摘 要

本文以系统功能语言学为理论基础探讨了中文公益广告语篇人际意义的表达。在汉语中，公益广告是一种新兴语篇，一般由政府部门，慈善机构，其他公共事业单位或部分广告公司发起制作，意在向公众传达政府政策，正确的生活理念，社会公德，或在灾害危难时向公众求助，属于以灌输理念、改变受众行为为主要目的的一种劝说性文体。由于特殊的运作机制，汉语公益广告多由权威部门发布，因此，如何在广告中调整身份以实现广告发布者与受众的有效沟通，成为决定公益广告成败的一个重要因素。本文正是通过研究公益广告中的词汇语法手段来探讨这种人际意义是如何得以实现的。对人际意义的系统研究来自功能语法中提出的语言元功能。人际意义关注交际过程中人们如何选择语言与听话人建立并保持交际关系，影响对方行为并表达说话人对事物的看法（韩礼德，2002）。本文对人际意义的分析主要依据韩礼德及其他功能语法学家提出的探寻人际意义的词汇语法资源：语气，情态，人称系统。由于语料为汉语，对这一理论在汉语中的适用性，本文也作了详细论证。

本文语料来自报纸，杂志，在播电视和广播公益广告以及因特网上的其它公益广告资料，共搜集汉语公益广告 600 例。论文对各语篇的语气，情态，人称系统作了详尽描述分析，并分别探讨了它们在表达人际意义中的作用。

研究发现，汉语公益广告语篇中，陈述语气占大多数，其功能主要是提供必要信息，在极少数情况下实现祈使语气的功能。祈使语气和疑问语气使语篇呈现对话性，增加了广告发布者与受众之间的互动。语料中祈使语气的数量大于疑问语气，这也从一个方面体现了广告发布者的权威身份。本文对情态系统的研究表明，在表达情态的词汇的选择上，表示责任和意愿（modulation）的情态词占半数以上，这与公益广告要求受众从事或改变特定行为的目的相吻合。但是表达责任的情态多以否定极性出现，说明广告人在很多情况下仍以权威自居。公益广告中的人称系统也较为复杂。研究发现，广告发布者注重通过人称的变换协调与受众的关系。在称呼受众时，除了最常用的第二人称代词"你"，敬称"您"，同时指代说话人和听话人的代词"我们""咱们"也频繁出现，使广告对话性增强，并且使交际双方关系融洽和谐。

关键词： 公益广告语篇；人际意义；系统功能语法；语篇分析

Abstract

This thesis aims to explore how interpersonal meanings are realized in the discourse of Chinese public service advertising, drawing on systemic functional grammar. In China, public service advertisement is a new discourse type, usually released by governments, charity organizations, other organizations for public service and some advertising agents. The purpose of public service advertising is releasing government policies, promoting desirable lifestyle and high moral standard and appealing to the public to offer help to victims in disasters. In general, it is a discourse with persuasive intent, aiming at instilling thoughts in the public. In China, public service advertising is mainly released by organizations with absolute authority over the public, which makes it important to justify the authoritative identity of the advertiser to the audience to achieve ideal communicative effects. This thesis studies the lexico-grammatical resources that realize interpersonal meanings in the target discourse. Interpersonal meaning is defined as the strand of meaning produced when we use language to interact with other people, to establish and maintain relations with them, to influence their behavior, to express our attitude toward what we say and other beings in the world, and to elicit changes in others (Halliday, 2000). In the present research, we focus on three lexico-grammatical resources— mood, modality and person— to see how interpersonal meanings are realized and explore further the advertiser-audience relationship as is reflected in these resources.

The corpus used in this research, 600 samples in total, comes from print public service advertisements in newspapers and magazines, those currently broadcast on TV or radio and other files obtained from the Internet. The thesis carries out descriptive analysis of mood, modality and person system of each sample and explores their functions in expressing interpersonal meanings.

