Thematic Progression Patterns in the English News and the Persian Translation

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Abstract

Thematic progression pattern as the method of development of the text ensures that the reader follows the right path in understanding the text; in this regard, this subject is attracting considerable interest among discourse analysts. This paper calls into question the status of thematic progression in the process of translating English news into Persian. With this in mind, we analyzed the thematic progression patterns of a total of 643 T-units of English news along with their Persian translated version employing Daneš and McCabe progression patterns. The results of the Chi-square analysis revealed there was not a significant difference between the progression patterns in English and Persian except for the simple linear pattern. Nevertheless, there were some structural changes resulting in the alterations in progression patterns: Adding the theme that pushes the theme to the rheme, changing the postpositioned declaratives, omitting expletives, dislocating the theme in the T-unit and others. In spite of having linguistically motivated and unmotivated alterations, we also found that Persian translation seems to retain the progression pattern of the English news texts.

Keywords: Thematic Progression Patterns, English News, Persian Translation, Structural Changes

1. Introduction

In Halliday and Hasan's (1976, p. 299) words, "the organization of each segment of discourse in terms of its information structure, thematic patterns and the like is also part of its texture [...], no less important than the continuity from one segment to another". In spite of the fact that Halliday and Hasan (1976) clearly identify the role of the thematic progression (TP) in the continuity of the text, they do not mention it as an element of cohesion. Nonetheless, the importance of thematic progression in creating cohesion and coherence is stated by others (Baker, 1992; Bloor & Bloor, 1995, 2004, 2013; Downing, 2001; Jalilifar, 2009; Martin, 1995; Stillar, 1988; Ventola, 1995). Thematic progression refers to the organization of the text beyond the sentence level (Nwogu & Bloor, 1991). In the same regard, Halliday and Matthiessen (2014) stress the significance of choosing of the theme in the overall development of the text and the way discourse is organized; this is referred to as *the method of development of the text* (Fries, 1981, 1995; Ghadessy, 1995; Hasan & Fries, 1995) or *thematic progression* (Bloor & Bloor, 1995, 2004, 2013; Daneš, 1974; Jalilifar, 2009; Martin, 1995; McCabe, 1999). Besides, "(a) the lexical material placed initially within each sentence of the paragraph (i.e., the themes of each sentence of a paragraph) indicates the point of departure of the message expressed by that sentence, and (b) the information contained within the themes of all the sentences of a paragraph creates the method of development of that paragraph" (Fries, 1981, p. 20). In fact, the thematic progression pattern as the method of development of the text ensures that the reader follows the right path in understanding the text. The influential nature of the thematic progression creating connectivity, cohesion and coherence inside the text can be seen in the limited literature on the thematic structure and development. Moreover, thematic progression as an analytical tool for analyzing the translation is also mentioned by some scholars interested in translation studies (Ghadessy, 1995; Martin, 1995; Ventola, 1995)

since retaining the thematic progression and rhetorical structure in translation is of paramount importance. Furthermore, Hatim and Mason (1990) maintain that thematic progression should be analyzed in various text types and in different languages to find a suitable equivalent for them in order not to be ignored in the process of translation. Accordingly, and with regard to Hatim's (2009, p. 49) argument as "cohesion, theme-rheme organization" has more than a facilitating role and is a vehicle for "the expression of ideology and power relation," the key role of the thematic progression in conveying the message is revealed. Therefore, in transferring the message, the way the message is conveyed should also be kept as it bears meaning as well. Despite the studies regarding the thematic progression of written texts in different languages (Alboghobeish & Sedghi, 2014; Alyousef, 2016; Daneš, 1974; Ebrahimi & Khedri, 2012; Hawes, 2015; Jalilifar, 2010; McCabe, 1999; Pahlavan Nezhad, 1387/2008; Yarmohammadi, 1995; Yarmohammadi, Sharif & Amalsaleh, 2008), the investigation of thematic progression has gotten neglected in academic studies concerning translation. Even though retaining the thematic progression in translation is a key factor in expressing the message of the source text (ST), there has been no extensive research done in this field in different languages in general and in Persian in particular. To the best of our knowledge, Alekseyenko (2013), Fahim and Fattahi (2006), Jalilifar (2009), Khedri and Ebrahimi (2012), Pérez (1999), Rørvik (2003) and Ventola (1995) addressed the issue of thematic progression in translation employing a quantitative approach except for Pérez (1999) as well as Ventola (1995) who made the qualitative account of the issue in their works. Nonetheless, as far as we know, the only researchers who examined the exact changes occurring in the thematic progression through the process of translation were Rørvik (2003) and Ventola (1995). Hence the need for a descriptive study of the alterations made in the thematic progression in the process of translating from English news into Persian is surely felt.

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Our knowledge of alterations in the thematic progression through translating from English into Persian is largely based on quantitative data as well as rare case studies in Persian. In addition, news as a specific genre for delivering the information to the audience (Van Dijk, 1988) makes a good field for surveying thematic progression patterns. The aim of this research is, therefore, to study the thematic progression patterns proposed by Daneš (1974) and McCabe (1999) in the English news texts and their Persian translation taken from *University of Tehran Persian-English Comparable Corpus* or UTPECC employing both quantitative and descriptive approaches.

Consequently, the present study seeks answers to the following questions:

1. Is there a significant difference between the thematic progression patterns based on Daneš (1974) and McCabe (1999) in the English news texts and their Persian translated version?

2. Are there any progression patterns other than Daneš (1974) and McCabe's (1999) in both corpora?

3. What structural changes happen to the thematic progression patterns based on Daneš (1974) and McCabe (1999) in the English news texts and their Persian translated version?

4. How do thematic progression patterns of news texts change in the process of translating from English into Persian?

The null hypotheses drawn from the above questions are:

$H_0 1$: There is not a significant difference between the thematic progression patterns based on Daneš (1974) and McCabe (1999) in the English news texts and their Persian translated version.

$H_0 2$: There are no progression patterns other than Daneš (1974) and McCabe's (1999) in both corpora.

In order to find the answer for the first research question and test the proposed null hypotheses, all the T-units of the corpora have been identified

using a quantitative viewpoint. Moreover, the qualitative analysis of the T-units of the corpora was done for answering the second to fourth research questions. Identifying the different alterations done in the thematic progression patterns and the reasons behind them can enable the translators and students of translation to enhance the quality of translation and contribute to the translation training. The avoidable alterations and inevitable (linguistically motivated) alterations may change the thematic progression of the translated text resulting in different rhetorical structures and the flow of information.

This paper is structured as follows: section two surveys the studies related to the thematic progression in the process of translation, among which English is common. The method is described in section three. In section four, a brief overview of the theoretical framework of the study along with the newly identified patterns in English and Persian, is given with examples taken from both corpora. The results and discussion, section five, consists of six subsections. The first subsections highlight the statistical analysis of progression patterns in both corpora to display a general picture of the phenomenon. The next four subsections are devoted to focusing on each of these patterns in English and Persian starting with the most frequent one, the simple linear. The last subcategory illustrates the structural changes that result in a change in the progression patterns in the process of translation from English into Persian while exploring the possible linguistic motivations of such alterations. The fixed formulas regarding thematic progression changes are introduced in section six. Section seven bears the concluding remarks.

2. Review of Literature

Daneš (1974) proposed the most influential model of thematic progression stating:

….the choice and ordering of utterance themes, their mutual concatenation, and hierarchy, as well as their relationship to their hyperthemes of the superior text units (such as paragraph, chapter…), to the whole text and to the situation. Thematic progression might be viewed as the skeleton of the plot (Daneš, 1974, p. 114)

According to Daneš (1974), thematic progression reflects the text connectivity which can be achieved through making a web of relations. The importance of the thematic progression in the flow of information is approved by studies done in one text type to reveal genre-specific properties regarding the thematic structure and progression in Czech academic texts (Daneš, 1974), students' compositions (Belmonte & McCabe-Hidalgo, 1998), professional writing (Downing, 2001), Persian story of *The cat and the mouse* (Pahlavan Nezhad, 1387/2008), English abstracts of research articles of Arabic literature (Alboghobeish & Sedghi, 2014) and English business as well as marketing (Alyousef, 2016). However, comparative studies were also conducted on news report, editorial and letter of complaint (Francis, 1989), thematic structure and progression in paragraphs taken from Persian and English journals (Yarmohammadi, 1995), English and Spanish history textbooks (McCabe, 1999), Persian and English narrative literary texts (Yarmohammadi *et al.*, 2008), *Roshd* and *ELT* journals (Jalilifar, 2010), English textbooks for teaching prerequisite, English for general purposes and English for specific purposes (Ebrahimi & Khedri, 2012) and students' essays in journalism and communication as well as essays in two leading British newspapers (Hawes, 2015). In all the mentioned works, the non-translated texts were employed;

There are three quantitative analysis of English texts and their Persian translations: Fahim and Fathi's (2006) studied on VOA English news texts and their Persian translation testing Fries's (1995) hypothesis; Jalilifar (2009) analyzed three pages of the first chapters of eighteen applied linguistics books

(nine in English and nine in Persian) employing Halliday's (1994) thematic structure and McCabe's (1999) progression patterns; Khedri and Ebrahimi (2012) scrutinized first eight chapters of four linguistics books in English and their Persian counterparts employing McCabe's (1999) progression patterns and North's (2005) remarks.

