet was very strange. It was the smallest of all. There was just enough		✓✓✓	RL, RL, RL	✓✓✓	

		room on it for a street lamp and a lamplighter.					
	Japanese	五ばんめの星は、とてもめずらし星でした。星のうちで、一ばん小さな星でした。そこには、ちょうど、街燈と点燈夫とがいられるくらいの場所しかありませんでした。 Gobanme no hoshi wa, totemo mezurashii hoshi deshita. Hoshi no uchide, ichiban chiisana hoshi deshita. Soko niwa, chodo, gaito to tentofu to ga irareru kurai no basho shika arimasendeshita.		✓✓✓	RL, RL, RL	✓✓✓	
	Myanmar	(the) fifth planet is very strange. (It) is (the) smallest planet of all planets. In (on) that planet, (it) only has place for a lamp-post and a man who light a lamp.		✓✓✓	RL, RL, RL		✓✓✓
17	English	The sixth planet was ten times larger than the last one. It was inhabited by an old gentle man who wrote voluminous books.	✓✓	✓	RL, RL, RL	✓✓✓	
	Japanese	六ばんめの星は、十倍も大きな星でした。そして、その星にすんでる年よりの先生は、なん冊も、大きな書物をきいていました。 rokubanme no hoshi wa, jubai mo okina hoshi deshita. Soshite, sono hoshi ni sunderu toshiyori no sensei wa, nansatsu mo okina shomotsu o kaite imashita.		✓✓✓	RL, RL, RL	✓✓	✓

	Myanmar	(The) sixth planet is ten times bigger than (the) fifth planet. (An) old man who is compiling voluminous books lives (there).		✓✓✓	RL, RL, RL		✓✓✓
18	English	So then the seventh planet was the Earth. The Earth is not just an ordinary planet!		✓✓	RL, RL	✓	✓
	Japanese	だから、七ばんめの星は、地球 でした 。地球は、そうやたるにある星とはちがいます。 Dakara, nanabanme no hoshi wa, chikyu deshita . Chikyu wa, so yataru ni aru hoshi to wa chigaimasu .		✓✓	RL, RL	✓	✓
	Myanmar	(The) seventh planet is indeed (the) Earth. That (the) Earth is not an ordinary planet.		✓✓	RL, RL		✓✓
19	English	When the little prince arrived on the Earth, he was very much surprised not to see any people. He was beginning to be afraid he had come to the wrong planet, when a coil of gold, the color of the moonlight, flashed across the sand.	✓✓	✓✓	RL, RL, RL, RL	✓✓✓✓	
	Japanese	さて、王子さまは、地球に足を ふみいれる と、だれもいないので、 びっくり しました。星をまちがえたのではないかと心配していると、月の色をした環が、砂の中に 動 いています。 Sate, ojisama wa, chikyu ni ashi wo fumiireru to, dare mo inai node, bikkuri shimasita .	✓	✓✓✓	RL, RL, RL, RL	✓	✓✓✓

		Hoshi wo machigaetanodewanaika to shinpaisiteimasu to, tsuki no iro wo shita wa ga, suna no naka ni ugoiteimasu .					
	Myanmar	When (the) little prince arrive on Earth, as (he) does not see any human, (he) is very surprise . (He) saw a twinkling glittering creature like (a) golden coil quickly rans across on sand.		✓✓✓✓	RL, RL, RL, RL		✓✓✓✓
20	English	After that, the little prince climbed a high mountain. The only <u>mountains he had ever known</u> were the three volcanoes, which came up to his knees. And he used the extinct volcano as a footstool.	✓✓	✓	RL, RL, RL	✓✓✓	
	Japanese	王子さまは、高い山に <u>のぼりました</u> 。これまでに <u>知っている山</u> といえば、ひざの高さぐらいのミつの火山きり <u>でした</u> 。そして、休火山のほうには、腰かけに <u>使っていました</u> 。 Oji-sama wa, takai yama ni noborimashita . Koremade ni <u>shitte iru yama to ieba</u> , hiza no takasa gurai no mittsu no kazan kiri deshita . Soshite, kyukazan no ho wa, koshikake ni tsukatte imashita .	✓	✓✓	RL, RL, RL	✓✓✓	
	Myanmar	Then (the) little prince has climbed onto a big high mountain. <u>Mountains</u> he	✓	✓✓	RL, RL, RL		✓✓✓

		<u>knows</u> are only three volcanoes that reaches his knees. In order to climb on top, (he) has to use extinct volcano as (a) stool.					
21	English	But it happened that <u>after walking</u> for a long time through sand, and rocks, and snow, the little prince at last <u>came upon</u> a road. And all roads lead to the abodes of men.	✓✓	✓	RL, RL, RL	✓	✓✓
	Japanese	ところで、王子さまが、砂原と、岩と雪をふみわけて、長いこと <u>歩いていますと</u> 、よつと、一本の道を見つ <u>けまし</u> <u>た</u> 。道というのは、みな、ひとのいるところへ <u>通じている</u> ものなのです。 Tokorode, ojisama ga, sunahara to, iwa to yuki wo fumiwakete, nagaikoto <u>aruite imasu to</u> , yatto, ippon no michi o <u>mitsukemashita</u> . Michi to iu no wa, mina hito no iru tokoro e tsujiteiru mononanodesu.	✓✓	✓	RL, RL, RL	✓	✓✓
	Myanmar	Inevitably, (the) little prince <u>had walked</u> across sand after sand, mountain after mountain and snowy mountains (for) a long time, at last, <u>arrived</u> onto (the) street. Streets <i>likely to lead</i> (and) direct where people are.	✓✓	✓	RL, RL, IRL	✓✓	✓
22	English	It was then that the fox <u>appeared</u> .	✓	✓	RL RL	✓✓	

		“Good morning,” said the fox.					
	Japanese	すると、そこへキツネがあら われました。 「こんにちは」と、キツネが いいました。 Suruto, soko e kitsune ga arawaremashita. ‘Kon’nichiwa’ to, kitsune ga iimashita.	✓	✓	RL RL	✓✓	
	Myanmar	At that time, a fox begins to appear. “Good morning”. (The) fox greeted.	✓	✓	RL RL	✓	✓
23	English	It was now the eighth day since I had my accident in the desert, and I had listened to the story of the merchant as I was drinking the last drop of my water supply.	✓	✓✓	RL, RL, RL	✓✓✓	
	Japanese	ぼくの飛行機が、砂漠の中で 故障してから四日め、もう一 しずくしか残っていない貯え の水をのみながら、丸薬商人 の話に耳をすましたぼくは、 王子さまに向かって、こうい いました。 boku no hikoki ga, sabaku no naka de koshoshite kara yokkame , mo hitoshizuku shika nokotte inai takuwae no mizu o nomi nagara , Ganyakushonin no hanashi ni mimi o sumashita boku wa, Oji-sama ni mukatte , ko iimashita.	✓	✓✓✓	RL, RL, RL RL	✓	✓✓✓
	Myanmar	(It) has been eighth day (I) am facing with trouble as plane	✓	✓✓	RL, RL, RL		✓✓✓

		crushed in (the) desert. (I) <u>have listened</u> to (the) story of (a) merchant (the) little prince is telling (me) while drinking my last sip of water.					
24	English	Little prince: "I am thirsty, too. Let us look for a well....." I made a gesture of weariness. It is absurd to look for a well, at random, in the immensity of the desert. But nevertheless we started walking .	✓✓	✓	RL, RL, RL	✓✓	✓
	Japanese	王子様：「ぼくも水がのみたいから.... 井戸をさがそうよ....」 ぼくは、つかれたような身ぶりを <u>しました</u> 。こんな果てしない砂漠の中で、いきあたりばったり井戸を <u>さがすなんて</u> 、ばかげたことだ <u>と思った</u> からです。それでも、ぼくたちは <u>歩きだしました</u> 。 Oji-sama: 'Boku mo mizu ga nomitai kara.... Ido o sagaso yo' Boku wa, tsukareta yona miburi o <u>shimashita</u> . Kon'na hateshinai sabaku no naka de, ikiataribattari ido o <u>sagasu nante</u> , bakageta koto da to omotta kara desu . Soredemo, bokutachi wa <u>arukidashimashita</u> .	✓	✓✓	RL, RL, RL	✓✓✓	
	Myanmar	"I am thirsty too. Let's find (a) well." I (have) showed him (a) gesture of no strength. (It) has	✓	✓✓	RL, RL, RL		✓✓✓

		(makes) no sense to look for a well immediately in (the) vast desert. However, we inadvertently start walking .					
25	English	And I felt him to be more fragile still. I felt the need of protecting him, <i>as if he himself were a flame that might be extinguished by a little puff of wind..</i> And, as I walked on so, I found the well, at daybreak.	✓✓✓	✓	RL <i>IRL</i> RL RL	✓✓✓✓	
	Japanese	すると、ぼくは王子さまが、いよいよこわれやすい人のように 見えてきました 。ともし火は、たいせつにしましう。風がさつと吹いてきたら、その灯りが 消える かもしれませんからね... こんなことを 考えながら 歩いていくうちに、ぼくは夜が明けるころ、とうとう井戸を 発見 しました。 suruto, boku wa ojisama ga, iyoioy kowareyasui hito no yoni miete kimashita . Tomoshihi wa, taisetsu ni shimasyo. Kaze ga satto fuitekitara, sono akari ga kieru kamoshiremasenkara ne... Konna koto o kangaenagara aruiteiku uchini, boku wa yo ga akeru koro, toto ido o hakkenshimashita .	✓✓	✓✓	RL <i>IRL</i> RL RL	✓✓	✓✓
	Myanmar	(I) think, for me, he is very fragile. (I) think I need to give	✓	✓✓✓	<i>IRL</i> , <i>IRL</i>		✓✓✓✓

		him protection <i>as he is like (a) almost die out flame</i> when wind blows. As such, when (the) sun rise while walking , I have found a well at last.			RL RL		
26	English	I dropped my eyes, then, to the foot of the wall- - and I leaped into the air. There before me, facing the little prince, was one of those yellow snakes that take just thirty seconds to bring your life to an end.	✓✓	✓	RL RL RL	✓✓✓	
	Japanese	そのとき、ぼくはぼくで、石垣のねもとのほうを 見おろして 、ハッと 飛びあがりまし た 。そこには、三十秒の間に、ひとの命を断ちきる、黄いろいへびが一びき、王子さまのほうへ、かまくびを つき たてていました 。 sonotoki, boku wa boku de, ishigaki no nemoto no ho o mioroshite , hatto tobiagarimashita . Soko niwa, sanjubyo no aida ni, hito no inochi o tachikiru, kiiroi hebi ga ippiki, Oji-sama no ho e, kamakubi o tsukitatete imashita .	✓✓	✓	RL RL RL	✓✓	✓
	Myanmar	As soon as my eyes reach where (the) foot (of the) wall, I jump so as to toss up into (the) air. In my front, (I) get (to) see a yellow snake, that can end life in 30 minutes, facing (the) little prince.	✓✓✓		RL RL RL		✓✓✓

27	English	Even as I was digging into my pocket to get out my revolver I made a running step back.	✓	✓	RL RL	✓✓	
	Japanese	ピストルをとりだそうと、ぼくはポケットのうちをさぐりながら、 か出しました 。 Pisutoru o toridaso to, boku wa poketto no uchi o saguri nagara, kakedashimashita .	✓	✓	RL RL	✓	✓
	Myanmar	While groping about (the) gun in (my) pocket, I have stepped back (my) pace.	✓	✓	RL RL		✓✓
28	English	But, at the noise I made , the snake let himself flow easily across the sand like the dying spray of a fountain, and, in no apparent hurry, disappeared , with a light metallic sound, among the stones.	✓✓	✓	RL RL RL	✓✓✓	
	Japanese	しかし、ヘビは、ぼくの足音をきくと、ふんすいの水がだんだん上がらなくなるように、すう一っと、砂の中へ すべりこみました 。そして、こんどは、そんなにいそいでいるようすもなく、金物をひきずるような軽い音をたてて、石と石の間に もぐりこみました 。 shikashi, hebi wa, boku no ashioto o kiku to, funsui no mizu ga dandan agaranakunaru yoni, sutto, suna no naka e suberikomimashita . Soshite, kondo wa, son'nani isoideiru yosu mo naku, kanamono o	✓✓✓		RL RL RL	✓✓	✓

		hikizuru yona karui oto o tatete, ishi to ishi no aida ni <u>mogurikomimashita</u> .					
	Myanmar	Because of (the) sound of my <u>movement</u> , without sliding down like almost dried out current on (the) sand, (the) snake (has) <u>crawled</u> among (the) stones giving (making) metallic sound.	✓		RL		✓
29	English	I <u>reached</u> the wall just in time to catch my little man in my arms; his face was white as snow.	✓	✓	RL RL	✓✓	
	Japanese	石垣のところへいきついたとき、ちょうどまく降りてくる王子さまを、ぼく は、両腕で <u>うけとめました</u> 。その顔は、雪のように白く <u>なっていました</u> 。 <u>ishigaki no tokoro e ikitsuita</u> toki, chodo umaku oritekuru ojisama wo, boku wa, ryoude de <u>uketomemashita</u> . Sono kao wa, yuki no yoni shiroku <u>natteimashita</u> .	✓✓		RL RL	✓✓	
	Myanmar	I (have) arrived where (the) brick wall in time to catch (the) little prince. His face is white like (a) snow.	✓	✓	RL RL		✓✓
30	English	I <u>had loosened</u> the golden muffler that he always wore. I <u>had moistened</u> his temples, and <u>had given</u> him some water to drink.	✓✓✓		RL RL RL	✓✓✓	
	Japanese	ぼくは、王子さまが、いつも首にまいている金色のえりま	✓✓✓		RL RL	✓✓✓	

		きを <u>ほどきました</u> 。こめかみを <u>しめして</u> 、水を <u>のませました</u> 。 boku wa, Oji-sama ga itsumo kubi ni maiteiru kin'iro no erimaki o <u>hodokimashita</u> . Komekami o <u>shimeshite</u> , mizu o <u>nomasemashita</u> .			RL		
	Myanmar	I <u>have loosened</u> (the) muffler that (he) always use to wear on his neck. (I) <u>have made</u> his temples to be moist and <u>gave</u> water to drink.	✓✓✓		RL RL RL		✓✓✓
31	English	Little prince: "I, too, am going back today...." Then, sadly - - "it's much farther ... It is much more difficult..." I realized clearly that something extraordinary was happening . I was holding him close in my arms as if he were a little child: <i>and yet it seemed to me that he was rushing headlong toward an abyss from which I could do nothing to restrain him</i>		✓✓✓	RL RL <i>IRL</i>	✓✓✓	
	Japanese	王子様：「ぼくも、きょう、うちに帰るよ...」 それから、かなしそうに-- 「でも、きみんところより、もっともっと遠いところなんだ.... もっともっとほねがおれるんだ...」 王子さまがこうこのでは、その身の上に、なにか、なみたいていでないことが、もち	✓	✓✓	RL RL <i>IRL</i>	✓✓	✓

	あがっているにちがいありません。でぼくは、赤んぼうでもだくように、しっかりと抱きしめました。が、王子さまのからだは、どこかの深い淵にまっさかさまにおちていつて、ひきとめるにもひきとめられないような気がしました。 Oji-sama: 'Boku mo, kyo, uchi ni kaeru yo....' sorekara, kanashiso ni— 'Demo, kimintoko yori, motto motto toi tokoro nanda.....Motto motto hone ga orerunda.....' Oji-sama ga ko iu no dewa, sono minoue ni, nanika, namitaitei dewa nai koto ga, mochiagatte iru ni chigaiarimasen. De, boku wa, akanbo demo daku yoni, shikkari to dakishimemashita ga, Oji-sama no karada wa, dokoka no fukai fuchi ni massakasamani ochite itte, hikitomeru nimo hikitomerarenai yona ki ga shimashita.					
Myanmar	"I will go back to my home planet today too". And then sadly "Very far away. Very difficult". I know and feel an amazingly extraordinary thing is happening. <i>I hold him in (my) arms like (I am) holding a</i>		✓✓✓	RL IRL IRL		✓✓✓

		<i>child. He appears as if (he) heads down and falls into very deep ravine (that I) could not get (change) to rescue.</i>					
32	English	And now six years <u>have already gone</u> by I have never yet told this story. The companions who met me on my return were well content to see me alive.	✓	✓✓	RL RL RL	✓	✓✓
	Japanese	さて、いまとなってみると、もう、たしかに六年まえのことです..。ぼくは、この話を、まだ、だれにもしたことがありません。その後、ぼくにあった友人たちは、ぼくが出きているのを見て、たいへん <u>よろこびました</u> 。 Sate, ima to natte miru to, mo, tashikani roku-nen mae no koto desu... Boku wa, kono hanashi o, mada, dare ni mo shita koto ga arimasen . Sonogo, boku ni atta yujin-tachi wa, boku ga de kite iru no o mite, taihen <u>yorokobimashita</u> .	✓	✓✓	RL RL RL	✓	✓✓
	Myanmar	Now, about six years <u>have passed</u> . I have not told this story at all yet. My companions are happy as I am alive and finely return.	✓	✓✓	RL RL RL		✓✓✓

Table 23. The Result of the verbal Group in *The Little Prince*

	Total	Aspect Frequency	Mode Frequency	Tense Frequency

Language	Clauses	Telic	Atelic	Realis	Irrealis	Past	Non-past
English	76	41 53.9%	35 46%	72 94.7%	4 5.2%	70 92.1%	6 7.8%
Japanese	76	37 48.6%	39 51.3%	73 96%	3 3.9%	55 72.3%	20 26.6%
Myanmar	73	28 38.3%	45 61.6%	66 90.4%	7 9.5%	15 20.5%	58 79.4%

The result in ‘*The Little Prince*’ shows that English and Japanese are more telic in encoding the narrative events than Myanmar language. However, if we compare the Aspect of English and Japanese from the original Japanese novel ‘*Kitchen*’ and French original story ‘*The Little Prince*’, the results from the ‘*The Little Prince*’ shows that Japanese is obviously lower in aspect than English. The aspect variation between English and Japanese in ‘*Kitchen*’ is not that distinctive.

In terms of Mode, realis and irrealis mode between English and Japanese is not that different. Myanmar data seems to prefer to irrealis compared to its counterparts. The distinction of this fact will be further discussed with the examples in chapter five.

Similarly, the tense variation is very big between Myanmar and its counterparts. We can see that Myanmar encodes the events with present tense more often compared to English and Japanese.

4.6 Analysis of the Agent and Patient Group in the Fiction *The Little Prince*

Like the data analysis of ‘*Kitchen*,’ the agent and patient related

groups are analyzed to see the differences and similarities when English, Japanese and Myanmar versions are translated from the French original. Since the data are translated directly from the French original, the Transitivity preferences of the three languages may be further revealed without the rhetorical influence of the individual language that is studied in this research.

Table 24. Analysis of Agency in *The Little Prince*

No.		Data	HS, 5 pt.	HS, intr 4 pt.	ImH 3 pt.	INS 2 pt.	ImINS & Cl as Sub 1 pt.
1	English	My drawing (2) was not a picture of a hat. It (2) was a picture of a boa constrictor digesting an elephant.				2, 2	
	Japanese	ぼくのかいたの (2) は、ぼうしではありません。ゾウをこなしているウワバミの絵 (2) でした。 boku no kaita no (2) wa, boshi dewa arimasen. Zo wo konashiteiru uwabami no e (2) deshita.				2, 2	
	Myanmar	(The) picture (2) that I draw was not a hat picture. (It) (1) was a picture of a venomless snake that had swallowed a whole elephant.				2	1
2	English	That is why, at the age of six, I (1) gave up what might have been a magnificent career as a painter.	1				

	Japanese	ぼくが、六つのときに、絵かきになることを思いきったの (1) は、そういうわけからでした。ほんとに、すばらしい仕事ですけど、それでも、<u>ふつつりとやめにしました (3)</u>。 Boku ga, muttsu no toki ni, ekaki ni naru koto o omoikitta no (1) wa, souiu wake kara deshita. Hontoni, subarashii shigoto desu kedo, soredemo, <u>futtsuri to yame ni shimashita. (3)</u>			3		1
	Myanmar	Because of (the) elder people's encouragement, I (5), started from age of six, <u>gave up my future that could be emerged (as) a painter.</u>	5				
3	English	So then I (5) chose another profession, and learned to pilot airplane.	5				
	Japanese	そこで、ぼく (5) は、しかたなしに、べつに職をえらんで、飛行機の操縦をおぼえました。 Sokode, boku (5) wa, shikatanashi ni, betsuni shoku o erande, hikoki no soju o oboemashita.	5				
	Myanmar	Because of those reasons, (I) (3) had to choose another job for my live journey.			3		
4	English	So I (5) lived my life alone, without anyone that I (4) could really talk to, until I (5) had an accident with my plane in the Desert of Sahara, six years ago.	5, 5	4			
	Japanese	ぼく (4) は、そんなわけで、六年まえ、<u>飛行機 (2) がサハラ砂漠でパンクするまで、親身になって話をするあいてが、まるきり見つからずに、ひとりきりで暮らしてきました (3)</u>。		4	3	2	

		Boku (4) wa, sonna wake de, rokunen mae, <u>hikouki (2) ga saharasabaku de pankusuru made, shinmi ni natte hanashi wo suru aite ga, marukiri mitsukarazuni, hitorikiri de kurashite kimashita.</u> (3)					
	Myanmar	In my life, I (4) lived alone. About six years ago, until plane (2) crushed in (the) Sahara desert, actually, I (5) <u>did not have someone</u> to talk to.	5	4			
5	English	The first night, then, I (4) went to sleep on the sand, a thousand miles from any human habitation.		4			
	Japanese	そこで、はじめての日の晩、ぼく (4) は、およそ人の住んでいるところから、千マイルもはなれた砂地で眠りました。 sokode, hajimete no hi no ban, boku (4) wa, oyoso hito no sundeiru tokoro kara, senmairu mo hanareta sunaji de nemurimashita.		4			
	Myanmar	On (the) first night, I (4) fell asleep on desert's sand about a thousand miles far away from humans.		4			
6	English	Thus you can imagine my amazement, at sun rise when I (4) was awakened by an odd little voice. It said: "If you please —draw me a sheep!"		4			
	Japanese	すると、どうでしょう、おどろいたことに、夜があけると、へんな、少しな声 (2) が <u>する</u> ので、ぼくは目をさました。声は、こういっていました。 「ね．．． ヒシジの絵をかいて！」				2	

		Suruto, dodesho, odoraita koto ni, yo ga akeru to, hen'na, chiisana koe (2) ga <u>suru node, boku wa me o samashimashita</u> . Koe wa, kou itte imashita. 'Ne.... Hitsuji no e o kaite!					
	Myanmar	At morning sun rise, a strange sound (2) awakened me (I was awakened by a strange sound). Because of that sound, you can imagine how amazed I got.				2	
7	English	I (4) jumped to my feet, completely thunderstruck. I (5) blink my eyes hard.	5	4			
	Japanese	ぼく(4) は、びっくりぎょうてんして、 <u>とびあがりました</u> 。なん度も目を <u>こすりました</u> (3)。 Boku (4) wa, bikkurigyotenshite, <u>tobiagarimashita</u> . Nandomo me wo <u>kosurimashita</u> . (3)		4	3		
	Myanmar	I (4) jump as if (I) was struck by a thunder. (I) look carefully around me as (I) (3) blink (my) eyes.		4	3		
8	English	I (5) looked carefully all around me. And I (5) saw a most extraordinary small person, who stood there examining me with great seriousness.	5, 5				
	Japanese	あたりを <u>見まわしました</u> (3) 。すると、とてもようすの変わったぼちゃん (5) が、まじめくさって、 <u>ぼくをじろじろ見ているのです</u> 。 Atari o <u>mimawashimashita</u> (3). Suruto, totemo yosu no kawatta botchan (5) ga majimekusatte, <u>boku o jirojiro miteiru no desu</u> .	5		3		

	Myanmar	(I) look carefully around me as (I) blink (my) eyes. Then (I) (3) see an extremely extraordinary and small human being. That little man (5) is staring (at) me with full of staid seriousness.	5		3		
9	English	I (5) had thus learned a second fact of great importance: this was that the planet (2) the little prince came from was scarcely any larger than a house!	5			2	
	Japanese	ぼく(5) は、こうして、もう一つ、たいそう だいじなことを <u>知りました</u> 。それは、王子 さまのふるさとの星 (2) が、やっと家くら いの大きさだということでした。 boku (5) wa, koshite, mohitotsu, taiso daijina koto wo <u>shirimashita</u> . Sore wa, ojisama no furusato no hoshi (2) ga, yatto ie kuraino okisada to iukoto deshita.	5			2	
	Myanmar	I (5) <u>realized about (the) little prince(s)</u> <u>coming</u> of (the) planet that barely has a size of a house as a second important fact.	5				
10	English	I believe that for his escape he (5) took advantage of the migration of a flock of wild birds.	5				
	Japanese	渡り鳥たちが、ほかの星に移り住むのを見 た王子 さまは(5)、いいおりだと思って、 <u>ふるさとの星をあとにしたのだ</u> とぼくは 思います。 Wataridoritachi ga, hoka no hoshi ni utsurisumu no o mita Oji-sama wa (5), ii ori da to omotte, <u>furusato no hoshi o ato</u> <u>ni shita no da</u> to boku wa omoimasu.	5				
	Myanmar	I believe (he) (3) took advantage (of) wild birds migration and did (it) for his life			3		

		escaping.					
11	English	On the morning of his departure he (5) put his planet in perfect order.	5				
	Japanese	出発の日の朝、王子さま (5) は、じぶんの星を、きちんと整理しました。 Shuppatsu no hi no asa, Oji-sama (5) wa, jibun no hoshi o, kichinto seiri shimashita.	5				
	Myanmar	On (the) morning he will leave (on the morning of his leaving), (he) (3) left his little planet in order.			3		
12	English	The first of them (2) was inhabited by a king. Clad in royal purple and ermine, he (4) was seated upon a throne which was at the same time both simple and majestic.		4		2	
	Japanese	第一の星 (2) には、王さま (4) がそんでいました。その王さま (4) は、あかね色の服に白テンの毛皮を着て、たいそう質素ながらも、堂々とした玉座の上に、 <u>すわっていました</u> 。 Daiichi no hoshi (2) niwa, osama (4) ga sundeshimashita. Sono osama (4) wa, akaneiro no fuku ni shiroten no kegawa wo kite, taiso shissonagara mo, dodotoshita gyokuza no ue ni, <u>suwatteimashita</u> .		4, 4			
	Myanmar	On (the) first planet, a king (4) lives. As (he) wears (a) purple royal clothing, he (4) is sitting on (the) throne with valuable ermine.		4, 4			
13	English	The second planet (2) was inhabited by a conceited man.				2	