It is found that in Chinese public service advertising discourses, an overwhelming majority of moods are declaratives, which are used to give

information and also give commands in occasional cases. The imperative mood and interrogative mood render a dialogic effect to the discourse, making the discourse interactive. In our corpus, advertisers use more imperatives than interrogatives, which can be explained by the fact that advertisers, who have greater power over the audience, tend to "talk" to the public in an authoritative tone. Studies on modality system reveal that modal expressions of obligation and inclination (modulation) account for more than a half of all the modal expressions used. This corresponds with the purpose of public service advertising, which is to tell the public what they are expected to do. It is also found that over a half of the modal expressions of obligation are in negative forms, telling the audience what they should not do. This reflects the unequal power between the advertiser and the audience. Advertisers use a complex person system to adjust their relationship with the audience. When addressing the audience, the second person pronoun *ni* and *nin* (an address term showing deference) and first person pronoun inclusive *wo men* are often used, contributing to a better communicative and persuasive effect. The third person pronouns *ta* and *ta men* are also employed to avoid direct negative comments on the audience addressed.

Key words: public service advertising discourse; interpersonal meaning; systemic functional grammar; discourse analysis

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Introduction

Research Background

Advertising has become a world-wide phenomenon and an integral part of our daily lives. There is not a day when we are not attracted to or annoyed by this special yet common discourse type. Advertisement has been attracting the attention of scholars in varieties of fields such as sociology, marketing and psychology etc. Linguists also show great interests in it and have studied this type of discourse from different perspectives of phonology, graphology and pragmatics, to name just a few.

Advertisements are classified into various types according to different criteria (Zhao, 1992). Two broad categories are commercial advertisements and non-commercial advertisements (e.g. job advertisement and corporate advertisements). Since advertisements are overwhelmingly used to promote sales, many researchers have devoted their attention to the persuasive effect and communication process in commercial advertisements. However, in this thesis instead of following suit to interpret commercial advertisements, we will do discourse analysis on a sub-type of non-commercial advertisements: discourse of public service adverting, which has not been given enough attention it deserves.

Among the approaches to discourse, we choose "the model of language in social context that has been developed within the broad field of systemic functional linguistics" (Martin & Rose, 2003: 2). Language is modeled by systemic functional linguists as networks of interconnected linguistic systems from which we choose in order to make three kinds of meanings, ideational, interpersonal and textual meanings, to achieve our communicative purposes. This model allows us to understand how people use language and to consider the appropriacy or inappropriacy of different linguistic choices in relation to their contexts of use. As Eggins (2004) summarizes, in this functional-semantic approach, we are able to know the possible choices people can make on the one hand and know the functions

of their choices on the other. This fits in perfectly with the purpose of the present research— discourse analysis of Chinese public service advertisements, PSA for short.

The focus of our study is the interpersonal meaning in PSA. When we use a language, we make the three kinds of meanings mentioned above simultaneously. Interpersonal meanings are about our role relationships with other people and our attitudes toward each other: how we express an attitude and take up a role. Halliday (2000) specifies lexico-grammatical resources that realize interpersonal meanings, including mood, modality and person. His followers add other resources such as the evaluation or appraisal system (e.g. Thompson, 2000; Martin & White, 2005) that complements those in Halliday's grammar. Under this theoretical background, discourse analysis is carried out on different discourse types such as letters (Bex, 1996). There is also sparse research on Chinese discourses done on the basis of systemic functional linguistics, mainly from the perspective of translation and contrastive study between Chinese and English discourses. For example, Huang (2002) compares the interpersonal meanings realized in a Chinese poem *Qing Ming* and its English translation.

Rationale for the Present Research

Public service advertising is commonly defined as advertising that serves the public interest. The objectives of these advertisements are education and awareness of significant social issues in an effort to change the public's attitudes and behaviors and stimulate positive social change[1]. Originating in 1940s in wartime America, AD Council is the first organization to make public service advertising for the purpose of serving the public. It has become a well-organized advertising agency addressing incredibly broad social concerns: everything from pollution to work safety, heart disease, childhood hunger, and the dangers of smoking and drinking.

In China, public service advertising in the modern sense appeared in 1986 in

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[1] This is the definition given by American AD council, quoted from
http://www.adcouncil.org/default.aspx?id=123#G1

Guiyang TV station. The past decades saw an amazing rise in the number of PSA in wider varieties of media. It has become a primary means for the governments to release policies and charity organizations to call for help. On occasions of natural disasters or other significant issues such as SARS, PSA acts to raise funds and offer help for victims. Concepts of healthy lifestyle and precaution tips for fatal diseases such as AIDS are also delivered in PSA in China. Nowadays we do not experience PSA as a new phenomenon as was perhaps the case in the late 1980s and the early 1990s.