One research in languages other than Persian is that of Alekseyenko (2013) on English National Geographic articles and their Russian translation as well as Russian non-translated texts based on the Prague school approach to theme and Daneš's (1974) thematic progression patterns.

However, to provide an overview for the present study works only done qualitatively on the ST and the translated version are introduced in the following.

The first descriptive study on the thematic structure and progression in translation, as far as we know, was that of Ventola (1995). She analyzed the thematic progression and development of the German scientific texts along with their English translations descriptively but not quantitatively. We believe the 19 examples, in some cases with two or even three English translated versions given, were the corpus of the study. Furthermore, a detailed explanation of alterations in the rhetorical and thematic structure of the texts and clauses in the process of translation was provided for each example. Surprisingly, some examples of transferring the theme of a clause to the rheme part or vice versa in the process of translation were found. In her opinion, the thematic changes in the process of translation rendered the reading process of such texts more complicated. In the same regard, no attention was paid to the cohesion factors, textual themes, and the thematic structure, which affected the rhetorical structure of the German texts. Since Ventola's (1995) research utilized an innovative descriptive approach, the present study adopted her perspective.

Pérez (1999) elaborated on the topic of cohesion and the thematic structure entailing the method of development and the thematic progression through 12

examples taken from popular science texts translated from English into Spanish, abstracts translated into English taken from a Spanish academic journal and a text translated by a Spanish undergraduate student. He illustrated the errors that occurred in the process of translation from English into Spanish in his instances. Incomprehensibility of the translated text, failure to transfer the emphasis, the elimination of an important theme linked to other elements, and the presentation of new information in the theme position, which led to errors in the thematic progression pattern, were some of the problems the readers encountered as a result. The sources of the problem relied on the inability to connect "the Theme in a sentence and the Theme or Rheme of a preceding one" (167). He then concluded that the translation should fit into target language norms and the target language text properties. Pérez's (1999) research was qualitative and there was no quantitative data presented to demonstrate the frequency of the occurrence of such errors to reveal a pattern or tendency of the translators.

In a descriptive study, Rørvik (2003), a scientific article written in English with its five Norwegian translated versions (1620 sentences in general), was compared and contrasted taking the thematic structure and progression into consideration. Halliday's (1994) definition of the theme, Thompson's (1996) remarks on the *thematized comment* and Daneš's (1974) thematic progression patterns were the theoretical frameworks of her study. The results indicated that the theme as the participant was the most frequently used theme type in the original and the translated versions. Additionally, the frequency of the simple linear progression was the highest among other thematic progression patterns in the ST and the target texts (TTs). Some grammatical changes were identified in the themes and the thematic progression patterns of the translated texts. Among other structural changes, changing passive voice into active voice in the process of translation in the thematic structure and progression happened more than

other grammatical variations. Thematic progression patterns in all the translated versions underwent some sort of alterations, minor to extensive; nevertheless, ST patterns were pictured in the translated versions, which indicated that the thematic patterns of the ST were followed in the translated versions by the translators.

It was observed that text type and theoretical framework adopted in Alekseyenko (2013), Jalilifar (2009), Khedri and Ebrahimi (2012), and Rørvik (2003) were different from the present study. Moreover, unfortunately, they all fail to explain why the changes took place in the process of translation. Hence our descriptive method is in line with Ventola (1995), Pérez (1999), and Rørvik (2003).

3. Method

3.1. The Material and the Unit of Analysis

The present study was conducted on 2095 clauses (dependent and independent) taken from the University of Tehran Persian-English Comparable Corpus or UTPECC out of which 643 T-units or "independent conjoinable clause complex" (Fries, 1995, p. 49) were selected to study their thematic progression patterns. The corpus contained news pieces of BBC along with the translated counterparts published in Hamshahri Newspaper. It covered BBC news pieces from January 2002 to December 2006. The aligned Persian translated versions published in Hamshahri Newspaper were from 1996 to 2007 (the mentioned dates were taken from the description of UTPECC). As Halliday and Matthiessen (2014, p. 126) suggested, "the main contribution [to the development of the text] comes from the thematic structure of independent clauses"; therefore, the T-units were used as the unit of analysis.

3.2. Data Analysis Procedure

In order to identify the thematic progression patterns, each T-unit of the English news pieces was examined against the T-unit accompanying it and then checked against Daneš's (1974) and McCabe's (1999) thematic progression patterns. The same was done to the Persian translated version. The number of each pattern was calculated and tabulated in Table 1 to indicate the tendency of the ST and the translated version in employing the thematic progression patterns leading to decode their rhetorical structure. In order to test the null hypotheses and validate the results, a Chi-square test was run. Moreover, for the purpose of answering the second to fourth research questions, each set of thematic progression patterns (in the English ST and the Persian translated version) was analyzed thoroughly to identify the structural alterations made in the process of translation.

4. Thematic Progression in English and Persian

One of the elements that ensure the smooth flow of information thus reflecting the text connectivity is thematic progression or patterning (Alekseyenko, 2013). The first thing to bear in mind is appointing the theme of the T-unit to find its relationship to the rheme or other themes. Although Daneš's (1974) thematic progression patterns were used, his definition of the theme was preferably ignored and Halliday and Matthiessen's (2014) account of the theme was employed, instead. Daneš's (1974) theme more or less corresponds to the notion of information structure and Given and New phenomena, which in Halliday and Matthiessen's (2014) opinion is reader-oriented. Being reader-oriented and depending on tonicity, information structure is tricky to study as the text can be read by different readers and have different interpretations. Moreover, being everything equal, the thematic structure can be pictured in a clause complex and

Given information relies on the realm of the theme, then New information on the rheme (Halliday & Matthiessen, 2014). Accordingly, the Halliday and Matthiessen's (2014) definition of the theme seems to be appropriate for the present research (for a detailed classification of themes see Halliday & Matthiessen, 2014, pp. 89-133). It is worth noting that Halliday and Matthiessen's (2014, p. 89) definition and classification of the theme as "the point of departure of the message" was taken into consideration for identifying the theme of the T-units. There were four different thematic progression patterns that Daneš (1974) proposed, namely the *Simple Linear thematic progression*, the *thematic progression with the Constant Themes*, the thematic progression with *Derived Themes* and *Spilt Rhemes*. McCabe (1999) refused to consider *Derived Themes* as an instance of thematic patterning although she added one more thematic progression pattern, *Split Themes*. Contrary to McCabe's (1999) belief, the present study utilized the *Derived Themes* as another thematic progression pattern since it would increase the accuracy of thematic progression pattern classifications; we analyzed the T-units of the corpora against these five thematic progression patterns and yet added two more categories which we noticed, the constant theme and rheme as well as the constant rheme or even constant derived rheme previously mentioned by Hawes (2015) and Yarmohammadi (1995). These seven patterns will be pictured in the following examples taken from both corpora.

4.1. The Simple Linear Thematic Progression

When the rheme of a clause or a sentence becomes or is realized as the theme of the subsequent clause or the sentence, a simple linear pattern is shaped (Bloor & Bloor, 1995, 2004, 2013; Daneš, 1974; McCabe, 1999). Alekseyenko (2013) considers this kind of thematic progression pattern to be the most basic one which is typical of *expository-argumentative texts* (Daneš, 1974). Eggins (2004)

names this pattern as the zig-zag pattern within the Hallidyan framework. She believes that this pattern "achieves cohesion in the text by building on newly introduced information" which "gives the text a sense of cumulative development" (Eggins, 2004, p. 325). In example (1a), the theme of the clause is underlined, which is *but some analysts;* however, the rest of the clause complex is the rheme within which the word *Argentina* is used. Accordingly, the theme of the next clause complex is *Argentina* as well which illustrates the simple linear thematic progression. The same kind of theme and thematic progression pattern are seen in the Persian translated version. *dær hæmin hal bærxi tæhlilgær-an* 'meanwhile some analysts' is the theme; the rheme of which contains *ʔarʒantin* 'Argentina.' Furthermore, the theme of the next clause in the translated version starts with the same word taken from the rheme of the previous clause making the thematic progression pattern, the simple linear.

(1)

 a. <u>But some analysts </u>believe that extra money could be essential if Argentina is quickly to pull itself out of its financial crisis, and revive its virtually bankrupt banking sector. <u>Argentina </u>is stuck in a four-year recession that culminated in its default on $141bn of debt, and a currency devaluation.