	Japanese	二ばんめの星には、うぬばれ男 (4) が住んでいました。 Nibanme no hoshi niwa, unuboreotoko (4) ga sundeimashita.		4			
	Myanmar	In (on) the second planet, an extremely conceited man (4) lives.		4			
14	English	The next planet (2) was inhabited by a tippler. This was a very short visit, but it (2) plunged the little prince into deep dejection.				2, 2	
	Japanese	つぎの星には、呑み助(4)が住んでいました。王子さま(4)は、その呑み助を、ほんのちょっとたずねたきりでしたが、 <u>ひどく気がしずんでしまいました</u> 。 Tsugi no hoshi niwa, nomisuke (4) ga sunde imashita. Ojisama (4) wa, sono nomisuke wo, honno chotto tazunetakiri deshita ga, <u>hidoku ki ga shizunde shimaimashita.</u>		4, 4			
	Myanmar	On (the) next planet, a tippler (4) lives. Around (the) journey, that journey (2) depress little prince.		4		2	
15	English	The fourth planet (2) belonged to a businessman. This man (4) was so much occupied that he (5) did not even raise his head at the little prince's arrival.	5	4		2	
	Japanese	四ばんめの星 (2) は、実業屋の星でした。その男 (4) は、 <u>たいへんそがしがっていたので</u> 、王子さまがやってきても、 <u>頭をあげようとしません (3)</u> 。 Yonbanme no hoshi (2) wa, jitsugyoka no hoshi deshita. Sono otoko (4) wa, <u>taihen isogashigatte ita node</u> , Oji-sama ga yatte		4	3	2	

		kite mo, <u>atama o ageyotomo shimasen.</u> (3)					
	Myanmar	(the) fourth planet (2) is (a) planet owned (by) a businessman. As (the) Businessman (4) is very busy, (he) (3) cannot raise (his) head and look (at) (the) little prince's coming.		4	3	2	
16	English	The fifth planet (2) was very strange. It (2) was the smallest of all. There (2) was just enough room on it for a street lamp and a lamplighter.				2, 2, 2	
	Japanese	五ばんめの星 (2) は、とてもめずらし星でした。星のうちで、一ばん小さな星 (2) でした。そこには、ちょうど、街燈と点燈夫とがいられるくらいの場所 (2) しかありませんでした。 Gobanme no hoshi (2) wa, totemo mezurashii hoshi deshita. Hoshi no uchide, ichiban chiisana hoshi (2) deshita. Soko niwa, chodo, gaito to tentofu to ga irareru kurai no basho (2) shika arimasendeshita.				2, 2, 2	
	Myanmar	(the) fifth planet (2) is very strange. (It) (1) is (the) smallest planet of all planets. In (on) that planet, (it) (1) only has space for a lamp-post and a man who light a lamp.				2	1, 1
17	English	The sixth planet (2) was ten times larger than the last one. It (2) was inhabited by an old gentle man wrote voluminous books.				2, 2	

	Japanese	六ばんめの星 (2) は、十倍も大きな星でした。そして、 <u>その星にすんでる年よりの先生 (5)</u> は、なん冊も、 <u>大きな書物をきいて</u> いました。 Rokubanme no hoshi (2) wa, jubai mo okina hoshi deshita. Soshite, <u>sono hoshi ni sunderu toshiyori no sensei (5)</u> wa, nansatsu mo <u>okina shomotsu o kaite imashita.</u>	5			2	
	Myanmar	(The) sixth planet (2) is ten times bigger than (the) fifth planet. (An) old man (4) who is compiling voluminous books lives (there).		4		2	
18	English	So then the seventh planet (2) was the Earth. The Earth (2) is not just an ordinary planet!				2, 2	
	Japanese	だから、七ばんめの星 (2) は、地球でした。地球 (2) は、そうやたるにある星とはちがいます。 Dakara, nanabanme no hoshi (2) wa, chikyu deshita. Chikyu (2) wa, so yatara ni aru hoshi to wa chigaimasu.				2, 2	
	Myanmar	(The) seventh planet (2) is indeed (the) Earth. That (the) Earth (2) is not an ordinary planet.				2, 2	
19	English	When the little prince (4) arrived on the Earth, he (4) was very much surprised not to see any people. He (4) was beginning to be afraid he (4) had come to the wrong planet, when a coil of gold, the color of the moonlight, flashed across the sand.		4, 4, 4, 4			
	Japanese	さて、王子さま (4) は、地球に足をふみい		4	3		

		れると、だれもないので、びっくりしました。星をまちがえたのではないかと<u>心配</u>していますと (3)、月の色をした環が、砂の中に動いています。 Sate, ojisama (4) wa, chikyu ni ashi wo fumiireru to, dare mo inai node, bikkuri shimasita. Hoshi wo machigaeta no dewanaika to <u>shinpaisiteimasuto</u> (3), tsuki no iro wo shita wa ga, suna no naka ni ugoiteimasu.				
	Myanmar	When (the) little prince (4) arrived on Earth, as (he) did not see any human, (he) was very surprise. (He) (3) saw a twinkling glittering creature like (a) golden coil quickly run across on sand.		4	3	
20	English	After that, the little prince (5) climbed a high mountain. The only mountains (2) he had ever known were the three volcanoes, which came up to his knees. And he (5) used the extinct volcano as a footstool.	5, 5			2
	Japanese	王子さま (4) は、高い山にのびりました。これまでに<u>知っている山</u>といえ、ひざの高さぐらいのミつの火山きりでした (3)。そして、休火山のほうには、腰かけに<u>使っていました</u> (3)。 Oji-sama (4) wa, takai yama ni noborimashita. Koremade ni <u>shitte iru yama to ieba</u>, hiza no takasa gurai no mittsu no kazan kiri deshita (3). Soshite, kyukazan no ho wa, koshikake ni <u>tsukatte imashita</u>. (3)		4	3, 3	

	Myanmar	Then (the) little prince (4) has climbed onto a big high mountain. Mountains he knew (2) are only three volcanoes that reaches his knees. In order to climb on top, (he) (3) has to use extinct volcano as (a) stool.		4	3	2	
21	English	But it happened that after walking for a long time through sand, and rocks, and snow, the little prince (4) at last came upon a road. And all roads (2) lead to the abodes of men.	`	4		2	
	Japanese	ところで、王子さま (5) が、砂原と、岩と雪をふみわけて、長いこと歩いていますと、よっと、 <u>一本の道を見つけました</u> 。道 (2) というのは、みな、ひとのいるところへ通じているものなのです。 Tokorode, ojisama (5) ga, sunahara to, iwa to yuki wo fumiwakete, nagaikoto aruite imasuto, yatto, <u>ippon no michi wo mitsukemashita</u> . Michi (2) to iu no wa, mina hito no iru tokoro e tsujiteiru mononandesu.	5			52	
	Myanmar	Inevitably, (the) little prince (4) walked across sand after sand, mountain after mountain and snowy mountains (for) a long time, at last, <u>arrived onto (the) street</u> . Streets (2) likely to lead (and) direct where people are.		4		2	
22	English	It was then that the fox (2) appeared. "Good morning," said the fox.				2	
	Japanese	すると、そこへキツネ (2) があらわれました。 「こんにちは」と、キツネがいました。				2	

		Suruto, soko e kitsune (2) ga arawaremashita. 'Kon'nichiwa' to, kitsune ga iimashita.					
	Myanmar	At that time, a fox (2) begins to appear. "Good morning". (The) fox greeted.				2	
23	English	It (2) was now the eighth day since I (5) had my accident in the desert, and I (4) had listened to the story of the merchant as I (5) was drinking the last drop of my water supply.	5, 5	4		2	
	Japanese	ぼくの飛行機 (2) が、砂漠の中で故障してから四日め、もう一しずくしか残っていない貯えの水をのみながら (3)、丸薬商人の話に耳をすましたぼく (4) は、王子さまに向かって、こういいました。 Boku no hikoki (2) ga, <u>sabaku no naka de koshoshite kara yokkame</u>, mo hitoshizuku shika nokotte inai takuwae no <u>mizu o nomi nagara</u> (3), Ganyakushonin no hanashi ni mimi o sumashita boku (4) wa, <u>Oji-sama ni mukatte, ko iimashita.</u>		4	3	2	
	Myanmar	(It) (1) has been eighth day (I) (3) am facing with trouble as plane crashed in(the) desert. (I) (3) have listened to (the) story of (a) merchant (the) little prince is telling (me) while drinking my last sip of water.			3, 3		1
24	English	Little prince: "I am thirsty, too. Let us look for a well....." I (5) made a gesture of weariness. It (2) is absurd to look for a well, at random, in the immensity of the desert. But nevertheless we (4) started walking.	5	4		2	

	Japanese	王子様：「ぼくも水がのみたいから．．．井戸をさがそうよ．．．」 ぼく(5)は、つかれたような身ぶりをしました。こんな果てしない砂漠の中で、いきあたりばったり井戸をさがすなんて、ばかげたことだと思ったからです(3)。それでも、ぼくたち(4)は歩きだしました。 Oji-sama: 'Boku mo mizu ga nomitai kara.... Ido o sagaso yo' Boku (5) wa, tsukareta yona miburi o shimashita. Kon'na hateshinai sabaku no naka de, ikiataribattari ido o sagasu nante, bakageta <u>koto da to omotta kara desu</u> (3). Soredemo, bokutachi (4) wa arukidashimashita.	5	4	3		
	Myanmar	"I am thirsty too. Let's find (a) well." I (5) show him (a) gesture of no strength. (It) (1) has (makes) no sense to look for a well immediately in (the) vast desert. However, we (4) inadvertently start walking.	5	4			1
25	English	And I (5) felt him to be more fragile still. I (5) felt the need of protecting him, as if he (4) himself were a flame that might be extinguished by a little puff of wind. And, as I (4) walked on so, I (5) found the well, at daybreak.	5, 5, 5	4, 4			
	Japanese	すると、ぼく(4)は王子さまが、いよいよこわれやすい人のように見えてきました。ともし火(2)は、たいせつにしましょう。風がさっと吹いてきたら、その灯り(2)が消えるかもしれませんからね．．． こんなことを考えながら歩いていくうちに、ぼく(5)は夜が明けるころ、とうとう井戸を発見しました。	5	4		2, 2	

		suruto, boku (4) wa ojisama ga, iyoiyo kowareyasui hito no yoni miete kimashita. Tomoshihi (2) wa, taisetsu ni shimasyo. Kaze ga satto fuitekitara, sono akari (2) ga kieru kamoshiremasenkara ne... Konna koto wo kangaenagara aruiteiku uchini, boku (5) wa yo ga akeru koro, toto <u>ido wo hakkenshimashita.</u>					
	Myanmar	(I) (3) think, for me, he is very fragile. (I) (3) think I need to give him protection as he (4) is like (a) almost die out flame when wind blows. As such, when (the) sun rise while walking, I (5) found a well at last.	5	4	3, 3		
26	English	I (5) dropped my eyes, then, to the foot of the wall- - and I (4) leaped into the air. There (2) before me, facing the little prince, <u>was one of those yellow snakes</u> that take just thirty seconds to bring your life to an end.	5	4		2	
	Japanese	そのとき、ぼく (5) はぼくで、 <u>石垣のねもとのほうを見おろして、ハッと飛びあがりました(3)。</u> そこには、三十秒の間に、ひとの命を断ちきる、黄いろいへび (2) が一ぴき、王子さまのほうへ、 <u>かまくびをつきたてていました。</u> sonotoki, boku (5) wa boku de, <u>ishigaki no nemoto no ho o mioroshite, hatto tobiagarimashita</u> (3). Soko niwa, sanjubyo no aida ni, hito no inochi o tachikiru, kiroi hebi (2) ga ippiki, Oji-sama no ho e, <u>kamakubi o tsukitatete imashita.</u>	5		3	2	

	Myanmar	As soon as my eyes (2) reach where (the) foot (of the) wall, I (4) jump so as to toss up into (the) air. In my front, (1) (3) see a yellow snake, that can end life in 30 minutes, facing (the) little prince.		4	3	2	
27	English	Even as I (4) was digging into my pocket to get out my revolver I (5) made a running step back.	5	4			
	Japanese	ピストルをとりだそうと、ぼく (5) はポケットのうちをさぐりながら、か出しました (3) 。 Pisutoru o toridaso to, boku (5) wa poketto no uchi o saguri nagara, kakedashimashita. (3)	5		3		
	Myanmar	While <u>groping about (the) gun</u> in (my) pocket (3) , I (4) have stepped back (my) pace.		4	3		
28	English	But, at the noise I (4) made, the snake (2) let himself <u>flow easily across the sand</u> like the dying spray of a fountain, and, in no apparent hurry, disappeared, with a light metallic sound, among the stones.		4		2	
	Japanese	しかし、ヘビ (2) は、ぼくの足音をきくと、ふんすいの水がだんだん上がらなくなるように、すう一つと、 <u>砂の中へすべりこみました</u> 。そして、こんどは、そんなにいそいでいるようすもなく、金物をひきずるような軽い音をたてて、 <u>石と石の間にもぐりこみました (1)</u> 。 Shikashi, hebi (2) wa, boku no ashioto o kiku to, funsui no mizu ga dandan agaranakunaru yoni, sutto, <u>sunano naka e suberikomimashita</u> . Soshite, kondo wa, son'nani isoideiru yosu mo naku,				2	1

		kanamono o hikizuru yona karui oto o tatete, <u>ishi to ishi no aida ni mogurikomimashita.</u> (1)					
	Myanmar	Because of (the) sound of my movement, without <u>sliding down</u> like almost dried out current on (the) sand (1), (the) snake crawl (2) among (the) stones giving (making) metallic sound.				2	1
29	English	I (5) reached the wall just in time to catch my little man in my arms; his face (2) was white as snow.	5			2	
	Japanese	石垣のところへいきついたとき、ちょうどまく降りてくる王子さまを、ぼく (5) は、両腕でうけとめました。その顔 (2) は、雪のように白くなっていました。 Ishigaki no tokoro e ikitsuita toki, chodo umaku oritekuru <u>ojisama o</u> , boku (5) wa, <u>ryoude de uketomemashita.</u> Sono kao (2) wa, yuki no yoni shiroku natteimashita.	5			2	
	Myanmar	I (4) arrive where (the) brick wall in time to catch (the) little prince. His face (2) is white like (a) snow.		4		2	
30	English	I (5) had loosened the golden muffler that he always wore. I (5) had moistened his temples, and had given him some water to drink.	5, 5				
	Japanese	ぼく (5) は、王子さまが、いつも首にまいている金色のえりまきをほどきました。こめかみをしめして、 <u>水をのませました</u> (3)。 boku (5) wa, Oji-sama ga itsumo kubi ni maiteiru kin'iro no erimaki o hodokimashita. Komekami o shimeshite, <u>mizu o nomasemashita.</u> 83)	5		3		

	Myanmar	I (5) have loosen (the) muffler that (he) always use to wear on his neck. (1) (3) make his temples to be moist and give water to drink.	5		3		
31	English	Little prince: "I, too, am going back today...." Then, sadly - - "it's much farther ... It is much more difficult..." I (4) realized clearly that something extraordinary was happening. I (5) <u>was holding him</u> close in my arms as if he were a little child: and yet it seemed to me that he (4) <u>was rushing headlong toward an abyss</u> from which I could do nothing to restrain him	5	4,4			
	Japanese	王子様:「ぼくも、きょう、うちに帰るよ...」 それから、かなしそうに— 「でも、きみとこより、もっともっと遠いところなんだ。 . . . もっともっとほねがおれるんだ. . . 」 王子さま (4) がこうこうのでは、その身の上に、なにか、なみたいいていでないことが、もちあがっているにちがいありません。でぼく (4) は、赤んぼうでもだくように、しっかりと <u>抱きしめました</u> が、王子さまのからだ (2) は、 <u>どこかの深い淵にまっさかさまにおちいて</u> 、ひきとめるにもひきとめられないような気がしました。 Oji-sama: 'Boku mo, kyo, uchi ni kaeru yo....' Sorekara, kanashiso ni— 'Demo, kimintoko yori, motto motto toi tokoro nanda.....Motto motto hone ga		4,4,		2	

		orerunda.....’ Oji-sama (4) ga ko iu no dewa, sono minoue ni, nanika, namitaitei dewa nai koto ga, mochiagatte iru ni chigaiarimasen. De, boku (4) wa, akanbo demo daku yoni, shikkari to <u>dakishimemashita ga</u>, Oji-sama no karada (2) wa, <u>dokoka no fukai fuchi ni massakasamani ochite itte</u>, hikitomeru nimo hikitomerarenai yona ki ga shimashita.					
	Myanmar	“I will go back to my home planet today too”. And then sadly “Very far away. Very difficult”. I (4) know and feel an amazingly extraordinary thing is happening. I (5) hold him in (my) arms like (I) hug a child. <u>He (4) appears as if (he) heads down and falls into dry deep big ravine</u> (that I could not get (change) to rescue	5	4,4			
32	English	And now six years have already gone by I (5) have never yet told this story. The companions (4) who met me on my return were well content to see me alive.	5	4			
	Japanese	さて、いまとなってみると、もう、たしかに六年まえのことです。 . . 。 ぼく (5) は、この話を、まだ、だれにもしたことがありません。その後、ぼくにあった友人たち (4) は、ぼくが出きているのを見て、<u>たいへんよろこびました</u>。 Sate, ima to natte miru to, mo, tashikani roku-nen mae no kotodesu... Boku (5) wa, kono hanashi o, mada, dare ni mo shita koto ga arimasen. Sonogo, boku ni atta	5	4			

		yujin-tachi (4) wa, boku ga de kite iru no o mite, <u>taihen yorokobimashita.</u>					
	Myanmar	Now, about six years passed. I (5) have not told this story at all yet. My companions (4) are happy as I am alive and finely return.	5	4			
	Total Score	English	259				
		Japanese	221				
		Myanmar	206				

Table 25. Agency Scores of English, Japanese and Myanmar Language in ‘*The Little Prince*’

Language	Number of Clauses	Number of the Types of Agency				
		HS, tr 5 pt.	HS, intr 4 pt.	ImHS 3 pt.	INS 2 pt.	ImINS & Cl as Sub 1 pt.
English	70	25 35.7%	22 31.4%	0 0 %	23 32.8%	0 0%
Japanese	67	14 22.3%	17 25.3 %	13 19.4%	21 31.3%	2 3%
Myanmar	65	9 13.8%	20 30.7%	15 23%	15 23%	6 9.2%

4.6.1 Agency Scoring of English, Japanese and Myanmar Languages in *The Little Prince*

We can see the score of Agency in English is the highest compared to Japanese and Myanmar in ‘*The Little Prince*’. When comparing the scores

between Japanese and Myanmar, the Japanese score is higher than Myanmar. When we look at the number of types of agency in each language, English has the most use of transitive clauses with a score of 25. Japanese uses 14 transitive clauses and it is higher than Myanmar, which only has 9 transitive clauses. When we compare implied human subject usage between Japanese and Myanmar, Myanmar uses more implied humans subject than Japanese in ‘*The Little Prince*’, which is in contrast to the data in ‘*Kitchen*’ where Japanese uses more implied human subject than Myanmar. However, the different number of implied human subject is not that great compared to human subject in transitive clauses. Regarding the inanimate subjects, the data in ‘*The Little Prince*’ show that all three languages use more inanimate subjects in ‘*The Little Prince*’ than in ‘*Kitchen*’. In terms of the implied dummy subjects, the Myanmar data in ‘*The Little Prince*’ show that it implies more dummy subjects than it did in the ‘*Kitchen*’.

4.6.2. The Affectedness of O and the Individuation of O in *The Little Prince*

In the following the data are analyzed by applying two parameters:

Affectedness of O and Individuation of O.

Table 26. Analysis of Affectedness and Individuation of O in *The Little Prince*

#	Language	Data	Affectedness of O			Individuation of O	
			Total - ly Affect -ed	Indirect -ly affected	Not Affect -ed	Individa - ted	Non- individa -ted
1	English	That is why, at the age of six, I gave up <i>what might have</i>		✓			

		<i>been a magnificent career</i> as a painter.					
	Japanese	ぼくが、六つのときに、絵かきになることを思いきったのは、そういうわけからでした。ほんとに、すばらしい仕事ですけど、それでも、ふつとつりとやめにしました。 Boku ga, muttsu no toki ni, ekaki ni naru koto o omoikitta no wa, souiu wake kara deshita. Hontoni, subarashii shigoto desu kedo, soredemo, futtsuri to yame ni shimashita.		✓			
	Myanmar	Because of (the) elder people's encouragement, I, started from age of six, gave up <i>my future that could be emerged (as) a painter</i> .		✓			
2	English	So then I chose another profession , and learned to pilot airplane .	✓✓				✓✓
	Japanese	そこで、ぼくは、しかたなしに、べつに職をえらんで、飛行機の操縦をおぼえました。 Sokode, boku wa, shikatanashi ni, betsuni shoku o erande, hikoki no soju o oboemashita.	✓✓				✓✓
	Myanmar	Because of those reasons, (I) had to choose another job for my live journey.	✓				✓
3	English	So I lived my life alone, without anyone that I could really talk to, until I had an accident with my plane in the	✓✓				✓✓

		Desert of Sahara, six years ago.					
	Japanese	ぼくは、そんなわけで、六年まえ、飛行機が<u>サハラ砂漠でパンク</u>するまで、親身になって<u>話</u>をするあいてが、まるきり見つからずに、ひとりきりで暮らしてきました。 Boku wa, sonna wake de, rokunen mae, hikouki ga <u>saharasabaku de pankusuru made</u>, shinmi ni natte hanashi wo suru aite ga, marukiri mitsukarazuni, hitorikiri de kurashite kimashita.	✓				✓
	Myanmar	In my life, I <u>lived alone</u>. About six years ago, until plane <u>crushed in (the) Sahara Desert</u>, actually, I did not have someone to talk to.	✓			✓	
4	English	I jumped to my feet, completely thunderstruck. I blink my eyes hard.	✓				✓
	Japanese	ぼくは、びくりぎょうてんして、とびあがりました。なん度も目をこすりました。 Boku wa, bikkurigyotenshite, tobiagarimashita. Nandomo me wo kosurimashita.	✓				✓
	Myanmar	I jump as if (I) was struck by a thunder. (I) look carefully around me as (I) blink (my) eyes .	✓				✓
5	English	I looked carefully all around me . And I (5) saw a most	✓✓				✓✓

		extraordinary small person , who stood there examining me with great seriousness.					
	Japanese	あたり を見まわしました。すると、とてもようすの変わったぼちゃん が、まじめくさって、 ぼく をじろじろ見ているのです。 atari o mimawashimashita. Suruto, totemo yosu no kawatta botchan ga majimekusatte, boku o jirojiro miteiru no desu.	✓✓			✓	✓
	Myanmar	(I) look carefully around me as (I) blink (my) eyes. Then (I) see an extremely extraordinary and small human being . That little man is staring (at) me with full of staid seriousness.	✓✓				✓✓
6	English	I had thus learned a second fact of great importance : this was that the planet the little prince came from was scarcely any larger than a house!		✓			✓
	Japanese	ぼくは、こうして、もう一つ、 たいそうだいじなこと を知りました。それは、王子さまのふるさとの星 が、やっと家くらいの大きさだということでした。 Boku wa, koshite, mohitotsu, taiso daijina koto o shirimashita. Sore wa, ojisama no furusato no hoshi		✓			✓

		ga, yatto ie kuraino okisada to iukoto deshita.					
	Myanmar	I realized about (the) little prince(s) coming of (the) planet that barely has a size of a house as a second important fact.		✓			✓
7	English	I believe that for his escape he took advantage of the migration of a flock of wild birds.	✓				✓
	Japanese	渡り鳥たちが、ほかの星に移り住むのを見た王子 さまは、いいおりだと思って、ふるさとの 星 をあとにしたのだとぼくは思います。 Wataridoritachi ga, hoka no hoshi ni utsurisumu no o mita Oji-sama wa, ii ori da to omotte, furusato no hoshi o ato ni shita no da to boku wa omoimasu.	✓				✓
	Myanmar	I believe (he) took advantage (of) wild birds migration and did (it) for his life escaping.	✓				✓
8	English	On the morning of his departure he put his planet in perfect order.	✓				✓
	Japanese	出発の日の朝、王子さまは、 じぶんの星 を、きちんと整理しました。 Shuppatsu no hi no asa, Oji-sama wa, jibun no hoshi o, kichinto seiri shimashita.	✓				✓
	Myanmar	On (the) morning he will leave (on the morning of his	✓				✓

		leaving), (he) left his little planet in order.					
9	English	The fourth planet belonged to a businessman . This man was so much occupied that he did not even raise his head at the little prince's arrival.	✓✓			✓	✓
	Japanese	四ばんめの星は、 <u>実業屋の星</u> でした。その男は、たいへんそがしがっていたので、王子さまがやってきても、 頭 をあげようとしません。 Yonbanme no hoshi wa, jitsugyoka no hoshi deshita. Sono otoko wa, taihen isogashigatte ita node, Oji-sama ga yatte kite mo, atama o ageyotomo shimasen.	✓				✓
	Myanmar	(the) fourth planet is (a) planet <u>owned (by) a businessman</u> . As (the) Businessman is very busy, (he) cannot raise (his) head and look (at) (the) little prince's coming.	✓				✓
10	English	The sixth planet was ten times larger than the last one. <i>It was inhabited</i> by an old gentle man who wrote voluminous books.		✓			✓
	Japanese	六ばんめの星は、 <u>十倍も大きな星</u> でした。そして、その星にすんでる年よりの先生は、なん冊も、大きな 書物 をきいていました。 Rokubanme no hoshi wa, <u>jubai mo okina hoshi deshita.</u>	✓				✓