As a member of the advertising family, the public service advertisement shares many features with commercials. The brevity of its language, special techniques for persuasion all work well for public service advertisements. However, we still have good reason to study this sub-type of advertising discourse from the perspective of interpersonal meaning, which is realized in distinctive ways in it. On the one hand, the purpose of PSA is different from that of commercial advertisements, which are produced to provide information of products and persuade consumers to buy them. Commercials succeed when they encourage consumers to buy the product they are promoting. PSA aims to arouse the public awareness of some significant social issues such as water conservation. It "sells" ideas in the interest of the public rather than commodities. A PSA succeeds when the idea it promotes is rooted in the public or the positive changes it promotes happen in our lives. Apparently, success of the latter requires more difficult work than that of the former. Therefore we want to explore how PSA advertisers tackle the difficulty by studying the language of this particular discourse type.

On the other hand, the relationship between the advertiser and the audience in the two discourse types shows obvious difference. In commercial advertisements, the interactants are the seller and the potential consumers, while in public service advertising, the relation is rather complicated. The advertiser can be a charity organization asking for the help of the public, or a government sector calling for observation of laws or regulations. How the advertisers of PSA perceive these relationships and how the identity of advertisers will influence the language become

the focus of our study. Do advertisers give commands to the public in the PSA as to what they should do or he just offers friendly suggestions? Do advertisers have authoritative tones that reveal the unequal power? These factors, reflected in the lexico-grammatical resources that realize interpersonal meanings of the discourse, are significant to the communicative effects of the discourse.

Another reason we make linguistic study on this discourse type is that previous studies do not do justice to its importance in society. Studies on this discourse type have also emerged from perspectives of its function, administration, idea, channel, psychology of the audience and aesthetics (Gao, 1999; Pan, 2001; Song, 2001; Zhang, 2004). There are discursive studies on the language of this discourse type, only restricted to rhetoric aspects and choices of words due to the fact that there is no full-fledged discourse grammar in Chinese linguistics. In this thesis, we will explore linguistic resources in this discourse type to display how advertisers choose language in this particular context to express interpersonal meanings. Through studies on the realization of interpersonal meaning, we would like to talk about whether the language in PSA is appropriate for its communicative purpose, what roles advertisers take up as reflected in it and whether these roles are conducive to their communicative effects.

For the theoretical purpose, this thesis aims to extend the application of systemic functional grammar in discourse analysis to the Chinese language on the one hand, and explore ways of analyzing Chinese discourse on the other. For practical purposes, we aim to shed lights on the production of Chinese public service advertising and provide a framework for the evaluation of these advertisements.

Organization of the Thesis

The thesis consists of an introduction, five chapters and a conclusion. In Chapter One, previous research on advertisements is reviewed. In Chapter Two, we look at the theoretical issues to lay foundations for the subsequent analysis. Mood, modality and other linguistic realizations of interpersonal meanings are summarized. Theories and their relevance and applicability to the present research are also

discussed. Based on theoretical models established for the English language, we set up a theoretical framework for the analysis of Chinese discourse. In Chapter Three, there is an analysis of the mood system of the target discourse. We study what speech roles are taken up by advertisers through the use of declaratives, interrogatives and imperatives. Chapter Four treats the modality system in our corpus. Distribution and frequencies of modal expressions are analyzed to reflect the judgment and attitude of advertisers toward their propositions and the audience. In Chapter Five, the person system is examined to display the roles taken up by advertisers and the role they assign to the audience. The conclusion covers major findings of the research, its limitations and suggestions for future studies.

Chapter One Literature Review

1.1 An overview of Linguistic Studies on Advertisement

There are several book-length accounts for the linguistic features of advertising from either the linguistic perspective or sociological perspective.

Leech (1966) is among the first studies on advertising language. He makes a comprehensive study of its linguistic elements such as pronouns, imperatives and passive voice, etc. Although his quantitative research on the advertising language is a pioneering work at that time, it still only rests on the level of descriptions of conventions of the language used in advertisements.

Geis (1982) studies approximately 800 television commercials collected between 1978 and 1981 to identify the linguistic features which characterize the persuasive communication in advertising. Two general approaches taken by advertisers in their use of language are found. The first is the manipulative use of language such as frequent repetition of the product name with little description of the merit of the product. Another is the truly persuasive use of language in which messages exert their impact from the evaluation of the arguments of claims made by the advertisers. He also identifies a number of linguistic techniques common to a large proportion of television advertising. Among them are imperative structures to make suggestions, the use of adjectivalization process, rhetorical questions, elliptical comparatives, the use of count nouns as mass nouns, etc. Another finding of his research is that advertisers favour indirect means of making claims for their products. They invite the reader to infer the information involved. The literal strength of the claims is often severely mitigated through the use of modal verbs.