(BBC, 20020405-02709)

b. *dær   hæmin   hal   bærxi   tæhlilgær-an   mi-guj-ænd   ke*
  in   same   situation some   analyst-PL   IMP-say.PRES-3PL   that

 bæraje   xoruʤ-e særiʔ-e   ʔarʒantin   ʔæz   bohran-e
  for   exit-EZ[1] fast-EZ   Argentina   from   crisis-EZ

mali-j-e   konuni   væ   ʔehja-j-e   baxʃ-e   ʔæmælæn
financial-HI-EZ present   and   animating-HI-EZ   part-EZ actually

værʃekæste-j-e   bankdari-j-e   ʔin   keʃvær be   komæk-e
bankrupt-HI-EZ   banking-HI-EZ   this   country   to   help-EZ

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[1] Ezafe construction

mali-j-e	*biʃtær-i*		*nijaz*	*ʔæst.*		*ʔarʒantin*	*gereftar-e*
financial-HI-EZ	more-INDEF		need	be.PRES.3SG		Argentina	distressed-EZ
jek	*rokud-e*		*tʃahar*	*sal-e*	*ʔæst*	*ke*	*tejj-e*
one	recess-EZ		four	year-EZ	be.PRES.3SG	that	during-EZ
tʃænd	*mah-e*		*gozæʃte ba*	*ʃane xali kærdæn-e*		*ʔin*	*keʃvær*
some	month-EZ		past with	refusing-EZ		this	country
ʔæz	*bazpædaxt-e*	*141*	*miliard dolar*	*bedehi-j-e*	*xaredʒi*	*xod*
from	repayment-EZ	141	billion dollar	debt-HI-EZ	foreign	self
væ	*kaheʃ-e*		*nerx-e*	*bærabæri-j-e*	*pezu*	*dær*	*bærabær-e*
and	reducing-EZ		rate-EZ	parity-HI-EZ	Peso	in	against-EZ
dolar	*be*	*noqte-j-e*		*ʔowdʒ-e*		*xod resid-e*	*ʔæst.*
dollar	to	point-HI-EZ		climax-EZ		self arrive-PP	be.PRES.3SG.

'Meanwhile, some analysts said that for Argentina to get over the current financial crisis fast and to revive the virtually bankrupt banking system of this country, it needs more financial aids. Argentina is suffering from a four-year recession that during the last few months has reached its onset as this country has refused to pay 141 billion dollars' foreign debt and has faced the reduction in parity rate of Pezu against dollar.'   (Hamshahri, 20020409-07169)

4.2. Constant Themes and Constant Derived Themes

Dubois (1987) calls the simple linear thematic progression and the constant theme as *canonical* forms. In this kind of thematic progression pattern, a theme is shared in subsequent clauses. Pérez (1999), as well as Bloor and Bloor (1995, 2004, 2013), identify this thematic progression with narrative-descriptive texts. With regard to Eggins's (2004) terminology about this kind of pattern, *theme reiteration*, this pattern is considered to be a cohesive element for "maintaining a strong topical focus" (p. 324). Daneš (1974) maintains that there is another form of constant themes in which the repeated theme in the subsequent

sentences seems to be different but derived from an *overriding hypertheme*. Although there have been objections to the existence of such a thematic progression pattern (Dubois, 1987), we found examples of it in the news texts in both corpora. In example (2a), the repeated occurrence of *Kodak* and *the photography giant Eastman Kodak* represents the constant theme in the English ST. Despite differences, *ʃerkæt-e tolidi-j-e lævazem-e ʔækkas-j-e kodak* 'photography apparatus producing Kodak' as well as *ʔin ʃerkæt* 'this company' indicate the constant use of the same theme, creating a constant thematic progression pattern.

(2)

a. Kodak earnings slump. Kodak has suffered from the economic downturn. The photography giant Eastman Kodak has posted a sharp drop in earnings and warned that business will remain under pressure in the year ahead. Kodak reported a net loss of $206m for the October-December quarter, compared with a net profit of $194m in the same period a year before. (BBC, 20020124-00614)

b. *kaheʃ-e*	*ʃædid-e*	*dæramæd-e*	*kodak.*	*ʃerkæt-e*	*tolidi-j-e*
reduction-EZ	severe-EZ	earning-EZ	Kodak.	Company-EZ	production-EZ
lævazem-e	*ʔækkasi-j-e*		*kodak*	*ʔæz*	*kaheʃ-e*	*ʃædid-e*
apparatus-EZ	photography-HI-EZ		Kodak	from	reduction-EZ	severe-EZ
dæramæd-ha-j-e		*ʔin*	*ʃerkæt*	*dær*	*sal-e 2001*	*væ*
earning-PL-HI-EZ		this	company	in	year-EZ 2001	and
ʔedame-j-e		*rævænd-e*	*rokud*	*dær*	*sal-e 2002*	*xæbær*
continuation-HI-EZ		process-EZ	recession	in	year-EZ 2002	news
dad.	*ʔin*	*ʃerkæt*	*ʔelam*	*kærd*	*dær*	*se*
give.PAST.3SG	this	company	announcement	do.PAST.3SG	in	three
mah-e	*pajani-j-e*	*sal-e*	*2001*	*hodud-e 206*	*milijon*
month-EZ	final-HI-EZ	year-EZ	2001	about-EZ 206	million
dolar	*ʔæz*	*dæramæd-ha-j-e*		*xod*	*ra ʔæz dæst*	
dollar	from	earning-PL-HI-EZ		self	OM from	hand
dad-e	*ʔæst.*					
give-PP	be.PRES.3SG.					

'Severe reduction in Kodak's earnings. The photography apparatus making company has announced its severe reduction of earnings in the year 2001 and the continuation of the recession process in the year 2002. This company announced that in the last three months of the year 2001 it had lost 206 million dollars of its earnings.' (Hamshahri, 20020128-02275)

In example (3a), *however, many scientists* as the first theme and an example of such scientists, *Dr. Norman MacLeod...*, the second theme, represent a constant derived theme or hypertheme. We consider that as a hypertheme due to the fact that they both refer to one idea as *scientists*. Similarly, *ʔæmma besjari ʔæz daneʃmænd-an* 'but many scientists' in example (3b) is the theme of the first clause complex, an example of which, *doktor normæn mæk leod ...*' Dr. Norman MacLeod...' is underlined in the second one. Therefore, an instance of the constant derived theme is pictured in the English ST and the Persian translated version.

(3)

a. <u>However, many scientists</u> may need further proof before accepting the new analysis <u>Dr. Norman MacLeod, the keeper of paleontology at the Natural History Museum, London, UK,</u> told the BBC that the iridium anomaly could be attributed to other factors. (BBC, 20020516-04281)

b. *ʔæmma besjari ʔæz daneʃmænd-an piʃ ʔæz pæzireʃ-e*
but many from scientist-PL before from accepting-EZ

ʔin tæhlil-e ʤædid nijaz be mædarek-e biʃtær-i
This analysis-EZ new need to evidence-EZ more-INDEF

dar-ænd doktor normæn mækleod mæsʔul-e bæxʃ-e
have.PRES-3PL doctor Norman MacLeod responsible-EZ division-EZ

dirinʃenasi-j-e muze-j-e tarix-e tæbiʔi-j-e
paleontology-HI-EZ museum-HI-EZ history-EZ natural-HI-EZ

lændæn moʔtæqed ʔæst ke nahænʤari-j-e ʔiridijom
London believer be.PRES.3SG that abnormality-HI-EZ iridium

momken ʔæst naʃi ʔæz ʔævamel digær baʃ-æd.

possible be.PRES.3SG   resulted from factor.PL other   SUB.be. PRES-3SG.

'But many scientists need more evidence before accepting this new analysis. Doctor Norman MacLeod in charge of the paleontology section at the Natural History Museum of London believes that Iridium abnormalities can possibly be the result of other factors.' (Hamshahri, 20020522-11448)

4.3. Spilt Rhemes and Split Themes

Another thematic progression pattern introduced by Daneš (1974) is the split rheme in which the rheme of the clause complex contains two or more items which become the themes of the subsequent clauses and some *news* are given about them. It is also named "the multiple rheme pattern" which can be found in "long expository texts" (Eggins, 1994, p. 325). McCabe (1999) adds another category, the split theme, to the thematic progression patterns according to which the theme of the clause complex contains two or more items which become the theme of the subsequent clauses with more information about them in the rheme part. The second clause in (4a) with the theme *Researchers… Institute* has a rheme containing *two studies*. In the following clauses *the first* and *the second* are developed, the split rheme progression pattern. On the contrary, in the Persian version (4b), *do pæʒuheʃ-e mostæqel* 'two independent researches' is within the theme of the clause complex; *dær mærhæl-j-e ʔavvæl* 'in the first stage' as well as *væ dær mærhæl-j-e dovvom* 'and in the second stage' are the themes of the subsequent clauses illustrating the split thematic progression.

(4)

a. <u>Eating soya-rich foods</u> could reduce a woman's risk of developing breast cancer, researchers have found. <u>Researchers from Cancer Research UK, the National University of Singapore and the US National Cancer Institute</u> looked at the results from two studies carried out in Singapore. <u>The first</u> looked at the

women's diet, the second used mammograms to assess the density of their breast tissue. (BBC, 20020705-06833)

b. *be   gofte-j-e daneʃmænd-an   jafte-ha-j-e   ʤadid*
 to   saying-HI-EZ scientist-PL   finding-PL-HI-EZ new

be tor-e   qabel-e   molaheze-j-i   ʔin   færzi-j-e
to way-EZ   possible-EZ   considerable-HI-INDEF   this   hypothesis-HI-EZ

ra   qovvæ bæxʃid-e   ke   mæsræf-e   soja
OM   power devote-PP   that   consumption-EZ soya

ʔæfrad   ra dær bærabær-e   piʃræft-e   særætan   sine
individual.PL   OM in against-EZ   development-EZ cancer   breast

mohafezæt   mi-kon-æd.   pæʒuheʃ-ha-j-e ʔæxir   ke   hasel-e
protection   IMP-do.PRES-3SG. research-PL-HI-EZ recent that   result-EZ

kar-e   goruhi   pæʒuheʃgær-an-e   danæʃgæh-e   melli-j-e
work-EZ   collaborative researcher-PL-EZ   university-EZ   national-HI-EZ

sæŋapur   moʔæsese-j-e   særætan-e   ʔamrika væ   mærkæz-e
Singapore   institute-HI-EZ cancer-EZ   America and   center-EZ

tæhqiqat-e   ʔengelestæn   ʔæst   dær   ʒornal-e
research.PL-EZ England   be.PRES.3SG   in   journal-EZ