		Soshite, sono hoshi ni sunderu toshiyori no sensei wa, nansatsu mo okina shomotsu o kaite imashita.					
	Myanmar	(The) sixth planet <u>is ten times bigger than (the) fifth planet</u> . (An) <u>old man</u> who is compiling voluminous books <u>lives (there)</u> .	0	0	0	0	0
11	English	After that, the little prince climbed a high mountain . The only mountains <u>he had ever known were the three volcanoes</u> , which came up to his knees. And he used the extinct volcano as a footstool.	✓✓			✓	✓
	Japanese	王子さまは、高い <u>山にのぼり ました</u> 。これまでに知ってい る山といえは、ひざの高さぐ らいの <u>ミつの火山きり</u> でし た。そして、休火山のほうに は、 <u>腰かけ</u> に使っていまし た。 Oji-sama wa, takai <u>yama ni noborimashita</u> . Koremade ni shitte iru yama to ieba, hiza no takasa gurai no <u>mittsu no kazan kiri deshita</u> . Soshite, kyukazan no ho wa, koshikake ni tsukatte imashita.	0	0	0	0	0
	Myanmar	Then (the) little prince has climbed <u>onto a big high mountain</u> . Mountains <u>he knew are only three volcanoes</u> that reaches his knees. In order to climb on	✓				✓

		top, (he) has to use extinct volcano as (a) stool.					
12	English	But it happened that after walking for a long time through sand, and rocks, and snow, the little prince at last came upon a road . And all roads lead to the abodes of men.	✓				✓
	Japanese	ところで、王子さまが、 砂原 と、 岩と雪 をふみわけて、長いこと歩いていますと、よつと、 一本の道 を見つけました。道というのは、みな、ひとのいるところへ通じているものなのです。 Tokorode, ojisama ga, sunahara to, iwa to yuki o fumiwakete, nagaikoto aruite imasuto, yatto, ippon no michi wo mitsukemashita. Michi to iu no wa, mina hito no iru tokoro e tsujiteiru mononandesu.	✓✓				✓✓
	Myanmar	Inevitably, (the) little prince <u>walked across sand after sand, mountain after mountain</u> and snowy mountains (for) a long time, at last, <u>arrived onto (the) street</u> . Streets likely to lead (and) direct where people are.	0	0	0	0	0
13	English	<u>It was now the eighth day</u> since I had my accident in the desert, and I had listened to the story of the merchant	✓✓				✓✓

		as I was drinking the last drop of my water supply.					
	Japanese	ぼくの飛行機が、砂漠の中で故障してから四日め、もう一しずくしか残っていない貯えの水をのみなから、丸薬商人の話に耳をすましたぼくは、王子さまに向かって、こういいました。 Boku no hikoki ga, <u>sabaku no naka de koshoshite kara yokkame</u>, mo hitoshizuku shika nokotte inai takuwae no mizu o nomi nagara, Ganyakushonin no hanashi ni mimi o sumashita boku wa, Oji-sama ni mukatte, ko iimashita.	✓✓				✓✓
	Myanmar	<u>(It) has been eighth day</u> (I) am facing with trouble as plane crushed in (the) desert. (I) have listened to (the) story of (a) merchant (the) little prince is telling (me) while drinking my last sip of water.	✓✓				✓✓
14	English	Little prince: "I am thirsty, too. Let us look for a well....." I made a gesture of weariness. <u>It is absurd to</u> look for a well, at random, in the immensity of the desert. But nevertheless we started walking.	✓				✓
	Japanese	王子様：「ぼくも水がのみたいから.... 井戸をさがそうよ....」 ぼくは、つかれたような身ぶりをしました。こん	✓				✓

		な果てしない砂漠の中で、いきあたりばったり井戸をさがすなんて、ばかげたことだと思ったからです。それでも、ぼくたちは歩きだしました。 Oji-sama: 'Boku mo mizu ga nomitai kara.... Ido o sagaso yo' Boku wa, tsukareta yona miburi o shimashita. Kon'na hateshinai sabaku no naka de, ikiataribattari <u>ido o sagasu nante</u>, bakageta koto da to omotta kara desu. Soredemo, bokutachi wa arukidashimashita.					
	Myanmar	"I am thirsty too. Let's find (a) well." I show him (a) gesture of no strength. (It) <u>has (makes) no sense</u> to look for a well immediately in (the) vast desert. However, we inadvertently start walking.	✓			✓	
15	English	And I felt him to be more fragile still. I felt the need of protecting him, as if he himself were a flame that might be extinguished by a little puff of wind. And, as I walked on so, I found the well, at daybreak.	✓✓✓			✓	✓✓
	Japanese	すると、ぼくは王子さまが、<u>いよいよこわれやすい人のよう</u>に見えてきました。ともし火は、たいせつにしましょう。風がさっと吹いてきたら、その灯りが消えるかもし	✓✓				✓✓

		れませんからね... こんなことを考えながら歩いていくうちに、ぼくは夜が明けるころ、とうとう井戸を発見しました。 Suruto, boku wa ojisama ga, <u>iyoiyo kowareyasui hito no yoni miete kimashita.</u> Tomoshihi wa, taisetsu ni shimasyo. Kaze ga satto fuitekitara, sono akari ga kieru kamoshiremasenkara ne... konna koto wo kangaenagara aruiteiku uchini, boku wa yo ga akeru koro, toto ido o hakkenshimashita.					
	Myanmar	(I) think, for me, he is very fragile. (I) think I need to give him protection as he is like (a) almost die out flame when wind blows. As such, when (the) sun rise while walking, I found a well at last.	✓✓				✓✓
16	English	I dropped my eyes, then, to the foot of the wall- - and I leaped into the air. There before me, facing the little prince, <u>was one of those yellow snakes</u> that take just thirty seconds to bring your life to an end.	✓				✓
	Japanese	そのとき、ぼくはぼくで、石垣のねもとのほうを見おろして、ハッと飛びあがりました。そこには、三十秒の間	✓✓				✓✓

		に、ひとの命を断ちきる、黄いろいへびが一ぴき、王子さまのほうへ、かまくびをつきたてていました。 Sonotoki, boku wa boku de, ishigaki no nemoto no ho o mioroshite, hatto tobiagarimashita. Soko niwa, sanjubyo no aida ni, hito no inochi o tachikiru, kiroi hebi ga ippiki, Oji-sama no ho e, kamakubi o tsukitatete imashita.					
	Myanmar	As soon as my eyes reach <u>where (the) foot (of the) wall</u>, I jump so as to toss up into (the) air. In my front, (I) see a yellow snake, that can end life in 30 minutes, facing (the) little prince.	✓				✓
17	English	Even as I was digging <u>into my pocket</u> to get out my revolver I made a running step back.	✓				✓
	Japanese	<u>ピストルをとりだそうと、ぼくはポケットのうちをさぐりながら、か出しました。</u> pisutoru o toridaso to, boku wa <u>poketto no uchi o saguri nagara</u>, kakedashimashita.	✓				✓
	Myanmar	While <u>groping about (the) gun in (my) pocket</u>, I have stepped back (my) pace.	✓				✓
18	English	I reached the wall just in time to catch my little man in	✓				✓

		my arms; his face was white as snow.					
	Japanese	石垣のところへいきついたとき、ちょうどまく降りてくる王子さまを、ぼくは、両腕でうけとめました。その顔は、雪のように白くなっていました。 Ishigaki no tokoro e ikitsuita toki, chodo umaku oritekuru ojisama o, boku wa, ryoude de uketomemashita. Sono kao wa, yuki no yoni shiroku natteimashita.	✓			✓	
	Myanmar	I arrive (where) (at the) brick wall in time to catch (the) little prince. His face is white like (a) snow.	0	0	0	0	0
19	English	I had loosened the golden muffler that he always wore. I had moistened his temples, and had given him some water to drink.	✓✓✓			✓	✓✓
	Japanese	ぼくは、王子さまが、いつも首にまいている金色のえりまきをほどこしました。こめかみをしめして、水をのませました。 Boku wa, Oji-sama ga itsumo kubi ni maiteiru kin'iro no erimaki o hodokimashita. Komekami o shimeshite, mizu o nomasemashita.	✓✓✓				✓✓✓
	Myanmar	I have loosened (the) muffler that (he) always use to wear on his neck. (I) make his	✓✓✓				✓✓✓

		temples to be moist and give water to drink.					
20	English	And now six years have already gone by I have never yet told this story . The companions who met me on my return were well content to see me alive.	✓				✓
	Japanese	さて、いまとなつてみると、もう、たしかに六年まえのことです..。ぼくは、この 話 を、まだ、だれにもしたことがありません。その後、ぼくにあった友人たちは、ぼくが出きているのを見て、たいへんよろこびました。 Sate, ima to natte miru to, mo, tashikani roku-nen mae no kotodesu... Boku wa, kono hanashi o, mada, dare ni mo shita koto ga arimasen. Sonogo, boku ni atta yujin-tachi wa, boku ga de kite iru no o mite, taihen yorokobimashita.	✓				✓
	Myanmar	Now, about six years passed. I have not told this story at all yet. My companions are happy as I am alive and finely return.	✓				✓

Table 27. The Affectedness and Individuation of O in *The Little Prince*

Language	Number of	Affectedness of O			Individuation of O	
		Totally affected	Indirectly affected	Not affected	Highly individuated	Non-individuated

	Clauses					
English	36	27 75%	3 8.3%	1 2.7%	4 11.1%	25 69.4%
Japanese	36	25 69.4%	2 5.5%	0 0%	2 5.5%	24 66.6%
Myanmar	35	20 57.1%	2 5.7%	0 0%	2 5.7%	19 54.2%

The analysis of *The Little Prince* shows that the number of clauses of the three languages is more than the number of clauses we have in *Kitchen*. When we consider the result of the three languages, we can see that there are sentences where Japanese and Myanmar do not have an object to be analyzed. In table. 26, we can see that Japanese and Myanmar lack of objects which is indicated by '0'. In terms of the quantitative results, object is affected 27 times in English, 25 times in Japanese and 20 times in Myanmar. Individuated of object is quite different from *Kitchen* because most of the objects in *The Little Prince* are non-individuated in the three languages. It means that most of the objects in *The Little Prince* are not human, inanimate objects.

The results of the Affectedness of O and Individuation of O in *Kitchen* and *The Little Prince* both show that objects in English are totally affected more often than Japanese and Myanmar. Although there are some indirectly affected objects in both novels, it is apparent that English has the most affected objects. In terms of the Japanese, affectedness of objects in *Kitchen* are more or less the same with Myanmar data. However, the results from the *The Little Prince* show that Japanese has more objects to be affected than Myanmar.

Overall observation of the analysis in *Kitchen* and *The Little Prince* shows that the verbal group analysis clearly reveals the Transitivity preferences in English, Japanese and Myanmar language. All the encoded events in the verbal group are analyzable uniformly since each language has the same events. With respect to the agent and patient related analysis, the modified Agency analysis expresses the Transitivity features in the three languages.

4.7. Summary of the Results

In the following, the results of the data analysis of *Kitchen* and *The Little Prince* are expressed in charts according to the verbal and agent/patient related group. Firstly, the comparison of English, Japanese and Myanmar are shown for the verbal groups Aspect, Mode and Tense for both novels. The higher Transitivity indicators telic, realis and non-past are shown firstly for both novels:

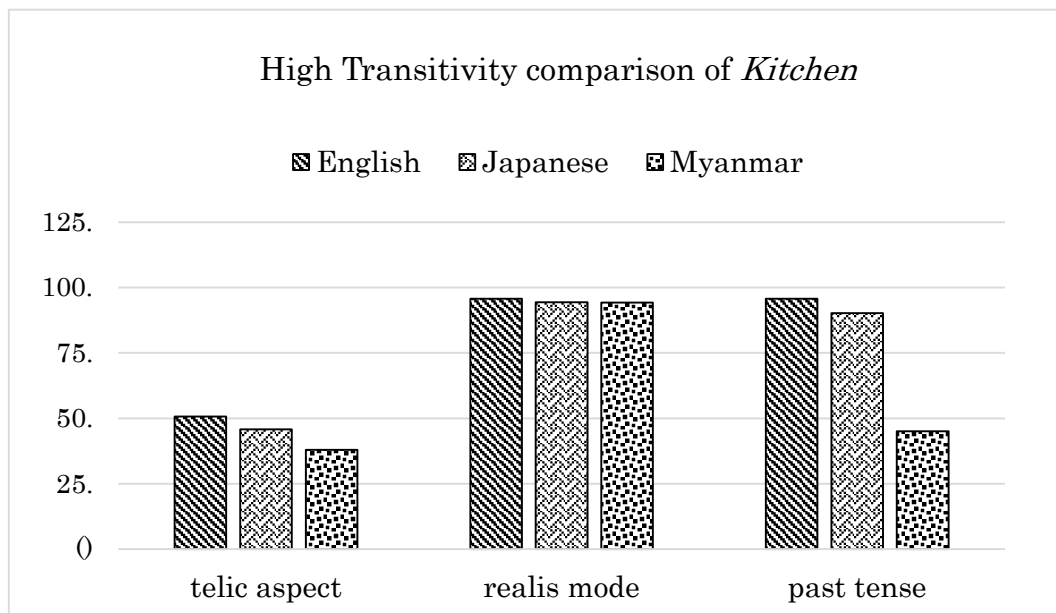


Figure 3. High transitivity in verbal group comparison of *Kitchen*

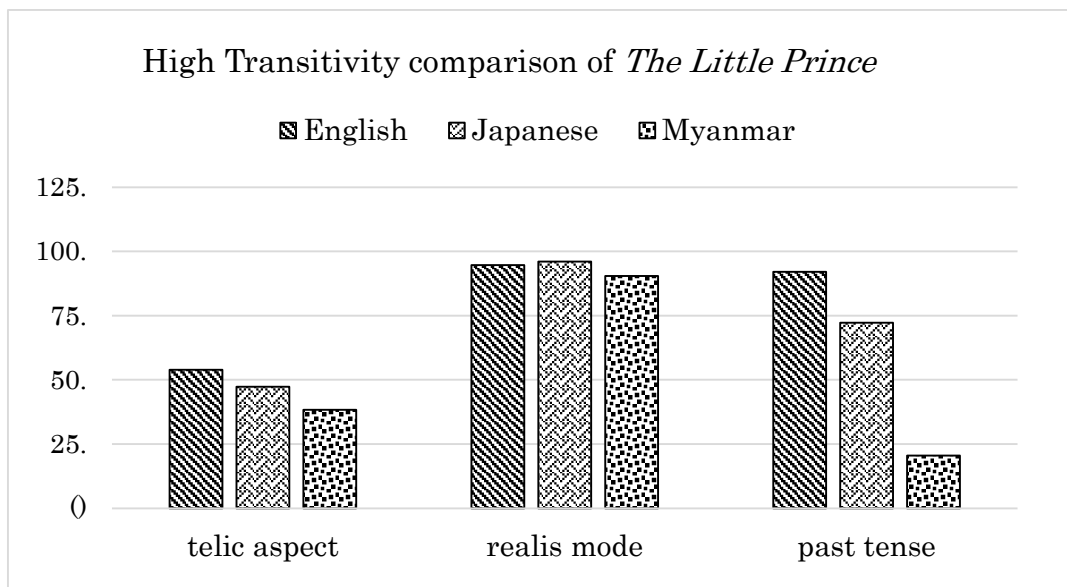


Figure 4. High Transitivity in verbal group comparison of *The Little Prince*

Secondly, the lower Transitivity indicators like atelic, irrealis mode and non-past are compared and described in the following:

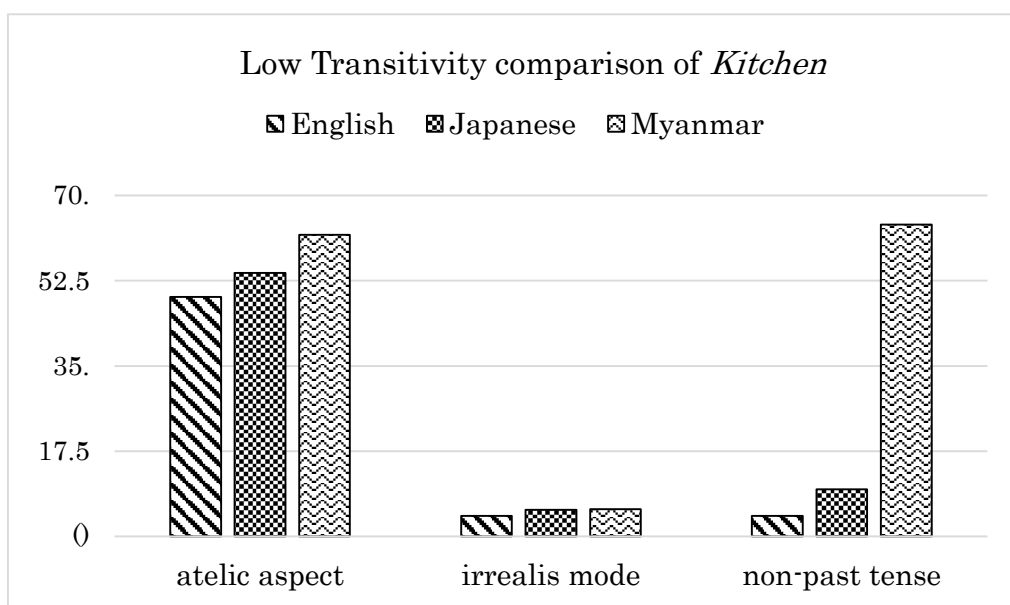


Figure 5. Low Transitivity in verbal group comparison of *Kitchen*

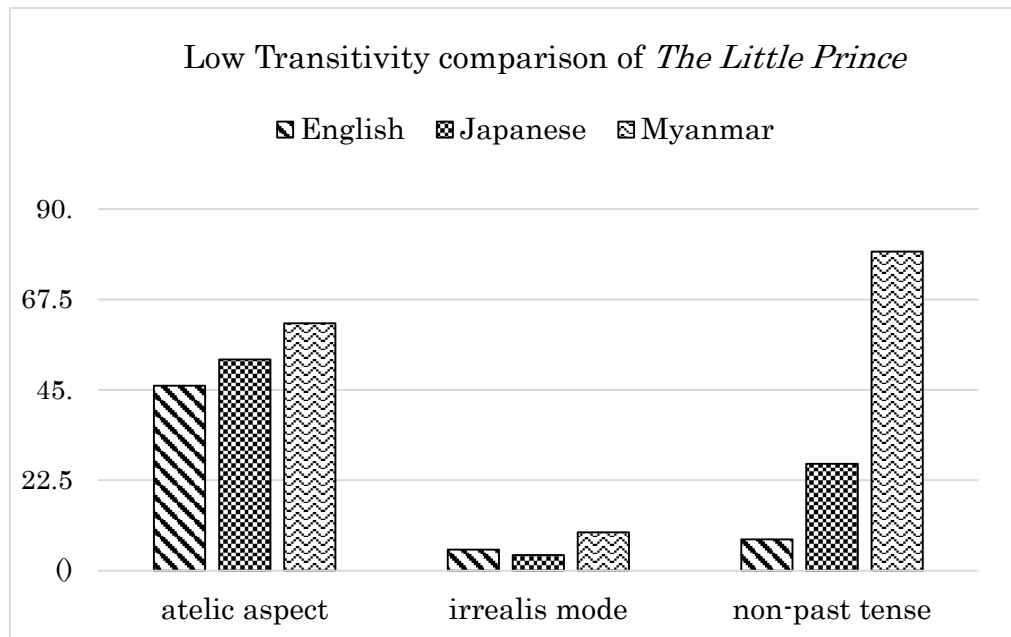


Figure 6. Low Transitivity in verbal group comparison of *The Little Prince*

Regarding the agent and patient related group comparison, the agency scores of English, Japanese and Myanmar are described together in the chart.

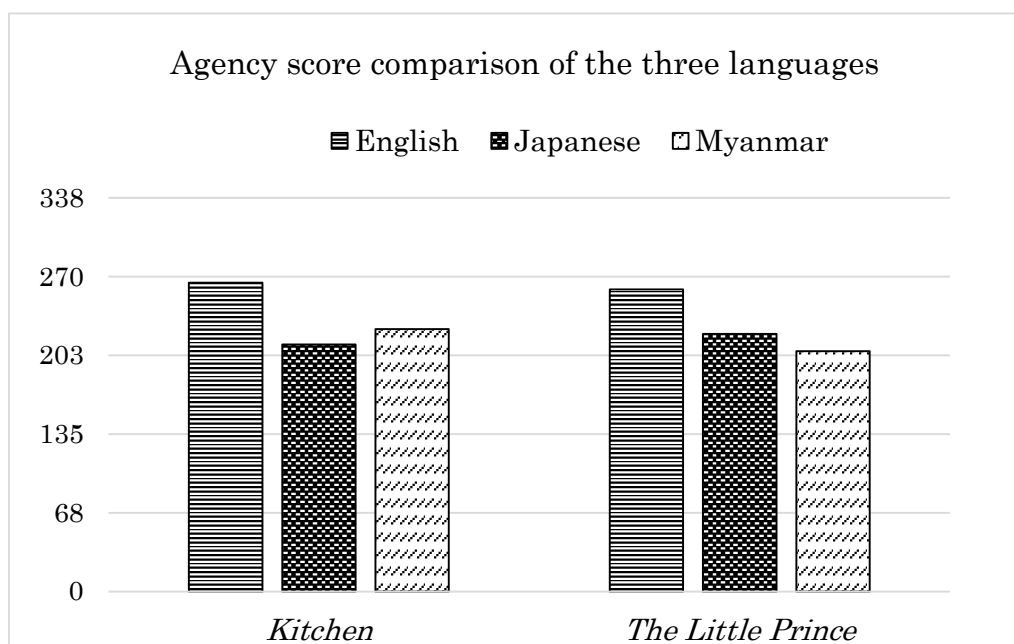


Figure 7. Agency score in the Kitchen and *The Little Prince*

For the parameter of Affectedness and Individuation of O, the results are described as the following:

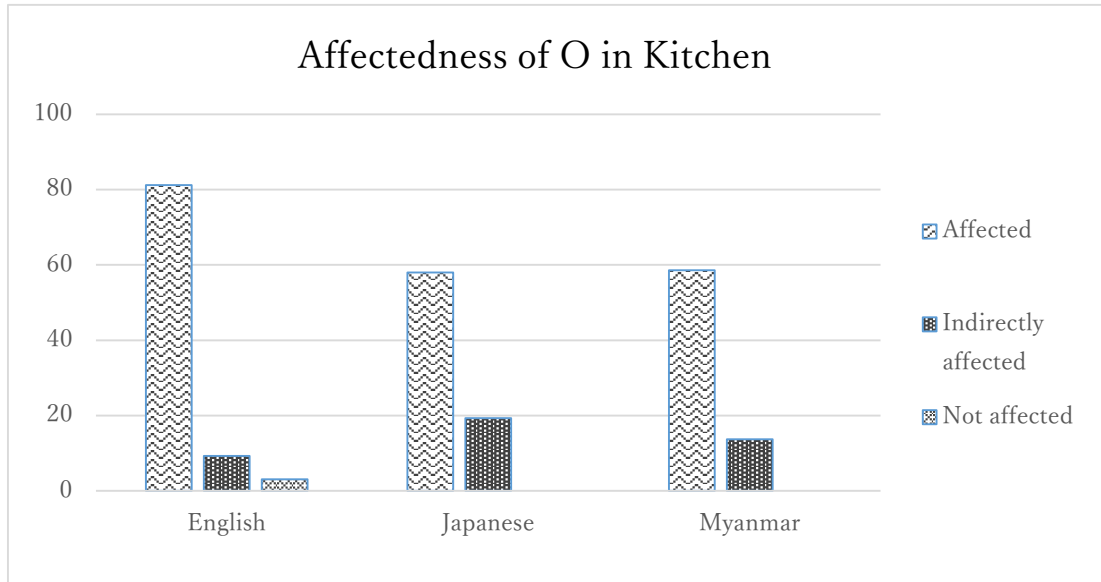


Figure 8. Affectedness of O in *Kitchen*

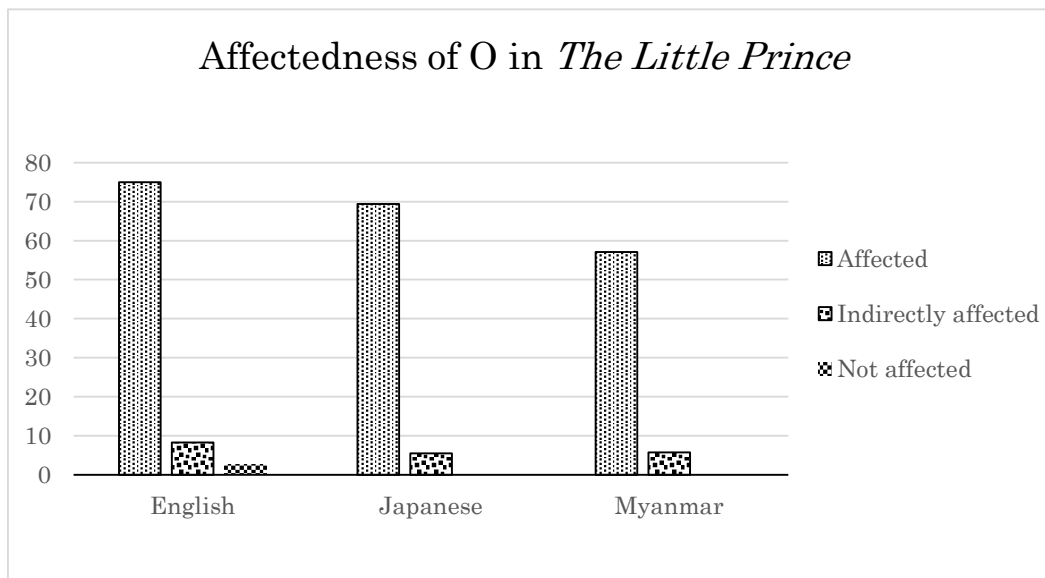


Figure 9. Affectedness of O in *The Little Prince*

According to the charts above, the affectedness of object is the highest in both novels for English data. It shows that the Japanese original novel from which all the three languages are translated is affecting the object in

Japanese and Myanmar, more or less the same. However, as for the French original novel, Japanese affected the object more than Myanmar language. More affectedness of object means more transitive construction. Hence, the result shows that English has the highest Transitivity, Japanese has the second highest Transitivity and Myanmar language is the lowest of all regarding the affectedness of object.