Goddard (2002) also focuses on linguistic features of advertising. One of its emphasis is why the copywriter addresses the audience with spoken language in written form. Other features such as intertextuality, deitic as well as cultural variations are also covered.

Adopting a sociolinguistic perspective, Vestergaard & SchrØder (1985) investigate how the advertising message, divided into verbal message and visual message, is communicated. The structure of a typical advertisement, strategies of addressing men, women and different classes and ideology of advertising are also discussed.

Cook (1992) is a rather comprehensive study of the discourse of advertising, mainly from the sociological perspective. Different from other research, he especially emphasizes the multi-modality of advertisement, i.e. he attaches great importance to the context of this particular discourse. In this book, he examines choices of music and pictures, writing and speech and the combination of the four. When it comes to the text of advertisements, linguistic features such as connotations of words and phrases, linguistic parallelism are all discussed. Special attention is also given to the participants in advertising communication including the stance of the sender of advertisements and the observer of advertisements and their judgment.

Besides, there is far more research devoted to the language of advertising from different perspectives, including features of noun phrase in English print advertising (Rush, 1998), covert communication in adverting (Tanaka, 1994/1999; Crook, 2004), the role of metadiscourse in organising the discourse and in engaging the audience (Fuertes-Olivera. et al, 2001), and puns in slogans of advertising (van Mulken et al, 2005), to name just a few. This discourse type also attracts critical discourse analysts who explore the ideological and political significance of advertising (Williamson, 1978; Kress, 1987; Kress and van Leeuwen, 1990).

It should be noted that the function of advertising does not confine to the promotion of goods and services. Cook (1992) suggests that the word "advertising" was transformed in character to encompass more phenomena such as shop notice, classified advertisements among others. However, most of the studies on advertisements mainly focus on commercial ads, not showing particular interest in other sup-types. There are only a very small proportion of studies probing into non-commercial advertisements. Bruthiaux (1996) looks at the structure of classified ads by studying a body of 800 ads from four categories: automobile sales, apartments

for rent, help wanted, and personal ads. He finds that there is indeed significant variation across ad categories in terms of morphosyntactic elaboration, and concludes that this is due to a greater or lesser need to be explicit, as well as a greater or lesser anticipation of interaction. His study provides a foundation for the further exploration of these minor discourse types. Variations in contents result in special structures and linguistic features and therefore different techniques from those in commercial advertisement. Huang (2001) looks at the linguistic features of various types of non-commercial advertisements— dating advertisements and public service advertisements, from the functional linguistic perspective and made comparison between the language of advertising in Chinese and English. His study reveals that political issues are recurrent topics in Chinese public service advertising and sexual appeals are used more explicitly in English public service advertising than in its Chinese counterparts.

1.2 Previous Studies on Chinese Public Service Advertising

Public Service Advertising, as a new family member of Chinese adverting, only has a history of twenty years or so in China, so it has not been given as much attention as commercial advertisements. We need to have an overview of what has been found on the characteristics of Chinese public service advertising discourse, before we proceed to look at it from the perspective of systemic functional grammar.

Chinese scholars approached public service advertising mainly from sociological perspective, dealing with aspects such as its mechanism and administration (Song, 2001; Gao, 1999), channel (Zhang, 2004; Song, 2001), function (Song, 2001; Zhang, 2004; Gao, 1999), techniques in its production (Song, 2001; Zhang, 2004; Gao, 1999). Other aspects such as psychology of the audience (Pan, 2001) and aesthetics (Pan, 2001; Song, 2001) are also covered in the studies. Major research findings are listed below.

i) Mechanism and channel

The producer of the PSA can be the advertising agents which do this out of their

strong social responsibilities or just for the purpose of promoting the image of the agent. In other cases, the initiators of the advertising are enterprises on health care, education and government sections and social organization. Understanding the intentions of the initiators, the advertising agents are in charge of the design and production of the advertisements. In China, the media usually shoulder the responsibility of producing and publicizing the PSA, which is different from foreign media (Song, 2001). The mechanism of PSA is especially important in our discussion of the interpersonal function of language in it, as it provides an understanding of the relationship between the addresser and addressee in the PSA.