ʔepidemoloʒy   væ   piʃgiri-j-e   særætan   be   tʃap
Epidemiology   and   prevention-HI-EZ   cancer   to   print

resid-e   ʔæst.   ʔin   ʔetelaʔat   hasel-e do pæʒuheʃ-e
arrive- PP   be.PRES.3SG this   information   result-EZ two research-EZ

mostæqel   bær ruj-e zæn-an-e   tʃini dær   sæŋapur ʔæst.
independent   on-EZ woman-PL-EZ Chinese in   Singapore be.PRES.3SG

dær   mærhæl-j-e   ʔavvæl daneʃmænd-an   be   bærresi-j-e
in   stage-HI-EZ   first   scientist-PL   to   investigate-HI-EZ

ʔadat-e qæzaji-j-e   zæn-an væ   meqdær-e   soja-j-e
habit.PL-EZ   food-HI-EZ   woman-PL   and   amount-EZ soya-HI-EZ

mæsræfi   dær   ʤire-j-e   qæzaji-j-e   ruzæne-j-e   ʔanha
consuming   in   ration-HI-EZ   food-HI-EZ   daily-HI-EZ   they

pærdæxt-ænd   væ   dær   mærhæl-j-e   dovvom
pay.PST-3PL   and   in   stage-HI-EZ   second

ba	*ʔænʤam-e*	*mamogerafi*	*væ*	*tæhije-j-e*	*ʔæks*
with	doing –EZ	mammography	and	prepation-HI-EZ	photo
væ	*tæbæqebændi-j-e*	*ʔanha*	*bær*	*ʔæsas-e*	*tærakom-e*	*baft-e*
and	classification-HI-EZ	they	on	base-EZ	density-EZ	tissue-EZ
sine	*be*	*motæleʔe*	*væ*	*bærresi*	*pærdæxt-ænd.*
breast	to	study	and	investigation	pay.PAST-3PL.

'According to scientists' remarks, the new findings have considerably empowered this hypothesis that soya consumption can protect individuals against the development of breast cancer. The recent studies resulting from the collaborative work of researchers from the National University of Singapore, Cancer institute in the United States and Cancer Research center of England were published in Epidemiology and Cancer prevention journal. These data resulted from two independent surveys on Chinese women in Singapore. In the first stage, scientists were studying their dietary habits as well as these women's soya consumption amount in their daily diet and in the second stage, with doing mammography and taking X-rays and classifying them, they studied and investigated the density of their breast tissue.' (Hamshahri, 20020710-16152)

4.4. Constant Themes and Rhemes as Well as Constant Rhemes

There are two more thematic progression patterns which are not mentioned by Daneš (1974) or McCabe (1999). The first pattern occurs when the theme and the rheme of the previous T-unit reiterate in the next T-unit; this is called the progression pattern of constant theme and rheme. We notice that in (5 a), the theme of the first clause *this* refers to *but the newly discovered site* meaning that the theme of the next T-unit[2] is repeated in a new form. Likewise, the rheme of

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[2] There is a T-unit, a post positioned declarative, starting with said between the two T-units of example 5(a). However, as it does not contribute to the progression of the text, it is ignored.

both clauses discuss matters about the *Inca sight* making the progression pattern of constant theme and rheme. The same pattern was seen in (2a) in which *Kodak* and the news about Kodak were presented in the first two clauses. In (5b), *ʔin kæʃ* 'this discovery' and *ʔæmma nokte-j-e mohem ʔinʤ ʔast* 'but the important point is' are related as the themes of the two clauses denote facts about *the discovery*; similarly, the rhemes of these themes illustrate some facts about *Incas*. Therefore, the thematic progression patterns did not change in the process of translation. The constant theme and rheme progression pattern was also noticed by Hawes (2015). Hawes's (2015) justifications endorsed the fact that this kind of progression pattern would be used for *tub-thumbing* style in newspaper articles. In Hawes's (2015) examples the political agenda was concerned; nevertheless, in example (5), archeological discoveries are emphasized.

(5)

a. "This is an important discovery, because it is a sizeable center of good-quality late-Inca masonry," said John Hemming, a well-known Inca expert and former director of the Royal Geographical Society. But the newly discovered site is extremely remote, hidden at the bottom of a near-inaccessible river canyon in dense jungle. (BBC, 20020606-05371)

b.

ʤan	*hæming*	*yek-i*	*ʔæz*	*namdartærin*	*motexæses-an-e*
John	Hemming	one-INDEF	from	most famous	specialist-PL-EZ
ʔinka	*væ ræʔis-e*	*sabeq-e*	*ʔænʤomæn-e*	*sæltænæti-j-e*	*ʤoqrafia*
Inca	and chairman-EZ	previous-EZ	society-EZ	Royal-HI-EZ	geography
mi-guj-æd		*ʔin* *kæʃ*	*besijar*	*mohem*	*ʔæst*
IMP-say.PRES-3SG		this discovery	many	important	be.PRES.3SG
zira	*næmajangær-e*	*kejfijæt-e*	*bala-j-e*	*meʔmari-j-e*	
because	revealing-EZ	quality-EZ	high-HI-EZ	architecture-HI-EZ	
ʔæqvam-e	*ʔinka-ha*	*ʔæst*		*ʔæmma*	*nokte-j-e*
relative.PL-EZ	Inca-PL	be.PRES.3SG		but	point-HI-EZ
mohem ʔinʤa		*ʔast*	*ke*	*ʔin*	*mæntæqe*
important here		be.PRES.3SG	that	this	region

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ke	*ʔæxiræn*	*kæʃf*	*ʃod-e*	*ʔæst*	*besijar*
that	recently	discovery	become-PP	be.PRES.3SG	many

dur	*ʔæz*	*dæstres*	*væ*	*dær*	*ʔæmaq-e*	*ʤngæl-ha-j-e*
far	from	reach	and	in	depth.PL-EZ	jungle-PL-HI-EZ

moterakem	*væ*	*dær*	*næzdiki-j-e*	*rudxane-j-e*	*kanion*	*vaqe*
dense	and	in	near-HI-EZ	river-HI-EZ	Canyon	located

ʔæst.
be.PRES.3SG

'John Hemming, one of the most well-known Inca experts and former director of the Royal Geographical Society, says this discovery is very important because it shows the high quality of the Incas' architecture. But the important point is that this place, which has been recently discovered, is very remote and is in the depth of the dense jungle located near to the canyon river.'

(Hamshahri, 20020610-13066)

Another thematic pattern related to the rheme of the clause is the case in which the theme changes, but the rheme of the clause remains unchanged, the constant rheme progression pattern. The same pattern was noticed by Hawes (2015) and Yarmohammadi (1995). This rhematic pattern was not mentioned in other studies. The themes, *a race* and *engineers*, in (6a) are not related; however, the rhemes are about the same thing, finishing the building of Beagle 2 on time. This creates constant rheme progression pattern. *væ ʔan* 'and that' as well as *mohændesin* 'engineers' are referring to two different things although the rhemes giving more information about the same thing, Beagle 2.

(6)

a. A race is on to finish building a British spacecraft in time for the first European mission to Mars. Engineers are working extra hours on Beagle 2, amid concern the project is running over budget and behind schedule.

(BBC, 20020923-10690)

b. <u>*daneʃmænd-an*</u>   <u>*dærsædæd-ænd*</u> *ta*   *kar-e*   *saxt-e*   *jek*
  scientist-PL   about-3PL   to   work-EZ making-EZ   one

fæzapejma-j-e   *ʔengelisi*   *ra*   *dær*   *moʔed-e*   *moqærræer*
spacecraft-HI-EZ English   OM   in   time-EZ   appointed

be   *ʔetmam* *resand-e*   <u>*væ*</u>   <u>*ʔan*</u>   <u>*ra*</u>
to   finish   arrive-PP   and   that   OM

bæraje *ʔænʤam-e*   *ʔævvælin*   *mæʔmuriæt*   *ʔorupæji*   *be*
for   doing-EZ   first   mission   European   to

merix   *ʔamade* *saz-ænd*   <u>*mohændes-in*</u>   *saʔæt-ha-j-e*
Mars   ready   SUB.make.PRES-3PL   engineer-PL   time-PL-HI-EZ

motevali   *mæʃqul-e*   *kar*   *ru-j-e*   *poroʒe-j-e*
successive   busy-EZ   work   on-HI-EZ   project-HI-EZ

bigel 2   *hæst-ænd.*
Beagle 2   be.PRES-3PL

'Scientists are about to finish making an English spacecraft on schedule and making it ready for doing its first European mission. Engineers are busy working on Beagle 2 project for long hours.' (Hamshahri, 20020927-23747)

5. Results and Discussion

5.1. Thematic Progression In Translation

The first set of analyses highlighted the thematic progression patterns in the English ST and the Persian translated version. The results of the statistical analysis, as well as the Chi-square test, are illustrated in Table 1.