In the following, individuation of object in the three languages are given. We can see that the obvious difference is between the two novels. In the Japanese original novel, the object is highly individuated when the individuation of object is lower in the French original novel. It means that there is much human, animate object in the novel *Kitchen* than *The Little Prince*. Regarding the comparison of the individuation of object in the three languages, English is the highest individuated language than its counterparts in both novels. Japanese is a little less individuated than Myanmar according to the results of the *Kitchen*. However, the result of *The Little Prince* does not show much of a difference between Japanese and Myanmar in individuation of object.

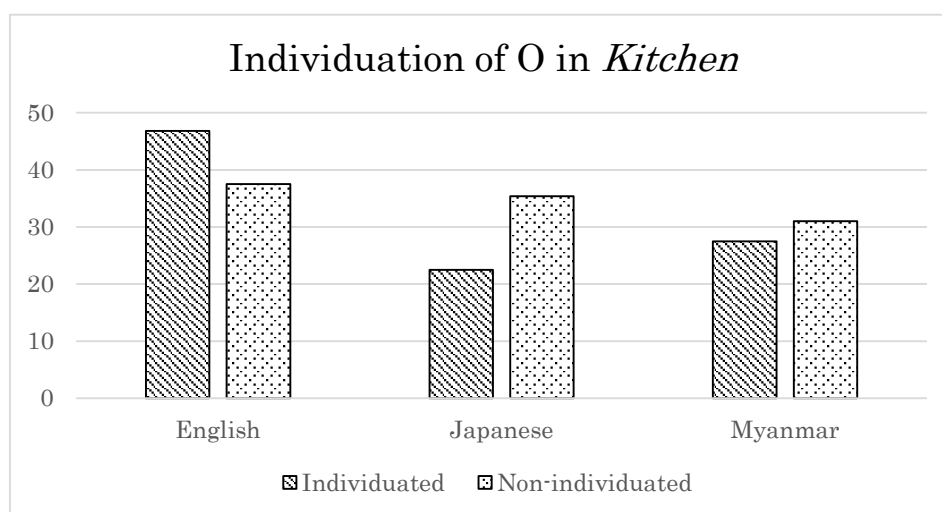


Figure 10. Individuation of O in *The Little Prince*

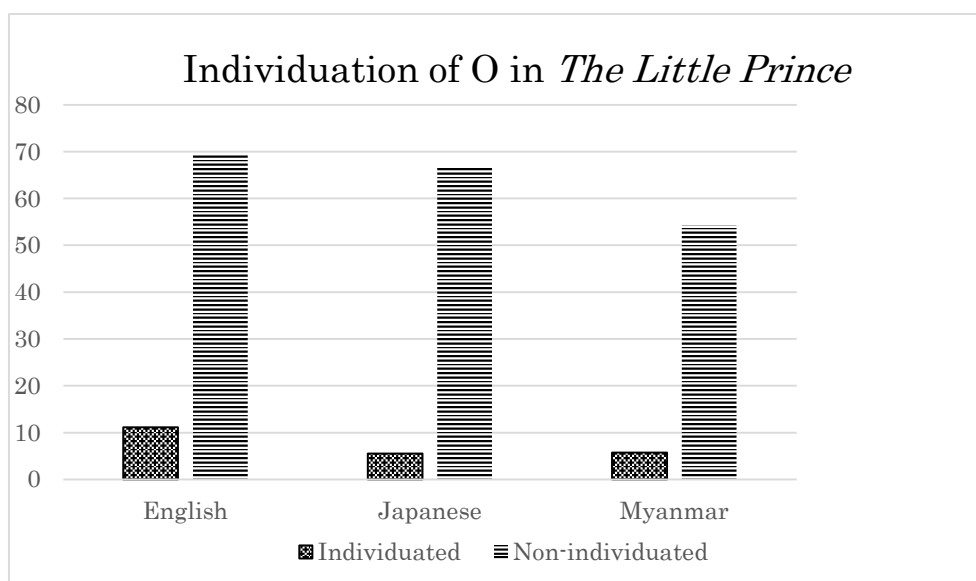


Figure 11. Individuation of O in *The Little Prince*

In conclusion, the results from the data analysis answer the first research question of the most distinctive grammatical differences and similarities amongst the three languages. The difference is the lowest aspect and most use of non-past tense of Myanmar language than its counterparts. English is slightly higher in aspect than Japanese, especially in the encoding of events in *The Little Prince*. Some similarities can be seen in the realis and irrealis mode encoding of the three languages because most of the events are encoded in realis mood. Although all three languages encode almost all the same realis and irrealis mode of the events, there are some difference between English and its counterparts in irrealis mood. The generalization is that the source of the language from which the translations are made may affect the encoding of the events in English, Japanese and Myanmar language as the different aspect between English and Japanese is seen in the French novel *The Little Prince*.

Chapter 5

Discussion

In this chapter, different grammatical features that have been identified in accordance with the results are discussed. There are two main parts of this chapter. The first part is the discussion of the grammatical features relating to the verb and the second part is regarding the subject and object or agent and patient related role. Not only are the differences and similarities that are found within the analysis of Aspect, Mood and Tense covered, but also the factors that make the differences are discussed in detail with examples.

5.1 Distinctive Transitivity Preferences in the Three Languages

Regarding Verbal Group

Regarding the analysis of the verbal group, English, Japanese and Myanmar are different. The comparison of the Aspect shows that Myanmar encodes most of the events with atelic Aspect while the events in English and Japanese are telic. In terms of the Mode, the analysis does not show much differences between Realis and Irrealis because all three languages encode the events in the same manner. There are some points to be discussed regarding the Modality that show the occasional use of modal verbs in English and some particles that correspond to the modal verbs in Japanese and Myanmar. The tense variation in the three languages is quite obvious because of the descriptive nature of Myanmar language and the vague description between past and present in the narratives.

5.1.1. Variation of Aspect and its Effect on the Transitivity of the Three Languages

As we have seen in the data analysis chapter, English is more telic than Japanese and Myanmar when encoding the narrative events. The results of '*Kitchen*' do not show much difference between English and Japanese. The translated versions from the French original '*The Little Prince*' shows that English is more telic than Japanese. It can be assumed that in '*Kitchen*' the Aspect of English is not that telic because it is translated from the Japanese original. English data from the French translation does show more use of telic Aspect than Japanese. Japanese on the other hand is less telic when it is translated from French. In terms of Myanmar language, it is very obvious that it is the most atelic amongst the three languages in both '*Kitchen*' and '*The Little Prince*'.

5.1.1.1 Aspect Variation between English and Japanese

There are some noticeable differences regarding the encoding of the Aspect in the three languages. Firstly, some examples that express the Aspect variation between English and Japanese are given. One of the factors that cause the variation between English and Japanese is that the verb pattern '*V te ~*' and auxiliaries in Japanese. Japanese '*V te iru*' form and its functions draw much attention in the analysis of Aspect. The following examples describe the uses of '*V te iru*' in the Japanese data. The examples are given for English and Japanese without Myanmar examples in the following:

(1) ‘V *te iru*’ pattern in Japanese data

(1a) English: I put on the borrowed pajamas and, barefoot, **went** into the silent living room. I just had to go back for one more look at the kitchen.

Japanese: 借りた寝まきに着替えて、しんとした部屋に出ていった。ぺたぺたとはだして 台所をもう一回見に行く。

Karita nemaki ni kigaete, shintoshita heya ni deteita.

Borrowed pajamas Loc put on be silent room Loc to leave-to go

Petapeta to hadashi de daidokoro-wo moikkai

[onomatopoeia] Ptcl barefoot Loc kitchen -Obj one more time

mi ni iku.

look Ptcl go

In this example (1a) Japanese verb phrase ‘出ていった’, the ‘V *te iku*’ is used with the motion verb ‘*de ru*’ ‘to leave/exit’. It rather indicates that the narrator has left a place where she was before and now she is in the living room. The Aspect in both examples is telic because both indicate that the narrator’s movement to the living room has reached its destination.

(1b) English: The first of them **was inhabited** by a king. Clad in royal purple and ermine, he **was seated** upon a throne which was at the same time both simple and majestic.

Japanese: 第一の星には、王さまが住んでいました。その王さまは、あかね色の服に白テンの毛皮を着て、たいそう質素ながらも、

堂々とした玉座の上に、すわっていました。

Daichi no hoshi ni wa, osama ga sunde imashita.

Number one Ptc planet Loc Top king Sub living be (polite)-past

Sono osama wa, akaneiro no fuku ni shiroten no

that king Top red colour Ptc clothes Loc ermine Ptc

kegawa wo kite, taiso shissonagara mo,

fur Obj wear- and be sitting while Ptc

dodotoshita gyokuza no ue ni, suwatte imashita.

Magnificent throne Ptc on Loc sitting be (polite)-past

(1c) English: The second planet **was inhabited** by a conceited man.

Japanese: 二ばんめの星には、うぬばれ男が住んでいました。

Nibanme no hoshi niwa, unuboreotoko ga sunde imashita.

Number two Ptc planet Loc Top conceited man Sub living be (polite)-past

In examples (1b) and (1c), the verb phrase ‘住んでいました’ is the ‘V *te iru*’ form and it expresses the continuation of a state. Generally, the verb ‘*sumu*’ ‘live’ requires the ‘V *te iru*’ form to express a present state. The ‘V *te iru*’ pattern in example (1b), ‘すわっていました’ indicates the resultative state of ‘sitting’ which means ‘be seated’ in Japanese. In contrast, the verb phrase ‘was inhabited’ in English is transitive and encoded in the passive voice. When considering the aspect of these sentences, the verb ‘inhabit’ not only has the state of living but also shows the action of occupying the planet. In addition, the verb ‘was seated’ also describes that the king has himself seated on the throne or that he is ruling the planet. These examples show that

English is encoding the events in a more transitive and more telic way.

(2) 'V te kuru' pattern in Japanese data

(2a) English: I was going into junior high when my grandfather died.

From then on, it **was** just my grandmother and me.

Japanese: 中学校へ上がる頃、祖父が死んだ。そして祖母と二人ですつ
とやってきたのだ。

Chugakko e agaru koro, sofuga shinda

Junior high to go (approximate time)around grandfather Sub died

Soshite sobo to futari de zutto yattekita noda

Then grandma and two persons LOC all along come around phr.

(2b) English: So I **lived** my life alone, without anyone that I could really
talk to, until I had an accident with my plane in the Desert
of Sahara, six years ago.

Japanese: ぼくは、そんなわけで、六年まえ、飛行機がサハラ砂漠でパンク
するまで、親身になって話をするあいてが、まるきり見つからず
に、ひとりきりで暮らしてきました。

Boku wa, sonnawake de, rokunen mae, hikoki ga

I Top such reason Pctl, six years before plane Sub

saharasabaku de pankusuru made, shinmi ni natte

Sahara Dessert Loc crush until sincere Pctl become

hanashi wo suru aite ga, marukiri mitsukarazu ni,

chat Obj do someone Sub completely not found Pctl

hitorikiri de kurashite kimashita.

All on one's own PtcI living come/keep (polite) -past

The ‘*V te kuru*’ in the example (2a) and (2b) indicates something that has been continuing from some time in the past. ‘*kuru*’ implies that something happens to the speaker or whomever he can emphasize with. The expression ‘やってくる’ itself has the meaning of duration and the verb ‘暮らす’ is used with the auxiliary ‘*V te kuru*’. ‘*V te kuru*’ in the example (2a) ‘やってきたのだ’ and (2b) ‘暮らしてきました’, express a continuation of an event up to the current point of time. In the English example (2a), the event is encoded in a statement and the Aspect is not marked between perfective or imperfective. In (2b), English uses the verb ‘lived’ in the simple past form, however, the duration is shown with the conjunction ‘until’. Both languages encode the event of living the narrator’s life alone in atelic way.

(3) ‘*naru*’ ‘become’ in Japanese

(3a) English: Sotaro had said that even though she’s been seeing him for a year, Yuichi’s girlfriend didn’t understand the slightest thing about him, and it **made** her angry.

Japanese: さっき、宗太郎は言っていた。田辺の彼女は一年間つきあっても田辺のことがさっぱりわけなくないやになったんだって。

Sakki, Sotaro wa itte ita.

Just now Sotaro Top say-te-past

Tanabe no kanojyo wa ichinenkan tsukiatte mo

Tanabe Gen girlfriend Top one whole year be in relationship with PtcI

Tanabe no koto ga sappari wakannakute
Tanabe Gen thing Obj still understand-not-te

iyani nattandatte.

upset with become (plain style)-past-Ptcl

(3b) English: He was my old boyfriend. We broke up about the time

My grandmother's illness **got bad**.

Japanese: 彼は昔の・・・・・・恋人だった。祖母の病気が悪くなる頃、別れた。

Kare wa mukashi no koibito datta.

He Top long ago Ptcl boyfriend be (plain style)-past

Sobo no byoki ga warukunaru koro,

Grandmother Gen illness Sub is getting worse about the time

wakareta

(I) Break up (plain style)-past

(3c) English: I reached the wall just in time to catch my little man in my arms; his face **was** white as snow.

Japanese: 石垣のところへいきついたとき、ちょうどうまく降りてくる王子さを、ぼくは、両腕でうけとめました。その顔は、雪のように白くなっていました。

Ishigaki no tokoro e ikitsuita toki,

Stone wall Gen spot Loc arrive-ta time

chodo umaku oritekuru ojisama wo, boku wa,

just manage to go down-te-come prince Obj I Top

ryoute de uketomemashita.

Both hands with catch (polite)-past

*Sono kao wa, yuki no yoni shiroku **natteimashita.***

That face Top snow Ptcl like white has become (polite)-past

The verb ‘*naru*’, basically means spontaneous change that is almost beyond human control. The verb ‘*naru*’, ‘become’ in Japanese is intransitive which pairs with transitive verb ‘*suru*’ ‘do’. In the example (3a), the phrase ‘いやになったんだって’ is spontaneous and telic like in English ‘it made her angry’. However, in (3b) ‘*naru*’ indicates a state which is gradually changing and atelic. The pattern ‘get+adj’, in English indicates a change of state but not the completion. However, the aspect of the grandmother’s illness ‘got bad’ is analyzed as a telic in (3b). Additionally, in the example (3c) ‘Adj+*naru*’ is followed by ‘*te iru*’ as in, ‘白くなっていました’ indicates a resultative state while English encoded with the metaphorical expression ‘was white as snow’. Shirai & Kurono (1998, p. 252) also note that, “an important difference between English and Japanese is that Japanese can refer to a resultative state using the imperfective ‘*te i*’, but not to a process leading up to the endpoint.”

Now let us look at the lower aspect encoding in Myanmar language compared to English and Japanese. Myanmar data are encoded with more continuous verb modifiers and more stative verbs. It might be claimed that since Myanmar language does not distinguish between past and present tense in encoding the events, there might be tendency of bias when judging between past and present tenses. Judging the tenses in the data analysis is based on

the occasional time references and especially the context of the story and the timeline of the whole narratives. The differentiation between the tenses in the novel '*Kitchen*' is clearer than the data from '*The Little Prince*'. '*Kitchen*' is clearly encoded as happening in front of the narrator except for some past events of the narrator's childhood. Therefore, it is easier to make a distinction between past and present. Most of the events in the '*Kitchen*' are encoded at the time of speaking which can be said at the present moment.

However, in the fiction '*The Little Prince*', the narrator narrates the story as, firstly, about the narrator's childhood to the readers. Secondly the narration is about the Little Prince's experiences that have been told to the narrator. In Myanmar data, the ambiguity between past and present tenses is mainly in this part of narration. Because, some sentences are clearly descriptive, which are usually encoded in present in Myanmar language as if they were happening momentarily such as the encounter with different people from different planet. The encounter with different people one by one is encoded in a very descriptive manner. Therefore, these encountering events are assumed to be as present tense encoding. However, some events are more likely to be encoded as the past events such as the Little Prince's leaving of his planet and his old experiences in his own planet before he met the narrator. Thirdly, the direction of the story telling moves to the momentary encoding in Myanmar as the narrator is telling the story of him and the Little Prince's friendship until the Little Prince is gone. Thus, at this point, the events are encoded as happening at the time of speaking and the narrator describes their story to the audience at the moment of speaking.

In the following, the examples that show the lower Aspect and the

factors of atelic Aspect in Myanmar language are given.

5.1.1.2 Lower Aspect in Myanmar Language

Compared to English and Japanese, aspect in Myanmar is low. There are factors that cause lower aspect in Myanmar than its counterparts. One of them is the use of present tenses when encoding. The continuous verb modifier ငန [nei] also supports this argument of lower aspect in Myanmar.

(4) Lower Aspect and use of present tense in Myanmar

(4a) English: I **went back and sat** on the sofa, and out **came** hot tea.

Japanese: ソファに戻ってすわると、熱いお茶が出た。

Sofa ni modotte suwaru to, atsui ocha ga deta.

Sofa Loc be back sit when hot green tea Sub come out

Myanmar:

hsou pha hsi pjan hle. la pji: htain lai' to. Yuichi ka.

sofa to return come and sit [momentarily] when Yuichi SUB

lahpe' jei kjan: pupu ta khwe' la cha. pji: e. khan de

green tea hot one cup come put down and host RL

‘when (I) **have returned** to sofa and sat, Yuichi comes (and) **puts down** hot green tea and **hosts** me.’

(4b) English: I **was** so stunned, I **gaped**. Though she **didn't seem** young, she **was** truly beautiful.

Japanese: 私はびっくりして目を見開いてしまった。かなり歳は上そう

だったが、その人 は本当に美しかった。

Watashi wa bikkurishite me wo mihiraiteshimatta.

I Top be shocked-te eyes Obj open one' eyes –V-ed-past

Kanari toshi wa ue sodatta ga,

Considerably age Top be above seem-past Conj

sono hito wa hontoni utsukushikatta.

That person Top really beautiful-past

Myanmar:

kjama. le: ato kou an. o: thwa: pi:

I also very surprise V Mod; V-ed and

baza' ahaun:dha: ne.

with mouth agape with

ngei:kji. nei mi. de

Gaze/look V Mod; V-ing PART; (emotion) can't help RL

kjama. hte' athe' ne:ne: pou kji: poun ja. bei me.

I than age a little more old seem like although

e: di mein:ma. ka. ato kou hal. te

that woman SUB very beautiful RL

'I, also, **am** very surprised and **gazing/looking** with (my) mouth agape.

Although (she) **looks** like a little older than me, that woman **is** very beautiful.'

- (4c) English: Just then the telephone **rang**. I **picked up** the receiver,
knowing who it would be. It **was** Sotaro.

Japanese: すると、電話が鳴った。そんな気がしながら受話器を取ると、宗太郎からであった。

Suruto, denwa ga natta.

Thereupon telephone Sub ring-past

Sonna ki ga shi nagara jyuwaki wo toru to,

Such a hunch feeling while (I) receiver Obj pick up when

Sotaro kara de atta.

Sotaro from Loc be-past

Myanmar:

e:di achein hma te li hpoun: ka. mji la de

That time at telephone SUB ring V Mod:begin to RL

kjama. le: sei' ma pa ta pa ne. teliphoun: zaga: bjo: khwe' kou

I rather Adv: unwillingly telephone receiver OBJ

kau' kain kyi. lait te. akha Sotaro hsi ka.

Pick up V Mod; try out [simply] when Sotaro from

hpyit nei de

be V Mod; for the time being RL

‘At that time, telephone **begins to ring**. When I **try picking up** (the) receiver unwillingly, (it) **is** from Sotaro.’

- (4d) English: I **had thus learned** a second fact of great importance: this was that the planet the little prince came from **was** scarcely any larger than a house!

Japanese: ぼくは、こうして、もう一つ、たいそうだいじなことを知り

ました。それは、王子さまのふるさとの星が、やっと家くらの
 いの大きさだということでした。

Boku wa, koshite, mohitotsu, taisoo daijina koto wo shirimasita

I top do like this one more thing very important thin OBJ found out

Sore wa, ojisama no furusato no hoshi ga,

that Top prince Gen hometown Gen planet Sub

yatto ie kurai no okisada to -iukoto deshita.

barely home about Pctl size-copula (plain) Pctl that copula(polite)-past

Myanmar:

ein ta loun: sa lau' hmja ma shi. tho:

House one COUNT size of/about Pctl; barely not have Adj Mkr; that

gjou kalei: hma. min: dha: lei: la kjaun: kou

planet from price little come Pctl;N forming Cls Mkr; object

du. ti. ja. ajei: kji: tho: akjaun: ta je'ane ne.

second important Adj Mkr fact one COUNT as

kjano thi shi. khe. thi

I realize V Mod; past RL

'I **came to know/realized** about (the) little prince(s) coming of (the) planet that
 barely **has** a size of a house as a second important fact.'

The examples (4a) to (4d) show that Myanmar language encodes the events in the present tense while English and Japanese are encoded in the past tenses. There are clauses where Myanmar is atelic and encoded in the present tense whereas English and Japanese are telic and encoded in past

tenses. In example (4b) the Myanmar clause ‘I, also, **am** very surprised and **gazing/looking** with (my) mouth agape’ is in a continuous form of encoding with the continuous particle [nei] as in ‘*ngei·kji. Nei*’ is atelic. However, ‘I **was** so stunned, I **gaped**’ in English, and ‘私はびっくりして目を見開いてしまった’ in Japanese are telic with the completion of the event. In addition, in example (4c), the encoding of the ringing of the telephone is atelic in Myanmar and telic in English and Japanese, being, ‘Just then the telephone **rang**’ in English, and ‘すると、電話が鳴った’ in Japanese compared to ‘At that time, telephone **begins to ring**’ in Myanmar. We can see that the telephone ringing is just starting and continuing in Myanmar because of the particle [la] in ‘*mji la*’ ‘begins to ring’. In Myanmar, the particle [la] following the verb modifies it to show the beginning of an event up to the present moment of speaking. Present tense encoded in Myanmar and the atelic aspect are not directly proportional because some events encoded in the present tense can also correspond to the present perfect and telic in English. For instance, in (4d) the description of the size of the planet in the Myanmar data is in the present tense whereas English and Japanese are in the past tenses. However, clauses such as ‘the planet the little prince came from **was** scarcely any larger than a house’ in English, ‘やっと家くらいの大きさだということでした’ in Japanese and ‘(the) little prince(s) coming of (the) planet that barely **has** a size of a house’ in Myanmar are considered as atelic because the clauses are stative and do not mark the aspect to say that they are perfective/completed or have an endpoint.

Another factor that makes Myanmar language lower in aspect is the frequent use of verb modifier particles that show continuous events. Some

particles that relate to continuous events have been described above. Let us look at more of these particles in Myanmar language in the following examples.

(5) The continuous verb modifier ငန [nei]

(5a) English: “Guess what else—she’s a man.”

This was too much I just **stared** at him in wide-eyed silence.

Japanese: 「あの人男なんだよ。」

私は目を見開いたまま無言で彼を見つめてしまった。

“Anohito otoko nandayo”

Watashi wa me wo mihiraita mama mugon de

I Top eyes Obj open widely as it is silent and

kare wo mitsumeteshimatta.

He Obj stare at-past

Myanmar:

“k_{ja}no a_{mei} ka. mein: ma. m_a hou' bu: bja. yau' k_{ja}: k_{ji}:”

k_{ja}ma. le: m_{jei}' loun: a_{wain}: tha: ne. thu. kou

I also eye wide open with he OBJ

ngei: k_{ji}. nei mi. te

gaze look V Mod;continuous PART; (emotion; can't help) RL

“My mother is not woman... (A) man.”

I, also, **gazing/looking** (at) him with wide opened eyes.

- (5b) English: There **stood** Yuichi Tanabe.
 Japanese: そこには田辺雄一が立っていた。
Soko ni wa Tanabe Yuichi ga tatteita.
 There Loc Top Tanabe Yuichi Sub stand-V-ed-past

Myanmar:

daga: wa. hma Tanabe Yuichi ka. ma:ma: kji: ja'
 Door at Loc Tanabe Yuichi SUB firmly stand
nei ta.....

V Mod; continuous N form

‘Tanabe Yuichi **is standing** firmly.’

In examples (5a) and (5b), the particle ငန [nei] follows the main verb and it expresses continuous events in the narrative. We can see that the clauses ‘*ngei: kji. nei*’, ‘be looking/gazing at’ and ‘*ja' nei*’, ‘be standing’ are the continuous actions encoded in the present moment. Therefore, this particle shows the continuous event when it is used with the action verbs. Moreover, the particle ငန [nei] in the previous example (4c), is used with the verb of existence in Myanmar which is [hpyit] ‘be, become, happen’ as in ‘*Sotaro hsi ka. hpyit nei te*’. If we consider this clause, the verb is not dynamic verb but stative. It is interesting that this particle ငန [nei] can follow stative verbs and with verbs that show emotions in Myanmar language, which is very different from English. In English it would be very odd to use some stative verbs

regarding the perception or sensation, and emotion with the progressive form ‘be V ing’. In contrast, in Myanmar language, most of the verbs of perception, sensation of emotion can be used with the particle ‘နေ’ [nei]. The following examples are given to see this distinction between Myanmar language and English on this account:

- (a) *kjano* *thu.* *kou* *chi'* ***nei*** *de*
 I she OBJ love V Mod RL
 “I am falling in love with her.’ or ‘I still love her.”
- (b) *athan* *twei* *gja:* ***nei*** *de*
 noise PL hear V Mod RL
 “I can hear the noises.”

In English, most verbs of emotion or perception including the verb ‘see’ cannot be used with ‘V to be + ing’ although the verb ‘see’ can be used as ‘V to be + ing’ to mean meeting someone as dating or referring to an arrangement to meet someone. In Myanmar, this kind of stative verbs can be used with the particle ‘နေ’ [nei]. The function of ‘နေ’ [nei] serves to refer to a continuous event than the state which remains for a period of time. Okell and Allott (2009, p. 105) give another example like this in the Burmese/Myanmar dictionary of grammatical forms:

- (c) တအံ့တသြ ဖြစ်နေလိုက်ကြတာ
 tā an. tā o: hpji' nei lai' kja. da

‘They are struck with amazement’.

Okell and Allott (2009)

The functions of the particle ㇿꞑ’[nei] according to Okell and Allott (2009) is that it is a verb modifier which can be ‘to be V-ing, V for the time being, to say, remain V_ing’.

5.1.1.3 Aspect Variation in the Three Languages

There are other factors that show differences among the three languages. The following examples express the Aspect variation.

- (6) English: Eriko **died** late in the autumn. A crazy man **became** **obsessed** with her and **killed** her.
- Japanese: 秋の終わりに、えり子さんが死んだ。気の狂った男につけまわされて、殺されたのだ。

Aki no owari ni, Erikosan ga shinda.

Autumn Gen end Loc Eriko San Sub die-past

Ki no kurutta otoko ni tsukemawasare te, korosareta no da.

Obsessed man by follow-passive and be kill-passive-past pronoun past

Myanmar:

hsaun: u: pau' koun kha ni: lau' hma Eriko ta jau'

Autumn be finished almost LOC; when Eriko one COUNT

<i>hsoun:</i>	<i>thwa:</i>	<i>sha</i>	<i>de</i>
pass away	V Mod; V-ed	PART; sympathy	RL, PAST
<i>lu ju:</i>	<i>ta</i>	<i>jau'</i>	<i>je.</i>
crazy man	one COUNT GEN:N's	stalk/follow	and
<i>athau'</i>	<i>khan</i>	<i>lai'</i>	<i>ja.</i>
kill	V Mod; passive	V Mod: certainty	get RL

‘When Autumn was almost finished, Eriko, (a poor woman), **passed away**.
(Eriko) **got stalked** and **killed** by a crazy man.’

In example (6) the way all three languages encoded the events is telic. In Japanese and Myanmar, they use the passive voice for two events. The passive form ‘つけまわされて’, ‘was followed around (by a man)’ shows the inconvenient action done by a man to Eriko. In Myanmar, the action is described with the use of particle [khan] after the verb which corresponds to the passive voice in English and Japanese. The encoding of the event of Eriko got stalked by a man and got killed both show the completeness.

(7) English: **Shocked** to find out that this beautiful woman **was** a man, he **began writing** her long letters **and hanging** around the bar.

Japanese: そして美しい彼女が男だというのがショックだったと、長い手紙を書き、店に入りびたるようになった。

Soshite utsukushii kanojyo ga otokoda to

Then beautiful she Sub be man Ptc1
iu no ga shokku data to,
 say pronoun Sub shock be-past and
nagai tegami wo kaki, mise ni iribitaru yoni natta.
 Long letter Obj write shop Loc hand around so as become-past

Myanmar:

thu ka. aju: amu: chi' la ja. te.
 He TOP madly in love become get Ptc1 N form
mein:ma cho: ka lei: ta jau ha
 beautiful woman Ptc1;little oneCOUNT TOP
mein:masah ta jau' hpji' nei ta gou
 gay one COUNT be V Mod; V-ing Cls mkr: OBJ
twei. ya. te. atwe' wan:ne: mi. kjaun: sa atan tan
 see get RL as sad V Mod; emotion that letter after letter
jei: pji: e:di aje' hsain kou ma kja ma kja win htwe'
 write and that bar [destination] frequently come and go
nei khe. de
 V Mod; repeating V Mod; past RL, PAST

‘He **wrote** letter after letter that (he) **was sad** as (he) got to see a beautiful woman who he, himself, was madly in love with **was a gay** and frequently **came and went** (around) that bar.’

In this example (7) the verb ‘shocked’ in English, ‘ショックだった’, ‘be

shocked’ in Japanese and ‘was sad’ in Myanmar are considered as stative. The verb ‘shock’ has a very short and sudden experience of an event. The internal structure of this verb is punctual. However, it is difficult to analyze the aspect of the stative verbs. Therefore, the same state of being shocked in the three languages is regarded as atelic.

Another finding is the same encoding nature in Japanese and Myanmar as opposed to English. In the data of ‘*The Little Prince*’, when the narrator tells a story about the Little Prince’s journey, he encodes the Little Prince’s meeting with different people on different planet in each chapter. When encoding these events, English is higher in Transitivity than Japanese and Myanmar language. Let us consider the examples below (some example have already been mentioned above):

(8) English: The first of them **was inhabited** by a king.

Japanese: 第一の星には、王さまが住んでいました。

Ichibanme no hoshi niwa, osama ga sunde imashita

Number one Pctl planet Loc Top king Sub living-is (polite)-past

Myanmar:

pahtaṃa hsoun: gjou twin bajin ta pa: nei lei thi

First planet on king one COUNT live [emphasis] RL

‘On (the) first planet, a king **lives**. As (he) wears (a) purple royal clothing, he **is sitting** on (the) throne with valuable ermine’.

(9) English: The second planet **was inhabited** by a conceited man.

Japanese: 二ばんめの星には、うぬばれ男が住んでいました。

*Nibanme no hoshi niwa, unuboreotoko ga **sundeimashita**.*

Number two Pctl planet Loc Top conceited man Sub living-be(polite)-past

Myanmar:

du. ti. ja. gjou hte: twin alun daja bawin mjin tho:

Second planet in LOC extremely conceited Adj mkr

lu gjj: ta_jau' nei htain thi

man one COUNT live RL

‘In (on) the second planet, an extremely conceited man **lives**’.

- (10) English: The next planet **was inhabited** by a tippler. This was a very short visit, but it **plunged** the little prince into deep dejection.

Japanese: つぎの星には、呑み助が住んでいました。王子さまは、その呑み助を、ほんのちょっとたずねたきりでしたが、ひどく気がしずんでしまいました。

*Tsugi no hoshi ni wa, nomisuke ga **sunde imashita**.*

Next Pctl planet Loc Top tippler Sub living-be (polite)-past

Ojisama wa, sono nomisuke wo, honno chotto tazunetakiri deshita ga,

Prince Top that tippler Obj merely just visit only just (polite)-past Conj

*hidoku ki ga **shizunde shimaimashita**.*

Very much be depressed be completley-Past

Myanmar:

nau' gjou ta khu. twin aje' thama: kji: ta u:

Next planet one COUNT LOC;on tippler one COUNT

nei htain thi

live RL

‘On (the) next planet, a tippler **lives**. Around (the) journey, that journey **depresses** little prince’.

In examples (8) to (10), the verb ‘inhabit’ in English is transitive and encoded in the passive voice. In contrast Japanese and Myanmar encode with the intransitive verbal group ‘住んでいました’ and Myanmar describes this event in a simple form ‘lives’. In Japanese, such as ‘二ばんめの星には’, ‘二ばんめの星には’ and ‘つぎの星には’ are topic phrases. In Myanmar, the phrases ‘*pahtama hsoun:gyou twin*’ ‘in/on the first planet’, ‘*du. ti. ja. gjou hte: twin*’ ‘in/on the second planet’ and ‘*nau' gjou ta khi. twin*’ ‘On the next planet’ are used with noun marker [twin] following the particles that express location and the phrases serve as the topic of a sentence. The particle ‘hte’ in example (9) is optional because the sentence makes sense with or without it.

The overall comparison of this same event shows that English is more telic than Japanese and Myanmar. Therefore, in terms of the aspect analysis, English is the most transitive amongst the three. If we compare Japanese and Myanmar, Japanese encodes the events in more telic way than Myanmar language does.

5.1.2. Mood Variation and its Effect on the Transitivity of the Three Languages

Regarding the analysis for the parameter Mode, the distinction is not

that apparent in the realis mode of the three languages. The distinction can be seen in irrealis mood encoding of the three languages. Although the opposition between realis and irrealis cannot be made clearly, in this research, the events that are related to the narrator's attitude and, narrator's way of expressing some events as presuming or predicting are regarded as irrealis. Therefore, the consideration of such irrealis events might relate to the presumptive and assumptive events which are subdivided into epistemic modality. According to Papafragou (2006), epistemic modality does not contribute to the truth conditions of the utterance. In addition, Halliday (1970, p. 349) states "[epistemic modality] is the speaker's assessment of probability and predictability. It is external to the content being a part of the attitude taken up by the speaker: his attitude, in this case, towards his own speech role as declarer" (as cited in Papafragou, 2006). Bybee and Fleischman (1996, p. 6) also state that "Epistemics are clausal-scope indicators of a speaker's commitment to the truth of a proposition" (as cited in Papafragou, 2006).

5.1.2.1 Realis, Irrealis Mood and Modality in the Three Languages

Japanese and Myanmar languages do not have specific modal verb classification like English does. When analyzing the mode of a sentence, the subordinate clauses comes into consideration because Japanese and Myanmar encode the events by using the phrase such as 'I think', '思う／思った' . Although these phrases are not related to modal verbs that are used to indicate the modality in English, they cannot be neglected. The following

example will show the distinction between English and its counterparts on account of the use of the phrase ‘I think’.

- (11) English: Now only the kitchen and I **are left**. **It’s** just a little **nicer** than being all alone.

Japanese: 私と台所が残る。自分しかいないと思っているよりは、ほんの少しましな思想だと思う。

Watashi to daidokoro ga nokoru.

I and kitchen Sub remain

Jibun shika inai to omotteiru yori wa,

Oneself only there is Pctl thinking than Top,

honno sukoshi mashina shiso da to omou.

Just a little better thought (It) copula (plain style) Pctl think

Myanmar:

akhu. to. kjama. ein hma kjama. je mi·bou gjaun je pe:

now I house LOC I and kitchen only

kjan to. de lei

be left behind at last RL SF; euphonic

ta_jau' hte: ahti·kjan hpji' pji: kjan ji' ta ne. sajin to.

alone lonely be and left alone Top compare to at least

pou kaun: de lou. htin ta pa pe:

more nice RL conj **think** that POL; be SF;

euphonic

‘Now, at my house, only me and (the) kitchen **are** left behind at last. **(I) think**

that compare to being lonely and left alone, at least, (this **is**) nicer.’

Example (11) show that the encoding of Japanese and Myanmar are indirect compared to English. English sentence is more direct in expressing the same event.

There are same irrealis encodings in the three languages by means of the assumptive and presumptive expression of the narrator.

(12) English:*when it comes time to die*, I **want to breathe** my last in a kitchen.

Japanese: いつか死ぬ時がきたら、台所で息絶えたい。

Itsuka shinu toki ga kitara, daidokoro de ikitae tai

Someday to die time Sub come-if kitchen Loc die want to

Myanmar:

kjama.. lei thei thwa: jin taun hma.

I Ptcl; as for die V Mod; V-ed even if

mi:bou gjaun hte: hma pe: thei chin de

kitchen in LOC only die want RL

‘As for me, *even if (I) die*, (I) **want to die** only in (the) kitchen.’

5.1.2.2 Modal Verbs in English and their Correspondence

Some events are encoded with modal verbs in English. In the English and Myanmar data in particular the modal verbs and the particle that shows

modality were investigated. The following examples will show this distinction:

(13) Modal verbs in English and its corresponding forms in Japanese and Myanmar

(13a) English: I still went to my part-time job, but after that I **would** clean house, watch TV, bake cakes: I lived like a house wife.

Japanese: アルバイトには ちゃんと言ったが、後は そうじをしたり、TV を観たり、ケーキを焼いたりして、主婦のような生活をしていた。

Arubaito ni wa, chanto itta ga,

Part-time job Loc Top regularly go-Past Conj

ato wa soji wo shi tari, TV wo mi tari,
after that Top cleaning and~ watching TV and~

keki wo yai tari shite,

baking cakes and~

shufu no yona seikatsu wo shiteita.

housewife Gen like life Obj (I) live-Past

Myanmar:

acheinpo alout ka. tot hmanhman lout pa de

Part-time job SUB Cls mkr; as for regularly do POL RL

alout pyi: ta ne. ein pyan pyi: ahmait hle: lait,

Job finish as soon as go home and sweep the floor Ptcl; doing one after another;

TV kyi. lait, htamin: chet lait, mount lout lait ne.
 TV watch PtcI rice cook PtcI snack make PtcI Cls Mkr
dage. einshinma. ta yaut lo pe
 real house wife one/a COUNT like
nay khe. mi. de
 live PtcI; emphasis RL

‘As for part-time job, (I) do regularly. As soon as (I) finished job, went back home and now **sweeping**, now **watching** TV, now **cooking** rice, now **making** snack and (I) live like a real house wife.’

Example (13a) expresses the modal verb ‘would’ in English and it shows the habitual behavior that the narrator did in the past. In Japanese, the particle ‘*tari*’ in the ‘*tari~ tari~ suru*’ pattern is used with multiple verbs to indicate the listing of actions or events. Myanmar closely resembles the Japanese sentence because the particle ‘လၢ’ [lai] follows the series of verbs that show activity.

In Myanmar language, there are verb modifiers which resemble the use of modal verbs in English.

- (13b) English: Sotaro had said that even though she’s been seeing him for a year, Yuichi’s girlfriend didn’t understand the slightest thing about him, and it made her angry.
- Japanese: さっき、宗太郎は言っていた。田辺の彼女は一年間つきあっても田辺のことがさっぱりわけなくていやになったんだっ

て。

Sakki, Sotaro wa itte ita.

Just now Sotaro Top was saying-past

Tanabe no kanojyo wa ichinenkan tsukiatte mo

Tanabe Gen girlfriend Top for one whole year be in relationship with PtcI

Tanabe no koto ga sappari wakannakute

Tanabe Gen thing Obj still understand-not as

iyani nattandatte.

upset with become-past-PtcI

Myanmar:

sawsaw ka. Sotaro ka. akhu.lo pyaw thwa: khe. de

Earlier LOC Sotaro SUB this like say [completeness] PtcI RL

Tanabe ye. chittu ka. thu. akyaun: kou

Tanabe POSS girlfriend SUB him/his about OBJ

na:ma le nain te. a twet .

not understand can because

khwapye: thwa: kya. de te.

beak up V mod; V-ed PL RL [reporting]

‘Sotaro has said (just) earlier like this. Because Tanabe’s girlfriend couldn’t

understand about him (and) (they) broke up.’

In (13b) Myanmar uses the particle that corresponds to the modal ‘can’ in English. The particle နှို [nain] is in the verb supporting particle group

as previously mentioned in Chapter (2). This particle shows the mood of the character in the example regarding how Yuichi's girlfriend could not understand anything about him. In contrast, English and Japanese simply encode the same event. The translation of Myanmar is a little different when compared to English and shows the mood of Yuichi's girlfriend with the clause 'it made her angry' and the Japanese 'いやになったん'.

(13c) English: One night, screaming that he **had been made** a fool of, he **lunged at** her with a knife.

Japanese:、ばかにされたと叫んで、ある夜、男は突然彼女をナイフで刺した。

Kare no shitsukosa ni hirei shi te, Erikosan mo

He Gen persistence Loc be disturb and Eriko San too

mise no hitobito mo reitan ni natteitta node,

shop Gen people too cold hearted Loc become-past because

bakanisareta to sakende, aru yo,

(I) was made fool-passive Conj shout and one evening

otoko wa totsuzen kanojyo wo naifu de sashita.

Man Top unexpectedly she Obj knife with stab (plain style)-past

Myanmar:

dane. ta nei. hma e:di lu ha thu. kou

Then one day LOC that man TOP him OBJ

mahti me.myin pyu. ya. kaun: la: hsou pi:

disrespectful do V in pattern; should and

shet yan:yan: te. dhabaw ne. Eriko kou

out of embarrassment Eriko OBJ

da: ne. htou: lait te

knife with stab V Mod; V-ed RL

‘Then one day, (a thought that) **should (Eriko) have done** (such) disrespectful (thing) to him and out of embarrassment, the man stabbed Eriko with (a) knife’.

Example (13c) shows another use of modality in Myanmar language. The verb pattern ‘ရကောဇ်’ ‘V *ja kaun:*’, ‘should someone V?’ corresponds to the modal verbs ‘should have V ed’ in English. Encoding with this particle expresses the strong feeling especially in a bad way. Therefore, the event of Eriko’s death is caused by the angry man who had negative feelings towards Eriko and therefore stabbed her with a knife. These examples suggest that Myanmar language occasionally uses the particle that shows the mood of the characters in the narrative events, especially when the narrator wants to emphasize their intensity.

5.1.3 Tense Variation and its Effect on the Transitivity of the Three Languages

A greater variation of tense in English and Japanese compared to Myanmar was found throughout the analysis. Therefore, tense is analyzed in this research although it is not part of the ten Transitivity parameters. As we have seen in Chapter 4, English encodes most of the events in past tenses. Japanese seems to be able to encode with both past and non-past tenses. Myanmar seems to encode the narratives primarily by describing the events in the present moment.

If we consider the tenses in English, some present tense encoding can be seen in English. In terms of English, it uses the present tense in *Kitchen* in the first part of the story when the narrator, Mikage, talks about the present situation of her life before she recalls and narrates her childhood. Then the narrative is in the past tenses when she talks about her life starting from her childhood to the story of her life, living with the Tanabes and so on. The last part of the narrative in the English version of *The Little Prince* is encoded with the present tense. This is when the author reports to the reader the story of his meeting with the Little Prince that he has not told to his friends. The time line of the story is almost entirely encoding in the past except for the ending part or the last chapter of the novel. At the last part of the novel, the perspective of time has been shifted from the past storytelling to the present in English. The perspective of time changes from present to the past narration in *Kitchen* and from past to present narration in *The Little Prince*. Let us look at the examples regarding the use of present tense in English compared to Japanese.

(14) Present tense and a change in the perspective of time in English

(14a) English: Now only the kitchen and I **are left**. **It's** just a little **nice** than being all alone.

Japanese: 私と台所が**残る**。自分しかいないと思っているよりは、ほんの少しましな思想だ**と思う**。

Watashi to daidokoro ga nokoru.

I and kitchen Sub remain

Jibun shika inai to omotteiru yori wa,

Oneself only exists Pctl thinking than Top,

honno sukoshi mashina shiso da to omou.

Just little better thought (It) copula Pctl think

(14b) English: And now six years **have already gone** by I **have never yet told** this story. The companions who met me on my return were well content to see me alive.

Japanese: さて、いまとなってみると、もう、たしかに六年まえのことです。。。ぼくは、この話を、まだ、だれにもしたことが**ありません**。その後、ぼくにあった友人たちは、ぼくが先きているのを見て、たいへんよろこびました。

Sate, ima tonattemiru to, mo,

Now, now become when Adv

tashikani rokunen mae no koto desu.

Certainly six years before Gen matter be-Pol

Boku wa, kono hanashi wo, mada, darenimo shita koto ga arimasen.

I Top this talk Obj not yet to anyone tell-Past Phr- has done-not

Sonogo, boku ni atta yujintachi wa,

After that me who met friends Top

boku ga ikiteiru no wo mite,

I Sub am alive Nom Obj see and

taihen yorokobi mashita.

Very be glad Past

In Example (14a) and (14b), it is apparent that English uses the present tense when the writer shifts the time to the moment of speaking. With the exception for the next sentence in example (14b), when the narrator recalls his safe return from the Sahara Desert, the perspective of time has changed to the present. Another factor in the use of present tense in English and Japanese is when they encode the statement of the general truth. For instance:

(15) Present tense uses for general truth

(15a) English: So then the seventh planet was the Earth. The Earth **is** not just an ordinary planet!

Japanese: だから、七ばんめの星は、地球でした。地球は、そうやたらにある星とはちがいます。

Dakara, nanabanme no hoshi wa, chikyu deshita.

So number seven Ptcl planet Top Earth be-Past

*Chikyu wa, so yatara ni aru hoshi to wa **chigaimasu**.*

Earth Top that at random Ptcl be planet Ptcl Top is different

(15b) English: But it happened that after walking for a long time through sand, and rocks, and snow, the little prince at last came upon a road. And all roads **lead** to the abodes of men.

Japanese: ところで、王子さまが、砂原と、岩と雪をふみわけて、長いこと歩いていますと、よっと、一本の道を見つけました。道というのは、みな、ひとのいるところへ**通じている**ものなのです。

Tokorode, ojisama ga, sunahara to, iwa to

By the way prince Sub desert and rock and

yuki wo fumiwakete, nagaikoto aruite imasu to,

snow Obj walking through and long distance is walking-Pol Conj

yatto, ippon no michi wo mitsukemashita.

At last one Counter Ptcl road Obj find-Past

Michi toiu no wa, mina hito no iru tokoro e

Road called Nom Top all man SUB exist place Loc

tsujiteiru mononano desu.

Is lead to the thing that be

When the encoding of the events is regarding the universal truth about the Earth and the general truth about the roads usually leading to the places where people are, it is in the present tense in both English and Japanese.

In terms of Japanese, if there are two events, the prior event which is in the main clause is in past form and the later event in the subordinate clause is in non-past form. The examples given below will illustrate this point:

(16) Encoding of two events with different verb forms in Japanese

(16a) English: Before the Tanabe family **took me in**, I spent every night in the kitchen.

Japanese: 田辺家に拾われる前は、毎日台所で眠っていた。

Tanabeke ni hirowareru mae wa,

Tanabe family Loc be find-passive before Top

mainichi daidokoro de nemutte ita.

Every day kitchen Loc be sleeping Past

(16b) English: So I **lived** my life alone, without anyone that I could really talk to, until I had an accident with my plane in the Desert of Sahara, six years ago.

Japanese: ぼくは、そんなわけで、六年まえ、飛行機がサハラ砂漠でパンクするまで、親身になって話をするあいてが、まるきり見つからずに、ひとりきりで暮らしてきました。

Boku wa, sonnawake de, rokunen mae, hikoki ga

I Top such reason Ptcl, six years before plane Sub

saharasabaku de pankusuru made, shinmini natte

Sahara Dessert Loc crush (non-past)until, kindly/ warmly

hanashi wo suru aite ga, marukiri mitsukarazu ni,

chat/talk Obj companion Sub completely cannot find Ptcl

hitorikiri de kurashite kimashita.

All on one's own Ptcl had been living-past

The conjunction ‘*mae*’, ‘before’ in example (16a) follows the verb which

is a non-past form. In (16b) the particle ‘*madé*’ indicates a time limit for an action and the verb before ‘*madé*’ is non-past.

Myanmar language seems to encode most events in the present tense or at the moment of narration. As mentioned before, the difference between past and present tenses is quite ambiguous in Myanmar language. The difference in the tenses is much clearer in the data from ‘*Kitchen*’. The narrative events in ‘*Kitchen*’ are more descriptive as the narrator is telling the reader everything that is actually happening ‘Now’ in the present, in the mind's eyes of the reader. Apart from some incidences of recalling past events by the narrator, most of the events are encoded as happening at the moment of speaking. Regarding the translation of ‘The Little Prince’, the style is more formal and more literary than ‘*Kitchen*’. It is very obvious that the translator uses the literary sentence marker for realis and present or tense ‘သည့်’ [thi/the] rather than ‘တယ်’ [te] or [de] that is colloquial and used in the entirety of the data from ‘*Kitchen*’. When distinguishing the tenses in the ‘*The Little Prince*’ it is more difficult to say whether they are present or past tense because the timeline of the story is also not very straightforward and the perspective of time is also ambiguous between the narrator and the Little Prince. In addition, the imaginary rhetoric and fantasy genre of the novel makes it difficult to distinguish the tense. However, based on the description of the events in ‘*The Little Prince*’, most of the events are assumed to be present tenses preferably present perfect tense. The following examples show the present and past encoding of the events in Myanmar data.

(17) Past and present encoding events in Myanmar

(17a) English: I **was going** into junior high when my grandfather **died**.
 From then on, it **was** just my grandmother and me.

Japanese: 中学校へ上がる頃、祖父が死んだ。そして祖母と二人ですつ
 とやってきたの だ。

Chugakko e agaru koro, sofu ga shinda
 Junior high to go (approximate time)around grandfather Sub died
Soshite sobo to futari de zutto yattekita oda
 Then grandma and (I) two persons LOC all along managed to get along phr.

Myanmar:

kjama. ale dan: kjaun: kou jau' to.
 I Middle school (destination) reach when
ahpou: ka. hosun: thwa: pjan te
 grandfather SUB pass away V mod; V-ed over agin RL; Past
dilou ne. pe: kjama. ne. ahpwa: hna jau' hte:
 like that I and grandmother two COUNT only
kjan khe.ja. ta po. lei
 left Past Ptcl; emphasis RL; be SF; Phr Ptcl

‘When I **reached** Middle School, grandfather **passed away**. Like that, Me and
 grandmother only two (of us) **were** left.’

(17b) English: My drawing **was** not a picture of a hat. It **was** a picture of a
 boa constrictor digesting an elephant.

Japanese: ぼくのかいたのは、ぼうしではありません。ゾウをこな
 しているウワバミの絵 でした。

Boku no kaita no wa, boshi dewa arimasen.

I SUB drew Nom Top hat Top be-not

Zo wo konashiteiru uwabami no e deshita.