Table 1. *The Descriptive Statistics and the Results of the Chi-Square Test for Thematic Progression in Both Corpora*

Thematic progression patterns	Frequency	Percentage	x^2	df	P
Simple linear in Persian	105	30.97	7.11	1	**0.004**
Simple linear in English	81	26.64			
Constant themes in Persian	64	18.87	1.14	1	0.637
Constant themes in English	56	18.75			
Constant derived themes in Persian	43	12.68	0.02	1	0.994
Constant derived themes in English	44	14.47			
*[3]Constant rhemes in Persian	40	11.79	0.10	1	0.971
Constant rhemes in English	38	12.50			
Split themes in Persian	1	0.29	0	1	1
Split themes in English	0	0			
Spilt rhemes in Persian	4	1.17	2	1	0.393
Spilt rhemes in English	2	0.65			
*Constant themes and rhemes in Persian	2	0.58	1.8	1	0.444
Constant themes and rhemes in English	5	1.64			
Special patterns in Persian	2	0.58	0	1	1
Special patterns in English	2	0.65			
Peripheral themes in Persian	76	22.41	0.05	1	0.985
Peripheral themes in English	78	25			
Total in Persian	339	100	4.02	8	0.088
Total in English	304	100			

The differences between thematic progression patterns in the English ST and the Persian translated version were tested aiming to answer the first research question along with testing the related null hypothesis. As shown in Table 1 above, there was not a significant difference in employing various thematic progression patterns in both corpora except for the simple linear progression pattern. In the English STs and the Persian translated version, x^2 (8, N=643) = 4.02, p=0.088. As p> 0.05; therefore, the null hypothesis concerning the total

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[3] The patterns with asterisk are the newly identified ones in both Persian and English

number of thematic progression patterns was confirmed. On the other hand, the second hypothesis was refuted because of the existence of new progression patterns. Our results have a number of similarities with Alekseyenko's (2013) findings. Although she did not provide the one way ANOVA results for the total number of progression patterns, her hypothesis regarding the inexistence of a significant difference between the four progression patterns she identified in her three corpora was similar to our Chi-square test results. Moreover, Jalilifar (2009) noted that there was a significant difference between English ST and Persian TT. Our results do not appear to corroborate his observation; in fact, our results seem to be opposite of his.

5.2. The Simple Linear

The simple linear progression pattern is the most frequently occurred pattern in both corpora. According to Nwogu and Bloor (1991), this is an unsurprising finding since the genre tends to be more expository and explanatory. However, the Persian translated version seems to be more expository-argumentative than the ST which is calibrated by the result of the Chi-square shown in Table 1 above. The predominance of the simple linear pattern in the Persian translation of English text was noticed by Jalilifar (2009) as well as Khedri and Ebrahimi (2012). With regard to the simple linear progression pattern, our results lend support to previous findings in the literature (Jalilifar, 2009; Khedri & Ebrahimi, 2012); nevertheless, it is inconsistent with that of Alekseyenko (2013) and Francis (1989, 1990). On the other hand, the English ST and the Norwegian translated version revealed similarities concerning the simple linear pattern (Rørvik, 2003); however, it was the most frequent. Contrary to what was found in Rørvik's (3003) study, Alekseyenko (2013) found that there was not a significant difference between the English ST and the Russian translation as far as the simple linear progression pattern was concerned. It should be noted that

Rørvik (2003) claimed that a more complex form of linear structure should be formed as a new pattern.

5.3. Constant and Constant Derived Themes

As far as narrative-descriptive patterns or the constant themes are concerned, both corpora are comparable. Although our findings in relation to the constant theme pattern are in complete agreement with Alekseyenko (2013) and Rørvik (2003), it is in contradiction with Jalilifar (2009) and Khedri and Ebrahimi (2012). This finding illustrates that the text type has something to do with the differences in the results of the two mentioned studies in Persian. In contrast to the earlier finding about derived themes (Rørvik, 2003) in which this pattern was employed fewer than other patterns, we noticed that derived themes were the third most frequently occurred patterns. Francis (1989) considered *continuity of the theme* or the constant theme to be the overriding method of development in news; in addition, Fahim and Fattahi (2006) found that the predominant method of development in news text was derived from a general notion or the constant derived themes. Our results do not appear to corroborate their observation. In fact, the simple linear progression pattern was the key progression pattern in the present study. The other studies did not consider the derived pattern in their analysis (Jalilifar, 2009; Khedri & Ebrahimi, 2012; Alekseyenko, 2013). The use of derived thematic patterns in both corpora reveals that in the news text the existence of the same *overriding theme* or *hypertheme* can ensure the coherence is created; this coherence can be highlighted as a form of top-down strategy for understanding the information presented in the piece of news (Van Dijk, 1988). The close resemblance between both corpora evidences the tendency of the translated version to produce the same style of coherence resulting in keeping the method of development.

5.4. Spilt Themes and Split Rhemes

Giving a more detailed explanation about the theme and the rheme is the driving force for creating split themes and split rhemes. In McCabe's (1999) remarks, the split theme is comparable with the constant theme showing the same continuity and repetition to have an audience in hand constantly and the split rheme conveys rhematic relationship similar to that of the simple linear to guide the reader in following the flow of information. Surprisingly, we found higher values of the split rheme pattern in the Persian translated version with respect to those reported by Jalilifar (2009) as well as Khedri and Ebrahimi (2012). Their results pictured comparable data regarding the split theme as well as the split rheme in both ST and the Persian translation. As it was tabulated in Table 1, the frequency of occurrence of both the simple linear progression pattern and the constant themes increased in the translated version. As anticipated, the results of the similar patterns to those mentioned, split themes and split rhemes, prove that the translated version illustrates tendencies toward creating such patterns.

Moreover, Van Dijk (1988) outlined a broad picture of the process of news comprehension in attention and perception. Having said that, we applied this broad picture to a smaller schematic scale, themes or rhemes within a T-unit. Therefore, it can be assumed that giving just one piece of information at a time and giving more news about it is the preference of the author of the text to have the focus of the reader on one item rather than more; this ensures that split progression patterns occur scarcely in the text. This property of the written texts is seen in the variety of text types namely, history textbooks (McCabe, 1999), technical linguistics texts (Jalilifar, 2009) as well as (Khedri & Ebrahimi, 2012). It was also seen in news texts, the present study. The less frequent nature of the split rheme in English is highlighted by Nwogu and Bloor (1991); accordingly, the Persian translated version depicted the same property as well. In the present

study, these two patterns were analogous which indicated that the translated version was similar to the English original in their split progression patterns.

5.5. The New Categories: Constant Rheme as Well as Constant Themes and Rhemes

There have been two new categories in the present study, both of which are the constant rhemes as well as the constant themes and rhemes. Following Daneš (1974, p. 127), "it is not yet clear whether there exist standardized type of rhematic sequence as well i.e. whether the rhematic sequence reveals an underlying pattern as TPs do"; the same notion was mentioned by Taglicht (1984). However, the identification of the rhematic patterns in the present study pinpoints that their concern about the existence of such patterns is on the right path. Therefore, the existence of these two patterns shows that Daneš (1974) and McCabe's (1999) classifications of thematic progression patterns can be broadened to facilitate the process of organizing the method of development of the text. Since these two patterns were not taken into consideration in the previous studies, we could not compare the results. The constant rheme pattern was the fourth most frequent rhematic pattern in both the English ST and the Persian translated version; hence the strategies which led to the creation of this pattern were studied in both corpora, the result of which are tabulated in Table 2 and 3 below.

Table 2. *The Reasons behind Creating Constant Rheme in the English ST*

Reasons	The number of occurrences
1.Giving more information about the same thing	12
2.Referring to the exactly same thing with a different theme	12
3.Giving examples and figures	7
4.Using expletives	4
5.Saying the opposite of the same thing	2
6.Using a marked theme	1
Total	38

Explaining more about an item in the rheme part in the next T-unit and also putting emphasis on the rheme part by repeating it in the following T-unit were the most frequent reasons to create constant rheme progression pattern (see Table 2 above) examples of which were shown in (5a) and (6a). Giving examples and figures can lend support to the fact that this pattern reveals some argumentative aspects of the text. By using expletives or empty themes, the load of news is on the rheme part that may result in rewording the rheme in the subsequent clauses.

In comparing the rhematic progression patterns in the process of translation, scrutinizing the reasons behind recreating the constant rheme in the translated version can depict the reality behind the strong resemblance between the number of the occurrences of such a pattern in the Persian translated version and the English original. The reasons why the constant rheme progression was recreated in the translated version are listed in Table 3 below.

Table 3. *The Reasons behind Creating Constant Rheme in the Persian Translated Version*

Reasons	The number of occurrences
1.Giving more information about the same thing	15
2.Using a marked theme	12
3.Referring to the exactly same thing with a different theme	8
4.The use of empty themes	3
5.Saying the opposite of the same thing	1
6.Giving examples and figures	1
Total	40

Comparing the results presented in Table 2 and 3 above validate the usefulness of qualitative analysis of the ST and the target language to answer the second to fourth research questions. Although the frequency of the occurrences of constant rheme progression patterns in both corpora indicates resemblance, the reasons behind creating such patterns to some extent have different

frequencies in both corpora. In Persian, like English, the explanatory nature of the text underlies the occurrence of repeated ideas in the rheme part (see example (6b)). The second most frequent reason is the use of marked themes in Persian which pinpoints the more argumentative nature of the translated version; as Martínez (2003) and Whittaker (1995) related the use of the marked theme to the argumentative nature of the text. The findings on the subject of the origin of this rhematic pattern do not support Taglicht's (1984) remarks. In fact, unlike what he said, we found that in Persian the markedness of the theme (mostly adverbials) but not the fronted rheme pushes the news in the rheme part (see Table 3).