Elephant Obj swallowing boa Gen picture be-Past

Myanmar:

kjano jei: hswē: tho: poun thi

I draw that picture SUB

ou' htou' t̥a loun: poun ma. hou' pei

hat one COUNT picture not be SF:euphonic

hsin t̥a kaun loun: mjou hta: tho:

Elephant one COUNT whole swallow V Mod; Perfective that

ahsei' mā shi. thi. mwei t̥a kaun i. poun tha hpji' the

venomless snake one COUNT of picture just be RL

‘(The) picture that I draw **was** not a hat picture. (It) **was** just a picture of a venomless snake that had swallowed a whole elephant.’

In both example (17a) and (17b), the events are the past events in the narratives. (17a) is from *Kitchen* and the narrator, Mikage, is talking about her childhood, which is clearly encoded in the past in Myanmar language. (17b) is from the *The Little Prince* and also about the narrator’s recollection of childhood. Therefore, events like these are clearly encoded in the past whether there are certain adverbials that indicate time or not. The following examples illustrate the present description of the kitchen whereas English and Japanese described the same states in the past tenses.

- (17c) English: It **was** a good kitchen. I **fell in love** with it at first sight.
 Japanese: いい台所だった。私は、この台所をひと目でとても愛した。
Ii daidokoro datta. Watashi wa,
 Good kitchen be-Past. I Top
Kono daidokoro wo hitomede totemo aishita.
 This kitchen Obj at first sight very fall in love-Past

Myanmar:

- mi:bou gjaun kalei: ka. ataw kou kaun: de*
 Kitchen SUB really nice RL
kja ma. to. di mi:bou gjaun kalei: kou
 I as for this kitchen OBJ
mjin mjin chin: kjai' thwa: pi:
 at first sight like V mod; has V-ed and
 '(the) kitchen **is** really nice. As for me, (I have fallen for) **like** this kitchen at first sight and...'

- (17d) English: So then the seventh planet **was** the Earth. The Earth **is** not
 Just an ordinary planet!
 Japanese: だから、七ばんめの星は、地球でした。地球は、そうやたるに
 ある星とはちがいます。
Dakara, nanabanme no hoshi wa, chikyu deshita.
 So number seven Pctl planet Top Earth be-Past
Chikyu wa, so yatarani aru hoshi to wa chigaimasu.

Earth Top that at random Ptcl be planet Ptcl Top be different

Myanmar:

tha' t̥a.ma. hmjau' gjou thi

Seventh planet SUB

kanba mjei kji: pin hpji' thi

Earth Ptcl; indeed be RL

lagaun: kanba mjei kji: thi

That Earth SUB

tha man gjou t̥a ku ma. hou' pei

ordinary planet one COUNT not be SF

‘(The) seventh planet **is** indeed (the) Earth. That (the) Earth **is** not an ordinary planet.’

The difference between Myanmar and its counterparts is that in Myanmar language it sounds more natural to encode the descriptive state of something in the present tense. We can see that in the examples (17c) and (17d), the description of the ‘kitchen’ and the exposition about the Earth, Myanmar language prefers to encode these statements in present tenses. The mixed used of present and past is seen in Japanese when the narrator talks about the seventh planet and the universal truth about the Earth.

The examples above demonstrate the features of Aspect, Mode and Tense in English, Japanese and Myanmar when encoding the narrative. All the examples for each parameter indicate that Myanmar language tends to prefer lower Transitivity in encoding the narrative events compared to

English and Japanese. Japanese also prefers a lower Transitivity while encoding the events. However, compared to Myanmar language, Japanese seems to be more transitive than Myanmar language in terms of the verbal group analysis.

5.2 Distinctive Transitivity Preferences in the Three Languages

Regarding the Agent and Patient Group

The role of the agent and patient show grammatical distinctiveness in the three languages, especially when measuring with the Agency parameter. The highly agentive nature of English is seen by means of this parameter. The Affectedness of O and Individuation of O parameters also show the tendency of high Transitivity in English.

5.2.1 The Effect of Agency in the Transitivity of the Three Languages

First of all, the modified scoring system show that English is highly agentive and transitive compared to its counterparts. The reason for the lower agency in Japanese and Myanmar is because they both use implied human subjects when encoding the narrative events whereas English syntactically requires the human agent/subject in the clause. The following examples express this variation amongst the three languages:

(16) Implied human subject in Japanese and Myanmar language

(16a) English: when it comes time to die, I want to breath my last in a
 kitchen.

Japanese: いつか死ぬ時がきたら、台所で息絶えたい。

Itsuka shinu toki ga kittara, daidokoro de ikitae tai

Someday to die time Sub come-if kitchen Loc (I) die want to

Myanmar:

kja ma. lei thei thwa: jin taun hma.

I as for die V Mod; completion even if

mi:bou gjaun hte: hma pe: thei chin te

kitchen in LOC only die want RL

‘As for me, even if (I) died, (I) want to die only in (the) kitchen.’

(16b) English: I jumped to my feet, completely thunderstruck. I blink my eyes hard.

Japanese: ぼくは、びっくりぎょうてんして、とびあがりました。 なん度も目をこすりました

boku wa, bikkuri gyotenshite, tobiagarimashita.

I Top be shock be amazed and jump up-Past

Nando mo me wo kosurimashita.

(How) many times Pctl eyes Obj rub-past

Myanmar:

kjano the mou: gnou: pji' khan ja. tha:ke. dhou.

I TOP thunder strike V mod;passive form as if

khoun hta. lai' thi

jump V Mod; momentarily RL

mje' loun: mja: kou pou' kha' jwei.

Eye	PL	OBJ	blink	and	
<i>kjun do. aniː paː wunː kjin</i>				<i>kou</i>	
as me/my		around/surrounding		OBJ	
<i>dhadi pju pjiː</i>	<i>kji.</i>	<i>laiː</i>		<i>thi</i>	
carefully	and	look	V Mod; momentarily	RL	

‘I jump as if (I) was struck by a thunder. (I) look carefully around me as (I) blink (my) eyes.’

(16a) and (16b) show that Japanese and Myanmar do not necessarily describe the human subject like English does. (16a) expresses the lack of human subject in Japanese and Myanmar. In (16b) the human subject in Japanese and Myanmar is used only once for the entire sentence with other events implying the human subject. This kind of similarity of encoding is seen in the Japanese and Myanmar data from *Kitchen* as well as *The Little Prince*. The subjects are omitted in the narrative events as well as in speech. The personal pronoun in Japanese and Myanmar are likely to be omitted after they are introduced at the beginning of the narrative or speech. The reader or the interlocutor get the idea of who the subject is and they are implied to be the subject for the rest of the events.

5.2.2 Affectedness of O in the three Languages

This parameter shows the high transitive nature of English and Japanese than Myanmar language. It also shows the lower Transitivity of Japanese compared to English. When data are analyzed, only the direct objects of the narrative events can reveal the high Transitivity preferences of

the three languages. Apparently English uses the most use of transitive sentence construction most amongst the three. However, there are some cases that noun phrases or complete sentences follow a transitive verb. According to Hopper & Thompson (1980), the individuation of object depends on the proper or common, concrete or abstract, animate or inanimate etc., of a noun. In addition, the affectedness of object also seems to be more affected if a transitive verb is followed by a single noun rather than a phrase. Therefore, sentences which are constructed with this kind of direct object are regarded as indirectly affected because they still can be affected by the agent/subject rather than not affected at all.

5.2.2.1 Totally Affected Object in English and Japanese

English encodes the events with high Transitivity when Japanese and Myanmar show relatively lower Transitivity. Consider the following examples:

(17) Total affectedness of O in English

(17a) English: when it comes time to die, I want to breath **my last** in a kitchen.

Japanese: いつか死ぬ時がきたら、台所で息絶えたい。

Itsuka shinu toki ga kittara, daidokoro de ikitae tai

Someday to die time Sub come-if kitchen Loc (I) die want to

Myanmar:

kja ma. lei thei thwa: jin taun hma.

I as for die V Mod; completion even if

mi·bou gjaun hte: hma pe: thei chin te

kitchen in LOC only die want RL

‘As for me, even if (I) died, (I) want to die only in (the) kitchen.’

‘As for me, even if (I) die, (I) want to die only in (the) kitchen.’

- (17b) English: Before the Tanabe family took **me** in, I spent **every night** in the kitchen.

Japanese: 田辺家に拾われる前は、毎日台所で眠っていた。

Tanabeke ni hirowareru mae wa,

Tanabe family Loc be found (picked up)-passive before Top

mainichi daidokoro de nemutte ita.

Every day kitchen Loc be sleeping Past

Myanmar:

Tanabe kon to. je. ein kou ma jau' khin doun: ka. hso yin lei

Tanabe Kon PL of home Loc not arrive before when Loc [reporting] Ptcl

kjama lei nei.tain: hso tha lou mi·bou gjaun hte: hma pe:

I Ptcl every day like kitchen in Loc only

ei' nei khe. ya de

sleep V-mod; V-ing have to RL

‘Before (I) arrive (at) Tanabe Kun’s (the Tanabe family’s) home, I, like every day, had to sleep only in the kitchen.’

The examples show that Japanese and Myanmar encoded the same

events in intransitive sentences. English has the direct object such as ‘my last’, ‘me’, and ‘every night’ which show the transitive encoding nature of English. Furthermore, English and Japanese can be transitive encoding with direct object to be affected where Myanmar is encoding the same events intransitively.

(18) Affectedness of O in English and Japanese compared to Myanmar

(18a) English: My parents–my name is Mikage Sakuria–both died when they were young. After that my grandparents brought me up.

Japanese: 私、桜井みかげの両親は、そろって若死にしている。そこで祖父母が私を育ててくれた。

Watashi, Sakurai Mikage no ryoshin wa, sorotte wakajini shiteiru

I Sakurai Mikage Gen parents Top both have died young-te-iru

Sokode sofubo ga watashi wo sodatete kureta

So grandparents Sub me Obj bring up Aux-to do for one-Past

Myanmar:

kjama name apjei asoun ka sakurai mikege pa

I name full Sub Sakurai Mikage be

kjama miba na pa: saloun: ngenge jwejwe ne. pe

I parents two COUT both at young age Conj

hsoun: thaw: khe. gja. de

pass V mod; V-ed PL RL

da kjaun. mou. ahpou: ahphwa: tei ye. le' the: hma pe

That's why grandfather/mother PL of hand in Loc only

kji:bjin: la khe. ya. ta po. lei

grow up come V Mod; past have to RL Ptcl Ptcl

'My full name is Sakurai Mikage. Both my parents passed away young.

Therefore, (I) had to grow up in (the) hands of grandparents'

- (18b) English: I reached **the wall** just in time to catch my little man in my arms; his face was white as snow.

Japanese: 石垣のところへいきついたとき、ちょうどうまく落ちてくる
王子さまを、ぼくは、両腕でうけとめました。その顔は、雪の
ように白くなっていました。

Ishigaki no tokoro e ikitsuita toki,

Stone wall Gen spot Loc (I) arrive-past when

chodo umaku ochitekuru ojisama wo, boku wa,

just manage to falling down prince Obj I Top

ryoude de uketomemashita.

Both hands with catch-past

*Sono kao wa, yuki no yoni shiroku **natteimashita.***

That face Top snow Ptcl like white has become (polite)-past

Myanmar:

kjano thi ou'nan jan shi. ya dhou. thaw: ka

I Sub brick wall be where to go and

min:dha: lei: a: pwei. hpe' jan achein mi jau' thaw: thi

prince little Obj hold/catch to in time arrive V mod; have RL

I have arrived (where) (at the) brick wall in time to catch (the) little prince.

His face is white like (a) snow.

(18a) and (18b) describe that English and Japanese have direct object after the transitive verbs and the objects are affected. Although in (18b), Japanese object ‘王子さま’ is more individuated than English, both have higher transitive construction than Myanmar language.

5.2.2.2 Phrases and Clauses after Transitive Verbs and Passive Voice

As mentioned, noun phrases that follow transitive verbs may have some affect over Transitivity. These transitive constructions are considered to be affecting the object indirectly. In addition, passive voice construction has an object in the position of subject in a sentence. The distinction amongst the three languages is described as follows:

(19) Noun phrases and clauses that follow transitive verbs

(19a) English: and suddenly I remembered *she was a man*.

Japanese: 彼女が男だということを思い出してしまった。

Kanojyo ga otokoda to iuno wo omai dashite shimatta

she Sub be man copula (plain) that Obj (I) recall-Aux(completion) Past

Myanmar:

edi amjotami: ha jau'kja: ta au' pa la: hso de. athi. ka win la de

that woman be man one COUNT be that thought Sub come in R'L

‘thought that “that woman is a man” suddenly came in.

(19b) English: Yuichi helped me; he seemed to have some spare time tonight.

Japanese: 雄一 も 手伝ってくれた。彼は今夜はひまらしい。これも気づいたことだが、彼はひまがとても嫌いなのだ。

Yuichi mo tetsudattekure ta.

Yuichi also help-Aux- (benefactive)-Past

Kare wa konya wa hima rashi

He Top this evening Top free seem

Kore mo kizuita koto da ga, kare wa

This (I) also noticed that Conj he Top

Hima ga totemo kiraina noda

Free time Sub very disliking Aux (assertion)

Myanmar:

po. pei: ya. me. lei' sa dwei kou le: ku jei: pei: de

be sent get will address PL Obj also help write give RL

And then (he) helps **writing (the) addresses** that will have to (be) sent.

In example (19a), English and Japanese have transitive verbs that are followed by a complete sentence ‘she was a man’ in English and a phrase ‘彼女が男だというの’ in Japanese. Myanmar language encodes this same event with intransitive verb. In (19b), when English encodes the events with direct objects, Japanese encodes it with the benefactive form ‘手伝ってくれた’. There is a logical object ‘私’ in Japanese. In Myanmar, the event is encoded with the noun phrase ‘writing (the) addresses’.

The overall result regarding the affectedness of O suggests that

English uses the most transitive sentence construction with the direct object to be affected than Japanese and Myanmar languages. When comparing Japanese and Myanmar, Myanmar language use fewer transitive verbs and fewer objects to be affected. This suggests that English has the highest Transitivity preference of all and Japanese is higher in Transitivity than Myanmar language, in terms of the parameter of Affectedness of O.

5.2.3 The Individuation of Object in the Transitivity of the Three Languages

To see whether the object or patient of an action is individuated or not is based on the classification of noun. The classified noun grouping is related to the proper vs. common, human, animate vs. inanimate, concrete vs. abstract, singular vs. plural, count vs. mass and referential, definite vs. non-referential.

As we have seen in the analysis of the affectedness of the object, English has the most affected object amongst the three. We have also seen that there are phrases and clauses that follow transitive verbs. When considering the individuation of O, these phrases and clauses are not included. Since the individuation of O depends on types of nouns, the most apparent distinction is seen between two novels. It is indicated that the individuation of O is relatively higher in the novel '*Kitchen*' than '*The Little Prince*'. The novel '*Kitchen*' encodes with more human, animate objects than the '*The Little Prince*'. When comparing the degree of individuation amongst the three languages, O is highly individuated in English, in both novels, compared to Japanese and Myanmar language. When Japanese and

Myanmar are compared, the individuation is higher in Myanmar according to the novel ‘*Kitchen*’, and the degree between them is the same according to ‘*The Little Prince*’. When considering the same example before, English shows the individuation of O as the following:

(20) English: Before the Tanabe family took me in, I spent **every night** in the kitchen.

Japanese: 田辺家に拾われる前は、毎日台所で眠っていた。

Tanabeke ni hirowareru mae wa,

Tanabe family Loc found/picked up-passive before Top

mainichi daidokoro de nemutte ita.

Every day kitchen Loc was sleeping-past

Myanmar:

Tanabe kon to. je. ein kou mā jau' khin doun: ka. hso yin lei

Tanabe Kon PL of home Loc not arrive before when Loc [reporting] Ptcl

kjama lei nei.tain: hso tha lou mi:bougjaun hte: hma pe:

I Ptcl every day like kitchen in Loc only

ei' nei khe. ya de

sleep V-mod; V-ing have to RL

‘Before (I) arrive (at) Tanabe Kun’s (the Tanabe family’s) home, I, like

every day, had to sleep only in the kitchen.’

(21) English: My parents—my name is Mikage Sakuria—both died when they were young. After that my grandparents brought me

up.

Japanese: 私、桜井みかげの両親は、そろって若死にしている。そこで
祖父母が私を育ててくれた。

Watashi, Sakurai Mikage no ryoshin wa, sorotte wakajini shiteiru

I Sakurai Mikage Gen parents Top both die young-te-iru

Sokode sofubo ga watashi wo sodatete kureta

So grandparents Sub me Obj bring up Aux-to do for one-Past

Myanmar:

kjama name apjei asoun ka sakurai mikege pa

I name full Sub Sakurai Mikage be

kjama miba na pa: saloun: ngenge jwejwe ne. pe

I parents two COUT both at young age Conj

hsoun: thaw: khe. gja. de

pass V mod; V-ed PL RL

da kjaun. mou. ahpou: ahphwa: tei ye. le' the: hma pe

That's why grandfather/mother PL of hand in Loc only

kji:bjin: la khe. ya. ta po. lei

grow up come V Mod; past have to RL Ptcl Ptcl

'My full name is Sakurai Mikage. Both my parents passed away young.

Therefore, (I) had to grow up in (the) hands of grandparents'

These examples show where object in English and Japanese are individuated. In example (20) of English, the object 'me' is human and individuated. In example (21), English and Japanese both have the human

objects ‘me’ and ‘私’. Myanmar language is encoded in intransitive construction in both examples.

To see the clear distinction amongst the three languages regarding the individuation of O, we have listed the types of nouns in the following examples for individual language:

Table 28. Types of Nouns found in the English, Japanese and Myanmar versions

Types of Noun	English	Japanese	Myanmar
Common	borrowed pajamas the lamp house TV cakes the receiver long letters a barbell	目 台所 電気 TV ケーキ 受話器 長い手紙 鉄アレイ	green tea borrowed pajamas light floor TV snack receiver letter after letter
Concrete nouns	my eyes small person his planet them (planets) The second planet The next planet his head It (planet) a high mountain the extinct volcano the last drop of my water a gesture the well my eyes	目 星 頭 腰かけ 道 水 井戸 くび えりまき こめかみ 水	eyes small human being his little planet head extinct volcano water a yellow snake gun muffler temples water this story

	the wall the golden muffler his temples some water this story		
Abstract Nouns	my last every night another profession my life my amazement a second fact walking the need a running step nothing	そうじ べつに職 飛行機の操縦 あたり だいじなこと 身ぶり 灯り 足音 この話	writing addresses my future another job my surroundings place walking pace

Nouns that are found in the analysis, are grouped together in the table. The distinction between English and its counterparts by looking at noun grouping is the use of the definite article ‘the’ and ‘plurality’. Japanese and Myanmar language do not have specific grammatical articles or singular plural distinctions to agree with verbs. Japanese indicates the plurality with suffixes like ‘*tachi*’, ‘*ra*’, and numbers. Myanmar language indicates plurality with the particle ‘တို့’ [tou.], ‘များ/တွေ’ [mja:] [twei] and the verb modifier ‘ကြ’ [kja.]. However, the grammatical articles and subject-verb agreement with the singular/plural nouns is not as strict as English. We can see that in the table, some noun phrases use the ‘articles’ for similar nouns of its counterparts.

5.3 Summary

The verbal group analysis allows the researcher to see the difference in Aspect in English, Japanese and Myanmar as well as what grammatical devices make up the aspectual differences when encoding the events. Japanese verb patterns such as 'V te' forms, 'V te kuru' and 'naru' indicate the aspectual nature of Japanese. The aspect marker particle [nei] and present tense encoding of Myanmar also show why the aspectual point of view is low in Myanmar language. In terms of the Mode, there is irrealis encoding difference in English and its counterparts. Furthermore, some modal verb usages of English are found in the analysis where Myanmar uses some corresponding verb modifiers or particles that show the modality like English.

The Agency of the three languages express the obvious difference between English and the verb-final languages, Japanese and Myanmar. Moreover, English uses more transitive sentences with more agents/subjects than its counterparts. If a generalization is to be made, simply based on the grammatical structure of each language, the agent of the verb in Japanese and Myanmar seems less important than in English. We can see this in the examples where Japanese and Myanmar use implied human subjects for a series of events in a sentence. A human subject can be implied for a series of events in Japanese and Myanmar after the subject or agent of the action has been mentioned for the first time.

Regarding the object of a sentence, Japanese and Myanmar seem to have less objects because they encode the narrative events with more intransitive verbs rather than using transitive verbs.

Chapter 6

Conclusion

This study has compared the three languages; English, Japanese and Myanmar, in order to show the similarities as well as differences of the grammatical characteristics of the three languages by means of the Transitivity in grammar.

6.1 Summary of This Research

This study analyses several grammatical components that are related to the notion of Transitivity. Chapter one describes that the identical narrative events of English, Japanese and Myanmar from the different versions of the novels are analyzed.

In chapter two, the grammatical characteristics of English, Japanese and Myanmar languages are introduced to give the idea of which grammatical categories are investigated in this research. The general background and the common grammatical characteristics of Myanmar is introduced exclusively. In addition, the grammatical components such as aspect, mode, tense, agent and patient which are primarily studied are also described in this chapter.

In chapter 3, the study of Transitivity along with the theoretical frameworks, and previous related researches are reviewed. The notion of Transitivity is theoretically detailed; it is considered from the verb of a clause/sentence as well as the participants and other syntactic and semantic characteristics of an action or a state. Furthermore, it is shown that Transitivity degree of a language is different depending on the individual

languages' grammatical system. Some languages have a high Transitivity when others have a low Transitivity. Additionally, several literatures have been reviewed to select the most appropriate approach to carry out the research.

The ten Transitivity parameters model of Hopper and Thompson has been selected for this study. However, when the ten parameters are applied on the same narrative events of the different translations of the data, some parameters do not show much difference. Therefore, some of the distinctive parameters are selected for this study.

Chapter 4 describes the research method and how data are analyzed by applying the parameter; some parameters are added, some are modified. Since Japanese and Myanmar have the same word order, the way Myanmar language is translated from the Japanese original novel is very similar. For data analysis, the first material, *Kitchen* is the Japanese original and it may influence the Myanmar translated version. Therefore, to be relevant and to see the distinctiveness in the three languages, *The Little Prince* is used for the data analysis, as it is originally written in French. The data are analyzed in terms of the verbal group and the agent/patient related group.

The parameters chosen for the verbal group are grammatical roles such as Aspect, Mode and Tense which correlate with each other. English and Japanese have more organized verb categories since their verbs are conjugated. Myanmar language on the other hand has ambiguous tenses and mood markers (realis and irrealis mood). Although tense and aspect are not directly proportional to decide whether the events are perfective or not, present tense encoding seems to have effect on lower Aspect in Myanmar.

The Transitivity of the three languages show there are some similarities as well as dissimilarities amongst the three. In particular, some similarities can be found between Japanese and Myanmar language.

The analysis also shows that the Myanmar language has a very low aspect compared to English and Japanese. Atelic encoding of most narrative events in Myanmar is a prominent grammatical difference compared to its counterparts in verbal group analysis. Tense is one of the factors that causes lower aspect in Myanmar than its counterparts. When English and Japanese are encoding the events in the past with telic aspect, Myanmar language encodes the same events in the present tenses. Some of the actions/events are on-going at the moment of speaking and have not reached the endpoint in the Myanmar version because of the present tense encoding.

The use of non-past forms is more frequent in Japanese than English. Moreover, locating the time interval of event in Japanese seems to be usually in the past and also sometimes very close to the present moment of speaking. Therefore, most of the encoded events in the Japanese seem to be in the past and present perfect on the time line. The location of timeframe in English seems to be prior to Japanese and encodes the events in the past and past perfect on the time line.

The analysis of the agent/patient related group shows much distinction between English one hand and Japanese and Myanmar on the other. Agency is analyzed by applying the modified scoring system and it reveals the agentive nature of English when encoding events in the narratives. As the data analysis indicates, English has the highest scores in both novels when comparing to its counterparts.

Chapter 5 discusses the verb patterns that are related to the Aspect, and particles that follow the verb. Moreover, other parameters such as mood, tense, affectedness and individuation of objects are discussed with the examples in this chapter.

6.2 Significance of This Study

Transitivity has long been studied by many scholars from different points of view. Two of the most applied approaches of Transitivity study are from the critical discourse analysis point of view and the measuring of Transitivity degree by using Transitivity parameters. From the first framework, one of the critical discourse analysis approaches is the SFL (systemic function linguistic) method developed by Halliday (2004). The second method applied to most Transitivity study is the Transitivity hypothesis drawn from the ten Transitivity parameters by Hopper and Thompson (1980). Both frameworks of Transitivity are applied and carried out in various research which are related to the sociological context as well as linguistic context. For this research, the latter framework, which is primarily focused on investigating the linguistic features, especially grammatical components of individual language, are applied.

English is a language which prefers higher Transitivity to lower Transitivity while Japanese and Myanmar language are lower in Transitivity than English. The different grammatical characteristics of English, Japanese and Myanmar language cause different Transitivity preferences among them. To find out which grammatical features of the three languages cause discrepancies amongst the three languages is one of the purposes of this

study.

The parameters applied in this research demonstrate that English is very much different from Japanese and Myanmar language. Although Japanese and Myanmar language resemble each other in some cases, they are not entirely alike. This research shows the significant grammatical characteristic in English, Japanese and Myanmar language in terms of their Transitivity preferences when they encode the narrative events. Therefore, in accordance with the results obtained from this research, this study may contribute to the field of teaching foreign languages such as teaching English to Japanese and Myanmar native speakers or teaching Japanese to English and Myanmar native speakers by exposing students with distinctive grammatical characteristics of their native language and the target language they are learning.

To be able to use a foreign language, for instance, teaching English as a foreign language to native speakers of Myanmar/Myanmar students is challenging for the teacher as well as for the students. This might be the same as teaching English to Japanese students because Japanese and Myanmar language are structurally quite different. Different word orders and different grammatical rules between an SVO language like English, and the SOV languages such as Japanese and Myanmar seem to be a barrier to overcome and to become competent in English.

6.3 Limitations and Further Suggestions

The ten transitivity parameters of Hopper and Thompson's do not necessarily show much of a distinction between the same narrative events of

the different translations, some parameters are selected, some are omitted and some are modified in this study. Some modification_ such as Agency scoring system, and addition of other grammatical roles_ Tense to the data analysis could help reveal the discrepancies amongst the three languages as well as similarities.