Moreover, the existence of empty themes like *ʔin dær hali ʔæst* 'this is while' or *ʔæmma nokte-j-e mohem ʔindʒ ʔast* 'but the important point is that' in example (5b) pushed the news into the rheme part. However, in the case of (5b), the themes of the two related T-units referred to the same thing creating the constant theme and rheme progression. The examination of other reasons behind creating the constant rheme pattern showed that authors' and translators' stylistics, as well as idiosyncrasies, might result in the creation of this pattern. Our analysis of both corpora refuted the second hypothesis that there were no other progression patterns than the ones based on Daneš (1974) and McCabe (1999).

Typically, the constant theme and rheme pattern happens when the title of a text is in the form of a clause and the thesis statement of the text retells the same idea. However, a different progression pattern than the constant theme and rheme in the ST occurred in three cases in TT as the title of the text in the Persian translated version was translated as a phrase instead of a sentence. It means that the translated version tends to have the basic form of the structure, non-finite form. This highlighted Moyne and Carden's (1974) account for the source of finite clauses; that is to say, based on the transformational framework,

all finite clauses are taken from non-finite forms; example (2b) reveals the same thing.

5.6. Structural Changes Resulting In Progression Pattern Changes

A qualitative analysis provided the sources of changes in the thematic progression patterns of the English ST through translating into Persian. The following table contains the frequency of the changed and unchanged thematic progression patterns.

Table 4. *Thematic Progression Patterns Through English into Persian Translation*

	Total number of TP	unchange d patterns	changed patterns	Persian with TP and English without TP	English with TP and Persian without TP
Frequency	489	260	203	16	10
Percentage	100	53.17	41.51	3.27	2.04

It was observed that the number of unchanged patterns outnumbered the changed ones as given in Table 4 above. This indicated that it was tried to keep the thematic progression pattern in the process of translation. Example 1 and 3 displayed no change in the process of translation. On the other hand, the other examples provided contained alterations one way or another (see examples (2), (4), (5), (6), (7), (8), (9) and (10)). As the percentage of the unchanged and changed progression patterns did not differ dramatically, the qualitative analysis to answer the second to fourth research questions should be done. To the best of our knowledge, no research has dealt with the changes that resulted in different thematic progression patterns in translating from English into Persian. Besides, the occurrence and omission of any TP may be justifiable through linguistically motivated and unmotivated alterations. Surprisingly, in 26 cases, either English ST or Persian translated version had no T-units resulting in no thematic progression patterns. The higher proportion of Persian with a thematic pattern was confirmed by the higher number of total T-units in the Persian translated

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version compared to the English ST. The increase in the number of T-units was supported by suggesting that more independent clauses were reproduced in the process of translating into Persian, which was in line with Natel-Khanlari's (1370/ 1992) criticism about the circumlocution in Persian by comparing the long Persian texts with the concise English forms.

5.6.1. Types of Structural Changes in Progression Patterns

The only descriptive data about the reasons behind changes in thematic progression in translation were provided by Rørvik (2003) and Ventola (1995) both of whom studied languages other than Persian. There have been structural procedures involved in the alterations made in the process of translation, which provided compelling evidence for the real reasons behind alterations made in the process of translating from English into Persian (see Table 5 below). Nevertheless, there were 9 cases in which structural changes did not cause the progression pattern to alter (See example (10)); this matches Rørvik (2003) well. A list of the structural procedures that brought alteration into the progression patterns is pictured in Table 5.

Table 5. *Types of the Structural Changes of the Thematic Progression*

Types of the structural changes	Frequency	Percentage
1. Adding the theme that pushes the theme to the rheme	37	28.46
2. Changing the postpositioned declaratives	16	12.03
3. Omitting the expletives	14	10.76
4. The dislocation of the theme in the T-unit	14	10.76
5. Changing a T-unit into a non-T-unit	12	9.23
6. Adding the T-unit	8	6.15
7. Changing the indirect speech into the direct speech	8	6.15
8. Omitting the T-unit	7	5.38
9. Changing a non-T-unit into a T-unit	6	4.61
10. Changing the organization of the T-unit	3	2.30
11. Changing passive into active voice	3	2.30
12. Changing the direct speech into the indirect speech	2	1.53
Total	130	100

According to our findings, the most made alterations causing changes in TP, adding the theme that pushing the theme to rheme, was also observed by Ventola (1995). One of the occurred procedures resulting in the alterations in the progression patterns, the most observed procedure in Rørvik (2003), was when a clause without a thematic value becomes a T-unit with a thematic value (reason 9 in Table 5); thus creating a new or even different progression pattern. These procedures substantiated previous findings in Rørvik (2003). Even though the languages involved in our study and Rørvik's (2003) were different, there have been some common procedures in both. In this regard, reasons 3, 5, 10, and 11 have been common in ours and hers. In example (6a), *for the first European mission to Mars*, a prepositional phrase (a non-T-unit) in the rheme part, was translated as a T-unit in (6b) starting with *væ ʔan* 'and that' which created an extra progression pattern, the simple linear pattern.

5.6.2. Examples of Structural Changes

A series of procedures occurs in example 7 leading to a change in the progression pattern of the English text in the process of translation. The theme of the first T-unit in (7a) is the marked theme, comment in the place of the theme, pushing the word *Aqua* toward the rheme part. The next T-unit has the theme, *it*, refers to *Aqua*; hence creating a simple linear pattern. On the other hand, in the Persian translated version, a part of the rheme, *Aqua*, is transferred to the theme part for which there is no linguistic motivation. Then the expletive *it* is omitted as there is no covert or overt expletive in Persian (Karimi, 2005). Moreover, two T-units are merged together because of the omission of the expletive. These alterations have changed the progression pattern; i.e., *ʔakwa qader ʔæst* 'Aqua is able' is the same as the elided theme of the next T-unit starting with *væ zærrat-e...* 'and the particles...'; consequently, they make a constant theme progression pattern. According to the said procedure, we can conclude that everything being

similar transferring the theme to the rheme (reasons1, 5), can change the simple linear pattern into the constant theme (see the formulas mentioned in section 6).

 (7)

a. <u>As well as the water cycle</u>, Aqua will conduct studies of the Earths radiation balance. <u>It</u> will also look at small particles in the atmosphere, and trace gases, such as ozone, carbon monoxide, and methane. (BBC, 20020628-06483)

b. <u>*?akwa*</u>   *qader*   *?æst*   *ta*   *ʧærxe-j-e*   *?ab*
  Aqua   able   be.PRES.3SG until   cycle-HI-EZ   water

væ   *tæ?adol-e* *?æʃæ?e-j-I*   *zæmin* *ra*   *mored-e*   *barresi*
and balance-EZ   ray-HI-INDEF   earth   OM   case-EZ investigation

qærar   *dad-e*   <u>*væ*</u> *zærrat-e*   *riz-e*   *mowʤud*
appointment give-PP   and particle.PL-EZ   small-EZ available

dær   *ʤæv*   *væ*   *niz* *gaz-ha-j-e*   *moxtælef-e*
in atmosphere and   too gas-PL-HI-EZ   different-EZ

?ætmosferi   *nazir-e*   *ozon*   *dioksid-e*
atmospheric   like-EZ   ozone   dioxide-EZ

kærbon væ   *metan* *ra*   *ræd*   *jabi*   *kon-æd.*
carbon and   methane OM   trace   finding   SUB.do.PRES-3SG.

 'Aqua is able to study the water cycle and Earth's radiation balance and it traces small particles in the atmosphere and also different atmospheric gases like carbon dioxide and methane.' (Hamshahri, 20020703-15420)

    Changing the organization of the clause complex and relocating the theme can change the thematic progression pattern of the clause complex (see example (8)). In example (8a), the first theme is marked as a peripheral theme as it cannot be linked to the other themes in this clause complex or the T-unit; however, the rheme of the second T-unit *Professor Kent* is the same as *he* in the next T-unit making a simple linear progression. This example reveals one of the properties of the news text, postpositioned declaratives (Van Dijk, 1988). Accordingly, this kind of structure was seen abundantly in the English corpus. Conversely, in

Persian such a structure could not be seen due to Persian language structure; that is to say, postpositioned declaratives were not seen in any of Persian grammar books (Mahootian, 2006; Thankston, 1978). Thus any change concerning this property of Persian is linguistically motivated and unavoidable. As it is shown in example (8b), the speaker of the quote, *Porofesor Kent*, is placed at the beginning of the clause complex and the prepositional phrase *be gofte-j-e* 'to saying,' the marked theme of the second T-unit, is merged with it. The said merger is not linguistically motivated as different ways of presenting quotations in clauses are related to stylistics rather than syntactic properties. It is worth mentioning that the replacement of the speaker of the quote makes it easier for us to go two T-units backward to find the same theme. Although this gapped progression pattern (Dubois, 1987) was not to be taken as a progression pattern in the present study, this relation made the text more cohesive. Moreover, there is a simple linear relationship between the second T-unit starting with *pæʒuheʃ-e ma* 'our research' and the third one, *væ be donbal-e ʔan* 'and following that.' In fact, the word *following that* represents the linear relationship. Another such example is about a reduced relative clause started with *clearing...* (see example 8 a) in the translation of which a new theme *væ ʔin* 'and this' is added and a new T-unit is introduced creating another simple linear pattern. These new T-units in the Persian translated version are drawn from the rheme part; therefore, the non-T-units, reduced relative clauses in the ST became T-units in the TT, making a new progression pattern. The theme of the next T-unit, *be næzær-e ʔu* 'according to his opinion' has a rheme within which more explanation is given about the rheme of the previous T-unit, in consequence, creating a constant rheme pattern. The lack of examples of the reduced relative clauses in Persian is reported by different scholars (Farshidvard, 1375/1996; Mahootian, 2006; Natel-Khanlari, 1370/1992; Thankston, 1978). The addition of a T-unit, changing the reduced relative clause within a rheme part

into a new independent clause, is a linguistically motivated alteration bringing more progression patterns to the translated version and creating more cohesive elements. Ventola (1995, p.102) noted that the thematic changes took place in the process of translation "are likely to complicate the reading process of a translated academic article," altering the thematic progression patterns and in turn, the message perceived. Our results do not appear to corroborate her observation. In fact, some of the changes facilitated the reading process and made the text easier to follow. This was confirmed by the significantly higher frequency of the simple linear pattern in the Persian translated version (see Table 1).

(8)

a. "Our research adds to the speculation that there was a comet or asteroid impact about 200 million years ago, followed relatively quickly by the rising dominance of dinosaur populations of the Jurassic period," said Professor Kent. He suggested that the effects of the impact killed off or reduced many competitive species, clearing the way for dinosaurs to adapt and flourish. (BBC, 2002/05/16-04281)

b. *be*	*gofte-j-e*		*Porofesor kent*	*pæʒuheʃ-e*		*ma*
to	saying-HI-EZ		Professor Kent	investigation-EZ		we
be	*ʔetebar-e*	*ʔin*	*færz*	*mi-ʔæfzaj-æd*		*ke*
to	credit-EZ	this	hypothesis	IMP-increase.PRES-3SG		that
ʃæhabsæng	*ja*	*sæjar-æk-i*		*dær*	*hodud-e* 200	*milijon*
meteorite	or	planet-DIM-INDEF		in	about-EZ 200	million
sal	*piʃ*	*ba*	*zæmin*	*bærxord*	*kærd-e*	*væ*	*be donbal-e*
year	before	with	earth	impact	do-PP	and	to following-EZ
ʔan	*dær*	*moddæt-i*	*nesbætæn*	*kutah*	*ʤæmʔijæt-e*	
that	in	time-INDEF	approximately	short	population-EZ	
dajnasor-ha	*dær*		*dore-j-e*	*ʒurasik*		
dinosaur-PL	in		Jurassic	period-HI-EZ		
be	*owʤ-e*		*xod*	*resid-e*	*ʔæst.*	*be*

to	pick-EZ	self	arrive-PP	be.PRES.3SG to

næzær-e | *ʔu* | *dær* | *nætidʒe-j-e* | *ʔin* | *bærxord*

opinion-EZ | he | in | result-HI-EZ | this | impact

besjari | *ʔæz* | *gune-ha-j-e* | *ræqib* | *ʔæz* | *mijan*

many | from | type-PL-HI-EZ | competitor | from | within

ræft-e | *ja* | *kaheʃ* | *jaft-e-ænd* | *væ* | *ʔin* | *rah* | *ra*

leave-PP | or | reduction | find-PP-3PL | and | this | way | OM

bæraje | *sazeʃ* | *væ*

for | adaptation | and

ʃokufa-j-i-e | *dajnasor-ha* *hæmvar* *kærd-e* *ʔæst.*

flourishment-HI-INDEF-EZ dinosaur-PL smooth do-PP be.PRES.3SG

'According to Professor Kent's remarks, our research gives more credit to this hypothesis that a meteorite or a small planet had collided with the Earth 200 million years ago and following that in an approximately short time the population of dinosaurs in the Jurassic period had reached its peak. In his opinion, as the result of this collision, many competitive species were killed off or reduced which cleared the way for dinosaurs to adapt and flourish.'
(Hamshahri, 20020522-11448)

In example (9a), two pairs of T-units are seen; the themes of which are underlined. *Professor Tom Kirkwood* and *he* make the first constant theme pattern. Furthermore, *this new research* and *it* create the second. Nevertheless, the translated version does not present the same exact smooth relation as the ST. Although in the translated version the theme of the first T-unit is the same as the ST, the rest is far from being similar. The first noticeable difference in (9b) is the change in the form of the direct speech. In the English ST, an indirect speech seen although the Persian version has the direct speech with quotation marks. The result of this alteration is a change in progression pattern making it the simple linear pattern. This kind of alteration is not linguistically motivated because direct and indirect speech exist in Persian language (Mahootian, 2006;

Thankston, 1978). Two T-units are missing from the translation, starting with *He* and *This new research*; and the fourth T-unit in the English, starting with *it*, is translated as the third T-unit in Persian, commencing with *bænabærʔin jek reʒim-e qæzaji-j-e kæm kalori* 'therefore a low-calorie diet.' These linguistically unmotivated changes, the omission of a part of the ST, made it a little hard for us to fit the data in hand into a pattern from the framework of the present study. This relation could be taken as a constant theme pattern with the elided theme, *jek reʒim-e qæzaji-j-e kæm kalori* 'a low-calorie diet' which can be placed before the word *hæmtʃenin* 'also'. As the result of the alterations made, progression patterns were reduced and the clear and the straight forward relation became opaque. It can also be recognized as a constant derived rheme pattern.

 (9)

a. Professor Tom Kirkwood, of the Institute for Ageing and Health at Newcastle University, UK, says it is very important to understand the changes that make an old heart more vulnerable to failure than a young heart. He told BBC News Online: "This new research helps us in our quest to get at how the heart ages. It confirms that an extremely low-calorie diet, which has long been known to slow the ageing process in mice and rats, delays the appearance of age-related changes in the hearts of these animals." (BBC, 20021029-12467)

b. *Porofesor   tam   kerk   vud   ʔæz   ʔænestito   piri*
  Professor   Tom   Kirk   Wood   from   institute   oldness

væ   sælamæti   dær   daneʃgah-e   nijukasel
and   health   in   university-EZ   Newcastle

mi-guj-æd   dærk-e   tæqirat-i
IMP-say.PRES-3SG   perception-EZ   change.PL.INDEF

ke   jek   qælb-e   pir   ra
that   one   heart-EZ   old   OM

nesbæt   be   jek   qælb-e   dʒævan   dær   moqabel-e
compared   to   one   heart-EZ   young   in   front-EZ

noqsan-ha   ʔasibpæzir   mi-saz-æd   besijar   haʔez-e

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defect.PL-PL	vulnerable	IMP-make.PRES-3SG	abundant	with-EZ
ʔæhæmmiæt	*ʔæst*	*bænabærʔin*	*jek*	*reʒim-e qæzaji-j-e*
importance	be.PRES.3SG	therefore	one	diet-EZ dietary-HI-EZ
kæm kalori	*ke*	*mowdʒeb-e*	*be*	*tæʔxir*	*ʔoftadæn-e rævænd-e*
low calorie	that	cause-EZ	to	delay	falling-EZ process-EZ
piri	*dær*	*muʃ-ha*	*væ*	*ræt-ha-j-e*	*ʔazmajeʃgahi*
oldness	in	mouse-PL	and	rat-PL-HI-EZ	laboratory
ʃod-e	*ʔæst*	*hæmtʃenin*
become-PP	be.PRES.3SG	also
mi-tævan-æd	*tæqirat-e*	*naʃi*	*ʔæz*
IMP-able.PRES.3SG	change.PL-EZ resulted	from
ʔæfzajeʃ-e	*sen*	*ra*	*dær*	*qælb-e*	*dʒænævær-an*	*be*
increase-EZ	age	OM	in	heart-EZ	animal-PL	to
tæʔviq	*bi-j-ændaz-æd.*
delay	SUB-HI-drop.PRES.3SG

'Professor Tom Kirkwood, of the Institute for Ageing and Health at Newcastle University says: Understanding the changes that make an old heart compared to a young heat vulnerable to defects is of great importance. Therefore, a low-calorie diet which made the ageing process delayed in mice and rats of the laboratory can also delay the age-related changes in the hearts of these animals. (Hamshahri, 20021102-27136)

The underlined themes in example (10 a) reveal three different progression patterns. At first, there is a gapped constant theme between the themes of the first and the third T-unit *Aqua*. The next pattern is between the second and the third T-unit; as the word *Aqua* is mentioned in the rheme part of the second and the theme part of the third, we have the simple linear progression pattern. Another simple linear progression is in the rheme of the third T-unit *pictures* which is referred to as *They* in the next T-unit. Nonetheless, the same exact patterns are not illustrated in the Persian translated version. The first variation concerns the title of the text. The sentence is translated as a non-T-unit structure

resulting in a loss of one progression pattern. *be gozareʃ-e xæbærgozari-j-e bi bi si* 'according to BBC news agency's report' is added to the second T-unit; yet, there is no change in the progression pattern since the relation to the next T-unit is the simple linear. If it was a kind of constant pattern, the progression pattern would be changed (see section 6 for more formulas). We found that in 9 cases in spite of structural change in the T-units, there was no change in the progression pattern (10b). The simple linear pattern exists between the phrase *sæfine-j-e fæzaʔi-j-e ʔakwa* 'Aqua space craft' in the rheme part of the first T-unit and the theme of the second *ʔin sæfine* 'this spacecraft'. An unexpected change within the T-units is the dislocation of an appositive, *the satellite....* which appears in the next T-unit as a complete relative clause *ʔin sæfine ke bæraje barresi…* 'this spacecraft that for studying…'. The mentioned changed is linguistically unmotivated as relocating appositives between sentences is the translators' choice. Merging two T-units and reducing the number of progression patterns occurs in (10b) as well. The last T-unit in the ST is translated as an extraposed relative clause defining *tæsvir-ha* 'pictures' in Persian. Following Natel-Khanlari (1370/1992), descriptive phrases are used to reduce the number of sentences. We can assume from his remarks that the reduction of one sentence into a relative clause, with the same function as descriptive phrases, is done to make the number of sentences fewer. On the other hand, Natel-Khanlari (1370/ 1992) condemns the circumlocution that the Persian language suffers from at present. Therefore, this change can be grouped as a linguistically unmotivated change, decreasing the number of progression patterns and making the paragraph less cohesive. Yet, we cannot rule out the idiosyncrasies of the translators as the reason behind such a change or other linguistically unmotivated alterations.