The verbal group analysis is clearly applicable and it does bring out the Transitivity characteristics of English, Japanese and Myanmar languages. In terms of the agent/patient related analysis, the modified scoring system is applicable both to high Transitivity language and Low Transitivity languages like Japanese and Myanmar. The strength of the modified system is that it does not affect the high Transitivity nature of English although some nouns (scored separately depending on 3rd person, human pronoun> proper name etc., as mentioned in Hopper and Thompson (1980)) are grouped together in one single human nouns in this study. The classification of nouns under transitive and intransitive clause pattern helps to reveal the Transitivity characteristics of the three languages to a large extent.

Finally, this research analyzes same narrative events of the different translations of English, Japanese and Myanmar language from different language sources. Narrative events are analyzed in the framework of grammatical components which are related to the Transitivity. Since the analysis of narratives seem inseparable from the role of tense rather than aspect, and mode, the judging of tense in English, Japanese and Myanmar becomes crucial. In Myanmar language, especially, which does not have the

specific tense system like English and Japanese, making a judgment between present and past tense seems questionable.

However, as mentioned in the previous chapters the judging of the tenses in the research depends on the contextual meaning and the lexical items that are related to the time of events. The researcher tries to be as objective as possible. At this point, this research calls for attention to be paid to the role of Tense in the Myanmar language when narratives are used for data analysis. Moreover, the present study is just a preliminary study from the grammatical point of view of the differences between Myanmar language and Japanese which are both quite similar in nature, and between Myanmar and English which are relatively different. The comparison of the SVO language English with the SOV languages Japanese and Myanmar seems profitable since the comparison of the three languages at the same time let us see the dissimilarities between English on the one hand and Japanese and Myanmar language on the other. The discrepancies amongst the three languages in terms of the Transitivity in grammar show the limitations and strengths of some parameters. It also opens up the door for future research investigating the grammatical consideration of Tense in narratives of Myanmar language.

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Appendices

I Kitchen (English Data)

1. Now only the kitchen and I are left. It's just a little nicer than being all alone.
2. when it comes time to die, I want to breath my last in a kitchen.
3. Before the Tanabe family took me in, I spent every night in the kitchen.
4. My parents—my name is Mikage Sakuria—both died when they were young.
After that my grandparents brought me up.
5. I was going into junior high when my grandfather died. From then on, it was just my grandmother and me.
6. When my grandmother died the other day, I was taken by surprise.
7. There stood Yuichi Tanabe.
8. It was a good kitchen. I fell in love with it at first sight.
9. I went back and sat on the sofa, and out came hot tea.
10. Just then, with the scratch of a key in the door an incredibly beautiful woman came running in, all out of breath.
11. I was so stunned, I gaped. Though she didn't seem young, she was truly beautiful.
12. "Guess what else—she's a man."
- He could barely contain his amusement. This was too much I just stared at him in wide-eyed silence.
13. I put on the borrowed pajamas and, barefoot, went into the silent living room. I just had to go back for one more look at the kitchen.
14. It was really a good kitchen. Then I stumbled over to the sofa that was to be my bed for the night and turned out the lamp.
15. In the joy of being in a kitchen I liked so well, my head cleared, and suddenly I remembered she was a man. I turned to look at her.

16. I gave myself permission to be lazy until May. I was in paradise.
17. I still went to my part-time job, but after that I would clean house, watch TV, bake cakes: I lived like a house wife.
18. I loved the Tanabe's sofa as much as I loved their kitchen. I came to crave sleeping on it.
19. Listening to the quiet breathing of the plants, sensing the night view through the curtains, I slept like a baby.
20. Just then the telephone rang. I picked up the receiver, knowing who it would be. It was Sotaro.
21. He was my old boyfriend. We broke up about the time my grandmother's illness got bad.
22. Yuichi helped me; he seemed to have some spare time tonight. Something else I realized was that he hated spare time.
23. Sotaro had said that even though she's been seeing him for a year, Yuichi's girlfriend didn't understand the slightest thing about him, and it made her angry.
24. She said Yuichi was incapable of caring more for a girl than he did for a fountain pen.
25. It was patently obvious that the trouble between Yuichi and his girlfriend was my living here.
26. The next day was when I had to clear out of the old apartment for good;
27. Eriko died late in the autumn. A crazy man became obsessed with her and killed her.
28. He had spotted her on the street and liked what he saw; when he followed her he discovered that the place where she worked was a gay bar.
29. Shocked to find out that this beautiful woman was a man, he began writing her

long letters and hanging around the bar.

30. One night, screaming that he had been made a fool of, he lunged at her with a knife.

31. Eriko, wounded, grabbed a barbell off the bar—it was part of the club’s décor—with both hands and beat him to death.

II The Little Prince (English Data)

1. My drawing was not a picture of a hat. It was a picture of a boa constrictor digesting an elephant.

2. That is why, at the age of six, I gave up what might have been a magnificent career as a painter.

3. So then I chose another profession, and learned to pilot airplane.

4. So I lived my life alone, without anyone that I could really talk to, until I had an accident with my plane in the Desert of Sahara, six years ago.

5. The first night, then, I went to sleep on the sand, a thousand miles from any human habitation.

6. Thus you can imagine my amazement, at sunrise, when I was awakened by an odd little voice. It said:

“If you please —draw me a sheep!”

7. I jumped to my feet, completely thunderstruck. I blink my eyes hard.

8. I looked carefully all around me. And I saw a most extraordinary small person, who stood there examining me with great seriousness.

9. I had thus learned a second fact of great importance: this was that the planet the little prince came from was scarcely any larger than a house!

10. I believe that for his escape he took advantage of the migration of a flock of

wild birds.

11. On the morning of his departure he put his planet in perfect order.

12. The first of them was inhabited by a king. Clad in royal purple and ermine, he was seated upon a throne which was at the same time both simple and majestic.

13. The second planet was inhabited by a conceited man.

14. The next planet was inhabited by a tippler. This was a very short visit, but it plunged the little prince into deep dejection.

15. The fourth planet belonged to a businessman. This man was so much occupied that he did not even raise his head at the little prince's arrival.

16. The fifth planet was very strange. It was the smallest of all. There was just enough room on it for a street lamp and a lamplighter.

17. The sixth planet was ten times larger than the last one. It was inhabited by an old gentle man who wrote voluminous books.

18. So then the seventh planet was the Earth. The Earth is not just an ordinary planet!

19. When the little prince arrived on the Earth, he was very much surprised not to see any people. He was beginning to be afraid he had come to the wrong planet, when a coil of gold, the color of the moonlight, flashed across the sand.

20. After that, the little prince climbed a high mountain. The only mountains he had ever known were the three volcanoes, which came up to his knees. And he used the extinct volcano as a footstool.

21. But it happened that after walking for a long time through sand, and rocks, and snow, the little prince at last came upon a road. And all roads lead to the abodes of men.

22. It was then that the fox appeared.

“Good morning,” said the fox.

It was now the eighth day since I had my accident in the desert, and I had listened to the story of the merchant as I was drinking the last drop of my water supply.

23. It was now the eighth day since I had my accident in the desert, and I had listened to the story of the merchant as I was drinking the last drop of my water supply.

24. Little prince: “I am thirsty, too. Let us look for a well.....”

I made a gesture of weariness. It is absurd to look for a well, at random, in the immensity of the desert. But nevertheless we started walking.

25. And I felt him to be more fragile still. I felt the need of protecting him, as if he himself were a flame that might be extinguished by a little puff of wind..

And, as I walked on so, I found the well, at daybreak.

26. I dropped my eyes, then, to the foot of the wall- - and I leaped into the air. There before me, facing the little prince, was one of those yellow snakes that take just thirty seconds to bring your life to an end.

27. Even as I was digging into my pocket to get out my revolver I made a running step back.

28. But, at the noise I made, the snake let himself flow easily across the sand like the dying spray of a fountain, and, in no apparent hurry, disappeared, with a light metallic sound, among the stones.

29. I reached the wall just in time to catch my little man in my arms; his face was white as snow.

30. I had loosened the golden muffler that he always wore. I had moistened his

temples, and had given him some water to drink.

31. Little prince: “I, too, am going back today....”

Then, sadly - -

“it’s much farther ... It is much more difficult...”

I realized clearly that something extraordinary was happening. I was holding him close in my arms as if he were a little child:

32. And now six years have already gone by I have never yet told this story. The companions who met me on my return were well content to see me alive.

III Kitchen (Japanese Data)

1. 私と大所が残る。自分しかいないと思っているよりは、ほんの少しましな思想だと思う。
2. いつか死ぬ時がきたら、台所で息絶えたい。
3. 田辺家に拾われる前は、毎日台所で眠っていた。
4. 私、桜井みかげの両親は、そろって若死にしている。そこで祖父母が私を育ててくれた。
5. 中学校へ上がる頃、祖父が死んだ。そして祖母と二人でずっとやってきたのだ。
6. 先日、なんと祖母が死んでしまった。びっくりした。
7. そこには田辺雄一が立っていた。
8. いい台所だった。私は、この台所をひと目でとても愛した。
9. ソファに戻ってすわると、熱いお茶が出た。
10. そうして、ドアがガチャガチャと開いて、ものすごい美人が息せききって走り込んできたのは、その時だった。
11. 私はびっくりして目を見開いてしまった。かなり歳は上そうだったが、その人は

本当に美しかった。

12. 「あの男なんだよ。」

私は目を見開いたまま無言で彼を見つめてしまった。

13. 借りた寝まきに替えて、しんとした部屋に出ていった。ぺたぺたとはだして 台所をもう一回見に行く。

14. やはり、よい台所だった。そして今宵私の寝床となったそのソファにたどり着くと、電気を消した。

15. お気に入りの台所に 立てた嬉しさに目が冴えてくると、ふいに、彼女が男だというのを思い出してしまった。私は思わず彼女を見た。

16. 私は五月が来るまでだらだらすることを、自分に許した。そうしたら、極楽のように毎日が楽になった。

17. アルバイトには ちゃんに行ったが、後は そうじをしたり、TVを観たり、ケーキを焼いたりして、主婦のような生活をしていた。

18. その台所と同じくらいに、田辺家のソファを私は愛した。そこでは眠りが味わえた。

19. 草花の呼吸を聞いて、カーテンの向こうの夜景を感じながら、いつもずっと眠れた。

20. すると、電話が鳴った。そんな気がしながら受話器を取ると。宗太郎からであった。

21. 彼は昔の・・・・恋人だった。祖母の病気が悪くなる頃、別れた。

22. 雄一も手伝ってくれた。彼は今夜はひまらしい。これも気づいたことだが、彼はひまがとても嫌いなのだ。

23. さっき、宗太郎は言っていた。田辺の彼女は一年間つきあっても田辺のことがさっぱりわけなくていやになったんだって。

24. 田辺は女の子を万年筆とかと同じようにしか気に入れることができないのよって言うてる。

25. 私がここにいることで、彼らが別れたの明白ではないか。

26. 翌日は、もとの家を正式に引き払う日だった。
27. 秋の終わりに、えり子さんが死んだ。気の狂った男につけまわされて、殺されたのだ。
28. その男は、初めえり子さんを街で見かけて、興味を持ち、後をつけて彼女の働く店がゲイバーであることを知った。
29. そして美しい彼女が男だというのがショックだったと、長い手紙を書き、店に入りびたるようになった。
30. 彼のしつこさに比例してえり子さんも店の人々も冷淡になっていったので、ばかにされたと叫んで、ある夜、男は突然彼女をナイフで刺した。
31. えり子さんは血を流しながらもカウンターに飾ってあった鉄アレイを両手で振り降ろして、犯人をなぐり殺した。

IV The Little Prince (Japanese Data)

1. ぼくのかいたのは、ぼうしではありません。ゾウをこなしているウワバミの絵 でした。
2. ぼくが、六つのときに、絵かきになることを思いきったのは、そういうわけからでした。ほんと に、すばらしい仕事ですけど、それでも、ふつつりとやめにしました 。
3. そこで、ぼくは、しかたなしに、べつに職をえらんで、飛行機の操縦をおぼえました。
4. ぼくは、そんなわけで、六年まえ、飛行機がサハラ砂漠でパンクするまで、親身になって話をするあいてが、まるきり見つからずに、ひとりきりで暮らしてきました 。
5. そこで、はじめての日の晩、ぼくは、およそ人の住んでいるところから、千マイルもはなれた砂地で眠りました。
6. すると、どうでしょう、おどろいたことに、夜があけると、へんな、少しな声が

するので、ぼくは目をさました。声は、こういっていました。

「ね．．． ヒシジの絵をかいて！」

7. ぼくは、びくりぎょうてんして、とびあがりました。なん度も目をこすりました。

8. あたりを見まわしました。すると、とてもようすの変わったぼちゃんが、まじめくさって、ぼくをじろじろ見ているのです。

9. ぼくは、こうして、もう一つ、たいそうだいじなことを知りました。それは、王子さまのふるさとの星が、やっと家くらいの大きさだということでした。

10. 渡り鳥たちが、ほかの星に移り住むのを見た王子さまは、いいおりだと思って、ふるさとの星をあとにしたのだとぼくは思います。

11. 出発の日の朝、王子さまは、じぶんの星を、きちんと整理しました。

12. 第一の星には、王さまがそんでいました。その王さまは、あかね色の服に白テンの毛皮を着て、たいそう質素ながらも、堂々とした玉座の上に、すわっていました。

13. 二ばんめの星には、うぬばれ男が住んでいました。

14. つぎの星には、呑み助が住んでいました。王子さまは、その呑み助を、ほんのちょっとたずねたきりでしたが、ひどく気がしずんでしまいました。

15. 四ばんめの星は、実業屋の星でした。その男は、たいへんいそがしがっていたので、王子さまがやってきても、頭をあげようとしません。

16. 五ばんめの星は、とてもめずらし星でした。星のうちで、一ばん小さな星でした。そこには、ちょうど、街燈と点燈夫とがいられるくらいの場所しかありませんでした。

17. 六ばんめの星は、十倍も大きな星でした。そして、その星にすんでる年よりの先生は、なん冊も、大きな書物をきいていました。

18. だから、七ばんめの星は、地球でした。地球は、そうやたるにある星とはちがいます。

19. さて、王子さまは、地球に足をふみいれると、だれもいないので、びっくりしました。星をまちがえたのではないかと心配していますと、月の色をした環が、砂の中に動いています。

20. 王子さまは、高い山にのぼりました。これまでに知っている山といえば、ひざの高さぐらいのミつの火山きりでした。そして、休火山のほうには、腰かけに使っていました。

21. ところで、王子さまが、砂原と、岩と雪をふみわけて、長いこと歩いていますと、よっと、一本の道を見つけました。道というのは、みな、ひとのいるところへ通じているものなのです。

22. すると、そこへキツネがあらわれました。

「こんにちは」と、キツネがいました。

23. ぼくの飛行機が、砂漠の中で故障してから四日め、もう一しずくしか残っていない貯えの水をのみながら、丸薬商人の話に耳をすましたぼくは、王子さまに向かって、こういいました。

24. 王子様：「ぼくも水がのみたいから．．．．井戸をさがそうよ．．．．」

ぼくは、つかれたような身ぶりをしました。こんな果てしない砂漠の中で、いきあたりばったり井戸をさがすなんて、ばかげたことだと思ったからです。それでも、ぼくたちは歩きだしました。

25. すると、ぼくは王子さまが、いよいよこわれやすい人のように見えてきました。ともし火は、たいせつにしましょう。風がさっと吹いてきたら、その灯りが消えるかもしれませんからね．．．

こんなことを考えながら歩いていくうちに、ぼくは夜が明けるころ、とうとう井戸を発見しました。

26. そのとき、ぼくはぼくで、石垣のねもとのほうを見おろして、ハッと飛びあがりました。そこには、三十秒の間に、ひとの命を断ちきる、黄いろいへビが一匹き、

王子さまのほうへ、かまくびをつきたてていました。

27. ピストルをとりだそうと、ぼくはポケットのうちをさぐりながら、かけ出しました。

28. しかし、へビは、ぼくの足音をきくと、ふんすいの水がだんだん上がらなくなるように、すう一っと、砂の中へすべりこみました。そして、こんどは、そんなにいそいでいるようすもなく、金物をひきずるような軽い音をたてて、石と石の間にもぐりこみました。

29. 石垣のところへいきついたとき、ちょうどまく降りてくる王子さまを、ぼくは、両腕でうけとめました。その顔は、雪のように白くなっていました。

30. ぼくは、王子さまが、いつも首にまいている金色のえりまきをほどきました。こめかみをしめして、水をのませました。

31. 王子様：「ぼくも、きょう、うちに帰るよ．．．」

それから、かなしそうに—

「でも、きみんどこより、もっともっと遠いところなんだ．．． もっともっとほねがおれるんだ．．．」

王子さまがこうこのでは、その身の上に、なにか、なみたいでいでないことが、もちあがっているにちがいありません。でぼくは、赤んぼうでもだくように、しっかりと抱きしめましたが、王子さまのからだは、どこかの深い淵にまっさかさまにおちていって、ひきとめるにもひきとめられないような気がしました。

32. さて、いまとなってみると、もう、たしかに六年まえのことです．．。ぼくは、この話を、まだ、だれにもしたことがありません。その後、ぼくにあった友人たちは、ぼくが出息ているのを見て、たいへんよろこびました。

V Kitchen (Myanmar Literal Translation Data)

1. Now, at my house, only me and (the) kitchen are left behind at last. (I) think

that compare to being lonely and left alone, (this is) nicer.

2. As for me, even if (I) die, (I) want to die only in (the) kitchen.

3. Before (I) arrive (at) Tanabe Kun's (the Tanabe family's) home, I, like everyday, had to sleep only in the kitchen.

4. My full name is Sakurai Mikage. Both my parents passed away young. Therefore, (I) had to grow up in (the) hands of grandparents.

5. When I reached Middle School, grandfather passed away. Like that, Me and grandmother only two (of us) were left.

6. Once more (after tragic of the parents' death), yesterday, grandmother passed away. So-called life is very surprising.

7. Tanabe Yuichi is standing firmly.

8. (the) kitchen is really nice. As for me, (I) liked this kitchen at first sight and

9. ..when (I) returned to sofa and sat, Yuichi comes (and) puts down hot green tea and hosts me.

10. Then, (the) door suddenly became creaked opened and a beautiful lady began entering into (the) room in a hurry is that time /moment.

11. I, also, was very surprised and gazing/looking with (my) mouth agape. Although (she) looks like a little older than me, that woman is very beautiful.

12. "My mother is not woman... (A) man."

I, also, gazing/looking (at) him with wide opened eyes.

13. After (I) have put on (the) temporarily borrowed pajamas, go into (the) living room which is being silent and then (I) have entered/looked into (the) kitchen once more.

14. What (a) nice little kitchen.

And then when (I) get back on (the) sofa that has become (my) bed start from

(this) evening, turned off (the) light.

15. While standing in (the) kitchen I like, (and feeling) very happy at the same time, (a) thought that “that woman is a man” suddenly came in. I inadvertently cast a glance (at) him.

16. As I have decided/intended to stay just like this situation until May/when (the time) reaches the month of May, (I) just live everyday happily.

17. As for part-time job, (I) do regularly. As soon as (I) finished job, went back home and now sweeping (the) garbage, now watching TV, now cooking rice, now making snack and (I) live like a real house wife.

18. Like (the) kitchen from their house, I also like/cherish (the) small sofa bed. Getting to sleep on that small sofa is very tasty (pleasant).

19. While listening (to) (the) breathing sound of small plants, feeling (the) beauty of night painting that is (on) the other side of curtain and (I) always fall asleep peacefully.

20. At that time, telephone begins to ring. When I try picking up (the) receiver unwillingly, (it) is from Sotaro.

21. ‘Sotaro’ was my boyfriend before. By (the) time grandma’s illness was critical (being in a critical condition), (we) lost contact.

22. And then (he) helps writing (the) addresses that will have to (be) sent. He looks/seems (to be) free today (this) evening. But (it) does not seem that he likes to stay being free. (He seems to live his life busy at all time.)

23. Sotaro has said earlier like this. Because Tanabe’s girlfriend couldn’t understand about him (and) (they) broke up.

24. (It is said that) Tanabe values a girl just as much as a fountain that he is writing.

25. They two lovers broke up because I come and stay here, isn't it?
26. (On) the next day, (I) have to move out (from) old house for good,
27. When Autumn was almost finished, Eriko, (a poor woman), passed away.
(Eriko) got stalked and killed by a crazy man.
28. That man first saw Eriko at one market place and became interested in her,
as (he) stalked and followed her, (he) realized that is (a) gay bar.
29. He writes letter after letter that (he) is sad as (he) gets to see a beautiful
woman who he, himself, is madly in love with is being a gay and frequently comes
and goes (around) that bar.
30. Then one day, (a thought that) should (Eriko) do disrespectful (thing) to him
and out of embarrassment, the man stabbed Eriko with (a) knife.
31. While pressing pouring out blood (from) wound, with decorated iron bell at
(the) bar, Eriko beat that fool to death.

VI The Little Prince (Myanmar Literal Translation Data)

1. (The) picture that I draw was not a hat picture. (It) was a picture of a venom
less snake that had swallowed a whole elephant.
2. Because of (the) elder people's encouragement, I, started from age of six,
gave up my future that could be emerged (as) a painter.
3. Because of those reasons, (I) had to choose another job for my live journey.
That job was learning (to) drive aeroplane.
4. In my life, I lived alone. About six years ago, until plane crashed in (the)
Sahara Desert, actually, I did not have someone to talk to.
5. On (the) first night, I fell asleep on desert's sand about a thousand miles
far away from humans.

6. At morning sun rise, a strange sound awakened me (I was awakened by a strange sound). Because of that sound, you can imagine how amazed I got.

“Excuse me. Could (you) draw me a little sheep?”

7. I jump as if (I) was struck by a thunder. (I) look carefully around me as (I) blink (my) eyes.

8. (I) look carefully around me as (I) blink (my) eyes. Then (I) see an extremely extraordinary and small human being. That little man is staring (at) me with full of staid seriousness.

9. I came to know about (the) little prince('s) coming of (the) planet that barely has a size of a house as a second important fact.

10. I believe (he) took advantage (of) wild birds migration and did (it) for his life escaping.

11. On (the) morning (that) he will leave, (he) left his little planet in order.

12. On (the) first planet, a king lives. As (he) wears (a) purple royal clothing, he is sitting on (the) throne with valuable ermine.

13. In (on) the second planet, an extremely conceited man lives.

14. On (the) next planet, a tippler lives. Around (the) journey, that journey depresses little prince.

15. (the) fourth planet is (a) planet owned (by) a businessman. As (the) Businessman is very busy, (he) cannot raise (his) head and look (at) (the) little prince's coming.

16. (the) fifth planet is very strange. (It) is (the) smallest planet of all planets. In (on) that planet, (it) only has place for a lamp-post and a man who light a lamp.

17. (The) sixth planet is ten times bigger than (the) fifth planet. (An) old man who is compiling voluminous books lives (there).

18. (The) seventh planet is indeed (the) Earth. That (the) Earth is not an ordinary planet.

19. When (the) little prince arrive on Earth, as (he) does not see any human, (he) is very surprise. (He) saw a twinkling glittering creature like (a) golden coil quickly rans across on sand.

20. Then (the) little prince has climbed onto a big high mountain. Mountains he knows are only three volcanoes that reaches his knees. In order to climb on top, (he) has to use extinct volcano as (a) stool.

21. Inevitably, (the) little prince walked across sand after sand, mountain after mountain and snowy mountains (for) a long time, at last, arrived onto (the) street. Streets likely to lead (and) direct where people are.

22. At that time, a fox begins to appear.

“Good morning”. (The) fox greeted.

23. (It) has been eighth day (I) am facing with trouble as plane crushed in (the) desert. (I) have listened to (the) story of (a) merchant (the) little prince is telling (me) while drinking my last sip of water.

24. “I am thirsty too. Let’s find (a) well.”

I (have) showed him (a) gesture of no strength. (It) has (makes) no sense to look for a well immediately in (the) vast desert. However, we inadvertently start walking.

25. (I) think, for me, he is very fragile. (I) think I need to protect him as he is like (a) almost die out flame when wind blows. As such, when (the) sun rise while walking, I have found a well at last.

26. As soon as my eyes reach where (the) foot (of the) wall, I jump so as to toss up into (the) air. In my front, (I) get (to) see a yellow snake, that can end life in

30 minutes, facing (the) little prince.

27. While groping about (the) gun in (my) pocket, I have stepped back (my) pace.

28. Because of (the) sound of my movement, without sliding down like almost dried out current on (the) sand, (the) snake (has) crawled among (the) stones giving (making) metallic sound.

29. I (have) arrived where (the) brick wall in time to catch (the) little prince. His face is white like (a) snow.

30. I have loosen (the) muffler that (he) always use to wear on his neck. (I) have made his temples to be moist and gave water to drink.

31. "I will go back to my home planet today too".

And then sadly

"Very far away. Very difficult".

I know and feel an amazingly extraordinary thing is happening. I hold him in (my) arms like (I am) holding a child. He appears to be as if (he) heads down and falls into very deep ravine (that I) could not get (change) to rescue.

32. Now, about six years have passed. I have not told this story at all yet. My companions are happy as I am alive and finely return.