(10)

a. Aqua makes a splash. A dramatic new view of the Earth has emerged from the first few weeks of the orbital checkout of Aqua, the satellite designed to study

the world's water. <u>Aqua</u> has sent back pictures of sea-surface temperature and brightness. <u>They</u> are stunning (BBC, 20020628-06483).

b. *ʔakwa*   *nazer-e*   *ʔab-ha-j-e*   *zæmin.* <u>*be*</u>   <u>*gozareʃ-e*</u>
  Aqua observer-EZ   water-PL-EZ   earth   to   report-EZ

<u>*xæbærgozari-j-e*</u>   <u>*bi bi si*</u>   *tæsvir-*   *dʒædid væ*
news agency-HI-EZ   BBC   picture-EZ   new   and

ʃegeftʔængiz-i   *tævæsot-e*   *sæfine-j-e*   *fæzaʔi-j-e*
surprising-INDEF   by-EZ   spacecraft-HI-EZ   spatial-HI-EZ

ʔakwa   *be*   *zæmin*   *ʔersal*   *ʃod.*
Aqua   to   earth   send   becom.PAST.3SG

<u>*ʔin*</u>   <u>*sæfine*</u>   *ke*   *bæraje barresi*   *væ*
this   spacecraft   that   for   investigating   and

tæsvirbærdari   *ʔæz*   *ʔab-ha-j-e*   *dʒæhan tærrahi*
filming   from   water-PL-HI-EZ   world   design

ʃod-e   *tæsvir-ha-j-i*   *ʔæz*   *dæmaj-e*   *sæth-e*
become-PP   picture-PL-HI-INDEF   from   temperature-EZ surface-EZ

ʔoqianus-ha   *væ*   *deræʃædegi-j-e*   *ʔanha*   *ra*   *dær*
ocean-PL   and   brightness-HI-EZ   they   OM   in

ʔextiar-e   *daneʃmænd-an* *qærar*   *dad-e*   *ʔæst*
hand-EZ   scientist-PL   arrangement   give-PP   be.PRES.3SG

ke   *berasti hejrætʔavær*   *hæst-ænd.*
that   really astounding   be.PRES-3PL

'Aqua the observer of the Earth's water. According to BBC's report, a new and outstanding picture was sent to the Earth by Aqua satellite. This satellite which has been designed to study the world's water and photograph them provided the scientists with the pictures of the ocean-surface temperature and their brightness that are, in fact, astonishing.' (Hamshahri, 20020703-15420)

6. Some Fixed Formulas of Changes in Progression Pattern Through Translation

As mentioned earlier, so far, no one appears to have analyzed the thematic progression patterns through Persian translation qualitatively. Besides, the new progression patterns that we identified have not been used in any comparative studies in Persian and other languages. Hence the importance of the results using a dual, qualitative-quantitative approach thus lies in generalizability and comprehensiveness as well as their relative case of application to other areas of discourse analysis and other theoretical frameworks.

Moreover, through analyzing meticulously, we have found some fixed formulas of the changes took place in the progression patterns in the process of translation from English into Persian; In order to answer fourth research question, we scrutinized progression patterns in English and the Persian translated version. We perceived that there had been some fixed changes in the thematic structure and progression of the English news through translation.

The most striking result to emerge from the data is that there are some fixed formulas in changing the progression patterns of the English news when translated into Persian[4].

(I a) English	(b) Persian
A.........B	B.........A
A.........C	A.........C
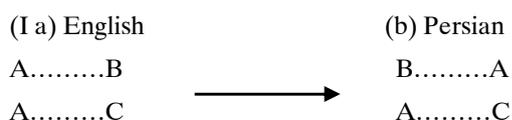
Where A stands for the theme of the first and the second T-unit and B and C are the rhemes of the first and the second T-unit respectively. As its shown in formula (I), constant theme progression pattern in (a) is changed into simple linear progression pattern in (b) as theme and rheme of the first T-unit change their places. This is true if only there are no other changes in the other T-units.

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[4] These formulas were presented in the national conference on translation and media held at Ferdowsi University of Mashhad on May, 4th 2019.

(II a) English   (b) Persian

A………..B   D………..AB

A………..C   ⟶   A…………C

Where in constant theme progression pattern in English a theme is added to the first T-unit in the Persian translated version; this pushes the theme to the rheme place. This changes the progression pattern from the constant theme to the simple linear.

(III a) English   (b) Persian

A…………B   A………….B

C…………B   ⟶   B′ ………….B

In the progression pattern of constant rheme, if there is an expletive in the rheme part of the second T-unit in the English text, in the process of translation into Persian, some part of the rheme in the second T-unit will be moved to the theme place and we have simple linear progression pattern as well as constant theme.

(IVa) English   (b) Persian

A………….B   B………..A

B………….C   ⟶   B……….C

If there is a simple linear progression pattern in the English original and the theme and rheme change their places in the process of translation, the simple linear progression pattern will change into the constant theme progression pattern.

(Va) English   (b) Persian

A………….B   D………..AB

B………….C   ⟶   B…………C

In a simple linear progression pattern in the English original, if in the process of translation, a theme is added to the first T-unit and pushes the theme to the rheme place, there will be no changes in the progression pattern.

7. Conclusions

We analyzed the changes in the thematic progression pattern of news texts undergone in the process of translation from English into Persian quantitatively as well as qualitatively. The evidence from this study intimated that the alterations made in the thematic progression patterns of the English ST in the process of translating into Persian is not dramatic and the number of thematic patterns that have altered was fewer than the unchanged ones. The above findings seemed to support the hypothesis that the linguistically unmotivated changes under the clausal level and within the dependent clause like changing an appositive into a relative clause or changing a verb or gerunds accompanied by an infinitive into a verbal complement clause that would not cause any alterations in the supra-sentential level could not lead to any alterations in the TP through translation. In inter- sentential level, English and Persian revealed massive differences not taken into consideration as far as TP was concerned. The only linguistically motivated alterations which induced TP changes were the ones involved in the omission of expletives and the translating phrases into independent clauses. For the other alterations, the idiosyncrasies of the translators were to blame. The scarce occurrence of linguistically motivated changes causing alterations in TPs through translation was calibrated by the Chi-square values showing an insignificant difference between English news thematic progression patterns and their Persian translated version on the whole except for the simple linear progression pattern.

These findings added substantially to our understanding of the reality behind the translation process as far as thematic progression patterns were concerned. We provided further evidence that thematic progression patterns were kept in the process of translation unless the linguistic properties of Persian suggested otherwise. Nevertheless, the unmotivated linguistic alterations that were related to the translators' idiosyncrasies could not be ignored.

We also identified two more progression patterns as constant theme and rheme patterns as well as constant derived rheme progression patterns with compelling evidence for their existence and the reason behind creating those patterns. Moreover, a new approach to analyzing the alterations that could result in different patterns provided a springboard for a new way to analyze not only thematic progression patterns but also other elements of discourse.

The five fixed formulas found by the researchers not only enriched the knowledge about progression pattern alterations in the Persian translation of the English news but also progression pattern changes through translation regardless of the languages involved.

Our work clearly had some limitations. Despite the limitations concerning the source of the corpus, we believe our work could be the basis for picturing a more comprehensive account of alterations made in the process of translating from English or other languages into Persian. In our view, the results regarding linguistically motivated changes constitute an excellent initial step toward providing constructive data for machine translation in order to produce more natural translations. It also puts emphasis on the fact that keeping the progression patterns in the process of translation is of paramount importance as long as the Persian syntactic properties are taken into consideration.

Appendix

List of Abbreviations

1	1st person
3	3rd person
DIM	diminutive
EZ	ezafe
HI	hiatus
IMP	imperfect
INDEF	indefinite
INF	infinitive
NEG	negative
OM	object marker
PAST	past tense
PL	plural
PP	past participle
PRES	present
SG	singular
SUB	subjunctive
TRANS	translation

The corpus

UTPECC: University of Tehran Persian-English comparable corpus. 2010. University of Tehran.URL:< http://dadegan.ir/catalog/utpecc>. Accessed July 2014.

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