VII Kitchen (Myanmar Data)

(၁) အခုတော့ ကျွန်မ အိမ်မှာ ကျွန်မရယ် မီးဖိုချောင်ရယ်ပဲ ကျန်တော့တယ်လေ။

တယောက်တည်း အထီးကျန်ဖြစ်ပြီး ကျန်ရစ်တာနဲ့ စာရင်တော့ ပိုကောင်းတယ်လို့

ထင်တာပါပဲ။^[၁၂] ကျွန်မလေ သေသွားရင်တောင်မှ မီးဖိုချောင်ထဲမှာပဲ သေချင်တယ်။

(၃) ထာနာဘဲခွန်တို့ရဲ့ အိမ်ကို မရောက်ခင်တုန်းကဆိုရင်လေ ကျွန်မလေ နေ့တိုင်းဆိုသလို မီးဖိုချောင်ထဲမှာပဲ အိပ်နေခဲ့ရတယ်။

(၄) ကျွန်မနာမည် အပြည့်အစုံ က ဆာကူရအိမီခငယ်ပါ။ ကျွန်မ မိဘ နှစ်ပါးစလုံး ငယ်ငယ်ရွယ်ရွယ် နဲ့ပဲ ဆုံးသွား ခဲ့ ကြတယ်။ ဒါကြောင့်မို့ အဘိုး ဘွားတွေရဲ့ လက်ထဲမှာ ပဲ ကြီးပြင်းလာခဲ့ရတာပေါ့။

(၅) ကျွန်မ အလယ်တန်းကျောင်းကို ရောက်တော့ အဘိုးက ဆုံးသွားပြန်တယ်။ ဒီလိုနဲ့ပဲ ကျွန်မ နဲ့ အဘွားနှစ်ယောက်တည်း ကျန်ခဲ့ရတာပေါ့လေ။

(၆) မနေ့က တစ်ခါ အဘွားပါ ထပ်ဆုံးသွားပြန်တယ်။ ဘဝဆိုတာ အတော့်ကို အံ့သြဖို့ကောင်းတာပါပဲရှင်။^[၇] တံခါးဝ မှာ ထာနာဘဲယူးအိကျို က မားမားကြီးရပ်နေတာကို တွေ့လိုက် ရ တယ်လေ။^[၈] မီးဖိုချောင် ကလေး က အတော် ကို ကောင်းတယ်။ ကျွန်မတော့ ဒီ မီးဖိုချောင် ကလေး ကို မြင်မြင်ချင်း ကြိုက် သွား ပြီး.....

(၉) ဆိုဟ ဆီ ပြန် လှည့် လာ ပြီး ထိုင် လိုက် တော့ ယူးအိကျို က လက်ဖက်ရည်ကြမ်း ပူပူ တစ်ခွက် လာ ချ ပြီး ဧည့်ခံ တယ်။^[၁၀] ပြီးတော့ ရုတ်တရက် တံခါး က ကျွီခနဲ ပွင့် လာ ပြီး မိန်းမချော တစ်ယောက် ရေးကြီးသုတ်ပြာအခန်းထဲ ကို ဝင် လာ တာ က အဲဒီ အချိန်မှာပဲ။

(၁၁) ကျွန်မ လည်း အတော့် ကို အံ့သြ သွား ပြီး ပါးစပ်အဟောင်း သား နဲ့ ငေး ကြည့် နေ မိ တယ်။ ကျွန်မ ထက် အသက် နည်းနည်း ပို ကြီး ပုံ ရ ပေမဲ့အဲဒီ မိန်းမ က အတော့် ကို လှတယ်။

(၁၂) ကျွန်တော် အမေ က မိန်းမ မဟုတ် ဘူး ဗျ။ ယောက်ျားကြီး^[၁၂]အဲဒီ လို ပြော ချ ပြီး

တဲ့ နောက် ခဏတစ်ဖြုတ် သူ ဘာမှ ဆက် မ ပြော တော့ ဘဲ ငြိမ်ကျ သွား တယ်။ ကျွန်မ လည်း မျက်လုံး အဝိုင်းသား နဲ့ သူ့ကို ငေး ကြည့် နေ မိ တယ်။

(၁၃) ခဏငှား ထား တဲ့ ညဝတ် အင်္ကျီ ကို ဝတ် ပြီး တဲ့ နောက် ဆိတ်ငြိမ် နေ တဲ့ ဧည့်ခန်း ထဲ ကို ထွက် လာ ပြီး မှ မီးဖိုချောင် ထဲ ကို နောက် တစ်ကြိမ် ဝင်ကြည့် လိုက် မိ ပြန်တယ်။

(၁၄) အတော် ကောင်း တဲ့ မီးဖိုချောင် လေး ပဲ။ အဲဒီနောက် ညဦးပိုင်း က စ ပြီး ကျွန်မ ရဲ့ အိပ်ရာ ဖြစ် လာ တဲ့ ဆိုဖာ ပေါ် ကို ပြန် ရောက် တဲ့ အခါ လျှပ်စစ်မီး တွေ ကို ပိတ် ပစ် လိုက်တယ်။^[၁၅] (၁၅) ကိုယ်နှစ်သက် တဲ့ မီးဖိုချောင် ထဲမှာ ရပ်ရင်း အပျော်ကြီး ပျော် နေတုန်း အဲဒီ အမျိုးသမီးဟာ ယောက်ျား တစ်ယောက် ပါ လား ဆိုတဲ့ အသိ က ဖျတ်ခနဲ ဝင်လာ တယ်။ ကျွန်မ အမှတ်မထင် သူ့ကို လှမ်း ကြည့် လိုက် တယ်။

(၁၆) ကျွန်မ အဖို့မေလ ရောက် တဲ့ အထိ ဒီ အခြေအနေ အတိုင်း နေ သွား တော့ မယ် လို့ ဆုံးဖြတ် ထား ခဲ့ တဲ့ အတွက် နေ့တိုင်း ပျော်ပျော်ပဲ နေ ခဲ့ မိ တော့ တယ်။

(၁၇) အချိန်ပို အလုပ် က တော့ မှန်မှန် လုပ် ပါတယ်။ အလုပ် ပြီး တာနဲ့ အိမ်ပြန် ပြီး အမှိုက် လှည်း လိုက်၊ တီဗွီ ကြည့် လိုက်၊ ထမင်း ချက် လိုက်၊ မုန့်လုပ် လိုက် နဲ့ တကယ့် အိမ်ရှင်မ တစ်ယောက် လို ပဲ နေ ခဲ့ မိ တယ်။

(၁၈) သူတို့အိမ် က မီးဖိုချောင်ကလေး လို ပဲ ကျွန်မ ဆိုဖာ အိပ်ရာ ကလေး ကို လည်း နှစ်သက် မြတ်နိုး မိ တယ်။ အဲဒီ ဆိုဖာ ကလေး ပေါ်မှာ အိပ် ရ တာ သိပ် အရသာ ရှိ တယ်။

(၁၉) သစ်ပင် ပန်းပင် ကလေး တွေ ရဲ့အသက် ရှူသံ ကို နားဆင် ရင်း လိုက်ကာ ရဲ့တစ်ဖက် မှာ ရှိ တဲ့ လှပ တဲ့ ညပန်းချီကား ရဲ့ အလှ ကို ခံစား ပြီး အမြဲ ဆို သလိုအေးအေးချမ်းချမ်း အိပ်ပျော် သွား ခဲ့ တယ်။

(၂၀) အဲဒီ အချိန် မှာ တယ်လီဖုန်း က မြည် လာ တယ်။ ကျွန်မ လည်း စိတ် မပါတပါ နဲ့ တယ်လီဖုန်း စကား ပြော ခွက် ကို ကောက် ကိုင် ကြည့် လိုက် တဲ့ အခါ ရူးတားရော ဆီ က ဖြစ် နေ တယ်။

(၂၁) ရူးတားရော ဆိုတာ က ကျွန်မ ရဲ့တစ်ချိန်တုန်း က ချစ်သူ လေ။ အဘွား ရဲ့ ရောဂါ အသဲအသန် ဖြစ် နေ တဲ့ အချိန် မှာ သူနဲ့ အဆက် ပြတ် သွား ခဲ့ တယ်။

(၂၂) ပြီးတော့ ပေး ပို့ ရ မယ့် လိပ်စာ တွေ ကို လည်း ကူးရေး ပေး တယ်။ သူ့ကို ကြည့် ရ တာ ဒီနေ့ ည အား နေ တဲ့ ပုံ ပဲ။ ဒါပေမဲ့ သူ က အအား နေ တတ် တဲ့ ပုံ မ ပေါက် ဘူး။

(၂၃) စောစော က ရူးတားရော က အခု လို ပြော သွား ခဲ့ တယ်။ ထာနာဘဲ ရဲ့ ချစ်သူ က သူ့အကြောင်း ကိုနားမလည်နိုင်တဲ့အတွက်ခွာပြဲသွားကြတယ်တဲ့။

(၂၄) ထာနာဘဲဟာမိန်းကလေးတစ်ယောက် ကို သူ ရေး တဲ့ဖောင်တိန် တစ်ချောင်း လောက် ပဲ တန်ဖိုး ထား တယ် တဲ့။

(၂၅) ကျွန်မ ဒီမှာ လာ နေ တဲ့ အတွက် သူတို့ ချစ်သူ နှစ်ဦး ကွဲ သွား ကြ ရ တာ ပဲ မ ဟုတ် လား။ ကျွန်မ အဖို့ ဘယ်လို ပဲ ဖြစ်ဖြစ် တစ်ယောက် တည်း အထီးကျန် တဲ့ ဘဝ ထဲ ကို ပြန်

သွား ရ တော့ မယ်။

(၂၆) နောက် တစ်နေ့ ဆိုရင် အိမ်ဟောင်း က အပြီး ပိုင် ထွက် ပေး ရ တော့ မှာ မို့ ပစ္စည်း တွေ ကို သိမ်းဆည်း ရင်း မောဟိုက် လာ တော့ တယ်။

(၂၇) ဆောင်းဦး ပေါက် ကုန် ခါနီး လောက် မှာ အဲရီကိုး တစ်ယောက် ဆုံး သွား ရှာ တယ်။ လူရူး တစ်ယောက် ရဲ့ လိုက်လံ ချောင်းမြောင်း ပြီး အသတ် ခံ လိုက် ရ တယ်။

(၂၈) အဲဒီ လူ က အဲရီကိုး ကို ဈေး တစ် နေရာ မှာ စ တွေ့ခဲ့ ပြီး စိတ်ဝင်စား လာ တဲ့ အတွက် သူ့ ကို နောက်ယောင်ခံ ပြီး လိုက် ကြည့် လိုက် တော့ မိန်းမလျာ တွေ အလုပ် လုပ် နေ တဲ့ အရက်ဆိုင် ဆိုတာ သိ ခဲ့ ရ တယ်။

(၂၉) သူ က မိမိ အရူးအမူး ချစ် လာ ခဲ့ ရ တဲ့ မိန်းမချော ကလေး တစ်ယောက် ဟာ မိန်းမလျာ ဖြစ် နေ တာ ကို တွေ့ရ တဲ့ အတွက် ဝမ်းနည်း မိ ကြောင်း စာ အတန်တန် ရေး ပြီး အဲဒီ အရက်ဆိုင် ကို မကြာမကြာ ဝင် ထွက် နေ ခဲ့ တယ်။

(၃၀) ဒါနဲ့ တစ်နေ့ မှာ အဲဒီ လူ ဟာ သူ့ ကို မ ထိမဲ့မြင် ပြု ရ ကောင်း လား ဆိုပြီး ရှက်ရမ်းရမ်း တဲ့ သဘော နဲ့ အဲရီကိုး ကို ဓါး နဲ့ ထိုး လိုက် တယ်။

(၃၁) အဲရီကိုး လည်း သွေး တွေ ဒလဟော ထွက် နေ တဲ့ ဒဏ်ရာ ကို ဖိ ရင်း ဆိုင် မှာ အလှ ဆင် ထား တဲ့ သံမဏိ ခေါင်းလောင်း နဲ့ အဲဒီ လူရူး ကို အသေ ထု သတ် လိုက် တယ်။

(၁) ကျွန်တော် ရေးဆွဲသော ပုံသည်ဦးထုပ်တလုံးပုံ မဟုတ်ပေ။

ဆင်တစ်ကောင်လုံးမျိုးထားသော အဆိပ်မရှိသည့် မြွေတစ်ကောင်၏ ပုံသာဖြစ်သည်။

(၂) လူကြီးများ တိုက်တွန်းချက်ကြောင့် တစ်နေ့တွင် ပန်းချီဆရာတစ်ဦး အဖြစ် ပေါ်ထွန်းလာနိုင်စရာရှိသည့် ကျွန်တော်၏ နောင်ရေးတစ်ခုလုံးကို

ကျွန်တော်သည် ခြောက်နှစ်သား အရွယ်မှ စ၍ စွန့်လွှတ် ပစ် လိုက်ပါသည်။

(၃) ထိုအကြောင်း တွေ့ကြောင့် ကျွန်တော့် ဘဝခရီး အတွက် နောက်ထပ် လုပ်ငန်း တစ်ခုကို ရွေးချယ် ခဲ့ရသည်။ ယင်းလုပ်ငန်း မှာ လေယာဉ်ပျံ အမောင်း သင်ခဲ့ရခြင်း ဖြစ်သည်။

(၄) ကျွန်တော့်ဘဝတွင် ကျွန်တော် တစ်ယောက်တည်း နေထိုင်ခဲ့သည်။ လွန်ခဲ့သော ခြောက်နှစ်ခန့်က ဆာဟာရ သဲကန္တာရ ထဲတွင် လေယာဉ်ပျံ ပျက်ကျခဲ့သည် အထိ တကယ်တမ်းကျတော့ စကားပြော ရမည့်သူ ကျွန်တော့်တွင် မရှိပေ။

(၅) ကျွန်တော်သည် ပထမည၌ လူသူများနှင့် မိုင်တစ်ထောင်ခန့်ဝေးကွာသော သဲကန္တာရ၏ သဲပြင်ပေါ်တွင် အိပ်ပျော်သွားသည်။

(၆) နံနက်နေထွက်ချိန်၌ ထူးခြားသော အသံကလေးတစ်ခုက ကျွန်တော့်ကိုနှိုးလိုက်သည်။ ထိုအသံကြောင့် ကျွန်တော် မည်မျှ အံ့သြသွားရသည်ကို သင်တွေ့ကြည့် နိုင်ပါသည်။

“ဒီမှာခင်ဗျာ....ကျေးဇူးပြုပြီး ကျွန်တော့်ကို သိုးပုံကလေး တစ်ပုံဆွဲပေးပါ”

(၇) ကျွန်တော်သည် မိုးကြိုးပစ်ခံရသကဲ့သို့ခုန်ထ လိုက်သည်။ မျက်လုံးများကို ပုတ်ခတ်၍ ကျွန်တော့် အနီး ပတ်ဝန်းကျင်ကို သတိပြုပြီး ကြည့်လိုက်သည်။

(၈) ထိုအခါ အလွန်ထူးခြား၍ သေးငယ်လှသော လူသတ္တဝါ ကလေးတစ်ဦးကို

တွေ့မြင်ရသည်။ ထိုလူကလေးသည် တည်ကြည် လေးနက်မှုအပြည့်ဖြင့် ကျွန်တော့်ကို စူးစိုက်ကြည့်နေသည်။

(၉) အိမ်တစ်လုံးစာလောက်မျှ မရှိသော ဂြိုဟ်ကလေးမှ မင်းသားလေး လာကြောင်းကို ဒုတိယ အရေးကြီးသောအကြောင်း တစ်ရပ် အနေနှင့် ကျွန်တော်သိရှိခဲ့သည်။

(၁၀) ငှက်ရိုင်းတစ်အုပ်နေရာပြောင်းရွှေ့ကြသည်ကိုအခွင့်ကောင်းယူ၍ သူ့ဘဝလွတ်မြောက်ရေးအတွက် လုပ်သွားသည်ဟု ကျွန်တော် ယုံကြည်သည်။

(၁၁) သူထွက်ခွာသွားမည့် မနက်ခင်းတွင် သူ၏ ဂြိုဟ်ကလေးအား နေရာတကျထားခဲ့သည်။

(၁၂) ပထမဆုံးဂြိုဟ်တွင် ဘုရင်တစ်ပါးနေလေသည်။ ခရမ်းရောင် နန်ဝတ်တန်ဆာကို ဝတ်ဆင်လျက် အဖိုးတန်သားမွေးကိုယ်ရုံဖြင့် သလွန်ပေါ်၌ ဘုရင်ကြီး ထိုင်၍ နေသည်။

(၁၃) ဒုတိယ ဂြိုဟ်ထဲတွင် အလွန်တရာ ဘဝမြင့်သော လူကြီးတစ်ယောက် နေထိုင်သည်။

(၁၄) နောက်ဂြိုဟ်တစ်ခုတွင် အရက်သမားကြီးတစ်ဦး နေထိုင်သည်။ ခရီးစဉ် လှည့်ပတ်ရာ၌ ၎င်းခရီးစဉ် သည် မင်းသားလေးကို စိတ်ညစ်ညူးစေသည်။

(၁၅) စတုတ္ထဂြိုဟ်သည် စီးပွားရေးသမား တစ်ဦး ပိုင်ဆိုင်သော ဂြိုဟ်ဖြစ်သည်။ စီးပွားရေးသမားသည်အလွန်ပင်အ လုပ်များနေ၍ မင်းသားလေးလာသည်ကိုပင် ခေါင်းမော၍ မကြည့်နိုင်အားပေ။

(၁၆) ပဉ္စမဂြိုဟ်သည် အလွန် ဆန်းကြယ်လှသည်။ အားလုံးသော ဂြိုဟ်ထဲတွင် အငယ်ဆုံးသောဂြိုဟ် ဖြစ်သည်။ ၎င်းဂြိုဟ်ထဲတွင် မီးတိုင် တစ်တိုင်နှင့် မီးထွန်းညှိသည့်

လူတစ်ယောက်အတွက်သာ နေရာရှိသည်။

(၁၇) ဆဌမမြောက်ဂြိုဟ်သည် ပဉ္စမမြောက်ထက် ဆယ်ပြန်ပို၍ ကြီးသည်။ စာအုပ်များ အတွဲစဉ်လိုက် ပြုစုနေသော အဘိုးအိုကြီး နေထိုင်သည်။

(၁၈) သတ္တမမြောက်ဂြိုဟ်သည် ကမ္ဘာမြေကြီးပင် ဖြစ်သည်။ ၎င်းကမ ာဘာမြေကြီးသည် သာမန်ဂြိုဟ်တစ်ခု မဟုတ်ပေ။

(၁၉) မင်းသားလေးသည် ကမ ာဘာ မြေကြီး ပေါ်သို့ရောက်သောအခါ လူသားတစ်ဦး တစ်ယောက်မျှ မတွေ့၍ လွန်စွာ အံ့ဩသွားမိသည်။ ရွှေကြိုးခွေကဲ့သို့ လရောင်ပမာ တဖိတ်ဖိတ်လက်နေသော သတ္တဝါတစ်ကောင်သည် သဲပေါ်၌ လျင်မြန်စွာ ဖြတ်သန်း ပြေးလွှားသွားသည်ကို တွေ့လိုက်ရသည်။

(၂၀) ထို့နောက် မင်းသားလေးသည် တောင်မြင့်ကြီး တစ်လုံးပေါ်သို့တက်သွားလေသည်။ သူသိသော တောင်များမှာ သူ၏ ဒူးဆစ်ထိ နေသော မီးတောင် သုံးခုသာ ဖြစ်သည်။ အပေါ်သို့တက်ရန် ခွေးခြေအဖြစ် သေနေသော မီးတောင်ကို အသုံးပြုရသည်။

(၂၁) ဖြစ်ချင်လာတော့ မင်းသားလေးသည် သဲတစ်တန်၊ ကျောက်တောင်များတစ်တန်နှင့် နှင်းတောင်များကို ကြာရှည် စွာ ဖြတ်လျှောက် လာပြီး နောက်ဆုံးတွင် လမ်းပေါ်သို့ ရောက်လာတော့သည်။ လမ်းများသည် လူများရှိရာ အရပ်ကိုသာ ဦးဆောင်ညွှန်ပြတတ်သည်။

(၂၂) ထိုအချိန်၌ပင် မြေခွေးတစ်ကောင် ပေါ်ထွက်လာသည်။

“ကောင်းသော နံနက်ခင်းပါ” ဟု မြေခွေးက နှုတ်ခွန်းဆက်သည်။

(၂၃) သဲကန္တာရထဲ၌ လေယာဉ်ပျက်၍ ဒုက္ခတွေ့နေသည်မှာ ရှစ်ရက်မြောက်သောနေ့သို့ရောက်ခဲ့ပေပြီ။ ကျွန်တော်၏ နောက်ဆုံးကျန်သော ရေတစ်ပေါက်ကို သောက်ရင်း မင်းသားလေးပြောပြနေသော ဆေးကုန်သည်၏ အကြောင်းကို နားထောင်ပြီးခဲ့လေပြီ။

(၂၄) “ကျွန်တော်လည်း ရေငတ်ပါတယ်၊ ရေတွင်းလိုက်ရှာ ကြရအောင်” အားလျော့သော အမူအရာ အသွင်အပြင် သူ့ကို ကျွန်တော် ပြလိုက်သည်။ ကျယ်ဝန်းလှသော သဲကန္တာရကြီးထဲတွင် ရေတွင်းတစ်တွင်း တစ်မဟုတ်ချင်း ရှာရမည် ဆိုသည်မှာ အဓိပ္ပာယ် မရှိလှပေ။ သို့သော် ကျွန်တော်တို့လမ်းစ၍ လျှောက်မိကြသည်။

(၂၅) ကျွန်တော့်အဖို့၌ သူသည် အလွန်နူးညံ့သည်ဟု ထင်မိသည်။ သူသည် လေတိုက်လျှင် ငြိမ်းတော့မည့် မီးတောက်မီးလျှံကလေး ပမာ ဖြစ်၍ ကျွန်တော်သူ့ကို ကာကွယ်ပေးရန် လိုအပ်သည်ဟု ထင်မိသည်။ သို့ဖြင့် လမ်းလျှောက်ရင်း မိုးသောက်လင်းသော်အခါ ကျွန်တော်သည် ရေတွင်းကို တွေ့လေတော့သည်။

(၂၆) ကျွန်တော်၏ မျက်စိသည် အုတ်နံရံ ခြေရင်းရှိရာသို့ရောက်သွားသည်နှင့် တစ်ပြိုင်နက် ကျွန်တော်သည် လေထဲသို့မြောက်သွားအောင် ခုန်လိုက်သည်။ ကျွန်တော်၏ အရှေ့ဘက်၌ မင်းသားလေးကို မျက်နှာမူလျက် မိနစ် ၃၀ အတွင်း ဘဝကို အဆုံးစီရင်နိုင်သော မြွေဝါတစ်ကောင်ကို တွေ့ရသည်။

(၂၇) ကျွန်တော်သည် အိတ်ထဲမှ သေနတ်ကိုစမ်းရင် ခြေလှမ်းကို နောက်ဆုတ်လိုက်သည်။

(၂၈) ကျွန်တော်၏ လှုပ်ရှားသံကြောင့် မြွေသည် သဲပေါ်၌ ခန်းခြောက်စပြုသည့်

ရေစီးကြောင်း ပမာ လျော့သွားခြင်း မပြုဘဲ ကျောက်တုံးများ အကြား သတ္တုသံပေး၍ တိုးလျှိုးဝင်သွားသည်။

(၂၉) ကျွန်တော်သည် အုတ်နံရံရှိရာသို့ သွားကာ မင်းသားလေးအား ပွေ့ဖက်ရန် အချိန်မီ ရောက်သွားသည်။ သူ၏ မျက်နှာသည် နှင်းကဲ့သို့ပင် ဖြူဆွတ်နေသည်။

(၃၀) အမြဲတမ်း သူ့လည်ပင်း၌ ပတ်ထားလေ့ရှိသော ရွှေဝါရောင် လည်စည်းကို ကျွန်တော် လျှော့ပေးလိုက်သည်။ သူ၏ နားထင်ကို စိုစွတ်အောင် ပြုလုပ်ပြီး ရေသောက်ရန် ပေးလိုက်သည်။

(၃၁) “ကျွန်တော်လည်း ဒီနေ့ပဲ ကျွန်တော့်ဌာနေကို ပြန်ရတော့မယ်”

ထို့နောက် ဝမ်းနည်းစွာဖြင့်

“သိပ်လည်း ဝေးတယ်၊ သိပ်လည်း ခက်တယ်”

ကျွန်တော်သည် တစ်ခုသော အံ့မခန်းဖွယ် ထူးခြားမှုကြီးတစ်ခု ဖြစ်ပေါ် နေသည်ကို သိရှိ ခံစားမိလိုက်သည်။ ကျွန်တော်သည် ကလေးတစ်ယောက်ကို ပွေ့ဖက်သကဲ့သို့သူ့ကို ရင်ခွင်ထဲ၌ ထည့်၍ ဖက်ထားလိုက်သည်။ သူသည် အလွန်နက်စောက် သောချောက်ကြီး ထဲသို့ ကယ်တင်ခွင့် မရအောင် ခေါင်းစိုက် ပြီးဆင်းတော့မလို အသွင်ဆောင်နေသည်။

(၃၂) ယခုတော့ ခြောက်နှစ်မျှ ကုန်ဆုံးခဲ့ပေပြီ။ ကျွန်တော် ဤပုံပြင်ကို လုံးဝ ပြောဆိုခြင်း မပြုခဲ့ရသေးပေ။ ကျွန်တော်၏ အပေါင်းအဖော်များက ကျွန်တော် အသက်ရှင်ပြီး ချောမောစွာ ပြန်လည်ရောက်ရှိလာ၍ ဝမ်းသာကြလေသည်။

IX. Abbreviations

ACC	accusative
Adj Mkr	Adjective marker
Adv	Adverb
Cls	Clause
Cls Mkr	Clause marker
COUNT	Counters
FEM	Feminine
Gen	Genitive
IRL	irrealis
Loc	Locative
N	Noun
NOM	Nominative
OBJ/Obj	Object
Ptcl	Particle
Past	Past
Perf	Perfect
Phr	Phrase
Phr Ptcl	Phrasal particle
PL	Plural
POL/Pol	Polite
PRES/Pres	Present
POSS	Possessive
RL/REAL	Realis
SF	Sentence final

SUB	Subject
Sub Cls Mod	Subjective clause modifier
Top	Topic
V Atrb Mkr	Verb attribute marker
V Cls	Verb clause
V Mod	Verb modifier