Public service advertisements appear in various media. The debut of modern PSA is on TV, the latest yet rapidly-developing media. Sounds and moving pictures on TV appeal to the sensory organs of the audience, constituting an incomparable competitive edge over other media. PSA broadcast at the prime time help attract more audience's attention. Traditional media such as broadcasting and print media are also fertile fields for public discourse advertising. With the huge coverage or circulation and the advantage of the combination of pictures and body copies, these media have a very large group of audience. Recent years has seen burgeoning emergence of PSA on the Internet and outdoor media, which increases its accessibility to the audience (Song, 2001; Zhang, 2004).

ii) Function of public service advertising

In the following, we will make a summary of the functions and ways of presentation, which have a great impact on the use of language in this type of discourse.

Zhang (2004) states that public service advertising in the modern society is not advertising in the strict sense. It always tries to impart into the public some concepts, just in the form of advertisements. The functions of PSA as mentioned in the previous studies are summarized as follows. Generally, the PSA fulfills seven functions: educating the public (Zhang, 2004; Song, 2001), directing the public opinion (Zhang, 2004; Song, 2001; Gao, 1999), expressing care for the public (Zhang, 2004), transmitting culture (Zhang, 2004) and aesthetics (Zhang, 2004).

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Table 1.1 summarizes the functions of PSA with specific contents covered in them.

Table 1.1 Functions of PSA

Function	Content
Educating the public	Imparting in the public common knowledge on health, hygiene and social morality such as equality, democracy and anti- war, anti-violence issues.
Expressing care for the public	Calling for help and providing moral support on issues such as poverty and destruction relief and to disadvantaged groups.
Transmitting culture	Promoting traditional cultures and ethnic integrity such as cultural heritage of a nation and modern cultures and social advancement (e.g. sustainable development)
Aesthetics	Improving artistic appreciation of the public
Directing the public opinion	Propagating government policies such as family planning and combating corruption

iii) Techniques employed in producing PSA

The functions of PSA can only be fulfilled with the help of techniques in its production of advertisements. Gao (1999) believes that PSA employs unique techniques different from slogans in political propaganda and vending in commercial advertisements. In PSA, the advertiser aims to sell ideas, which means the public are expected to understand, identify with the ideas and respond with actions. In terms of techniques used in PSA, scholars made different categories. Ideas are imparted to the audience in five ways. The advertiser sometimes preaches directly to the audience about the ideas or appeals to their emotion such as compassion, love and horror to elicit action on the part of the audience, or he can reason with the audience and persuade them or he can use irony to condemn the undesirable behaviour. Similarly, Song (2001) says that with language, sounds and pictures, the PSA expresses ideas in both direct ways, telling the audience the concept of concern, and in indirect ways, embedding the concepts in the combination of pictures, sounds and other techniques such as rhetoric, contrast and story-telling. Zhang (2004) also mentions that advertisers take advantage of the powerful effects of impressive images in the advert and the influence of celebrities. Huang (2001) claims that the production of public service advertisements also draws on techniques in commercial advertising. Emotion appeal, ethical appeal and rational appeal are the three major techniques to draw the

audience's attention.

Linguistic features are also touched upon as one of the techniques in the production of PSA. Pan (2001) states that language in PSA should be brief ,avoiding pompous wording. In order to attract the audience's attention, spoken language and sayings should also be used. Zhang (2004) believes that language in PSA should be impressive, avoiding impersonal and cold wording such as *bu zhun* (not allowed) and *yan jin* (be forbidden).Instead, the language should be succinct and humanistic, touching the heart of the audience. Song (2001) mentions the function of rhetoric devices used in the language of PSA. In addition, previous studies all discuss the effects of pictures and sound in conveying ideas.

Despite these studies, research from the linguistic perspective is still not enough to give insights into this genre. As can be seen, previous studies only remain on the plane of simple description and summarization of discursive techniques. No quantitative study is done in these books, and therefore no convincing conclusion is drawn about the linguistic features of Chinese PSA. Other research on Chinese public service advertising also focuses on the overall design of PSA and its significance in promoting social changes and moral standard. It seems that the PSA has become an overlooked discourse type in the linguistic field, overshadowed by commercial advertising discourse.

1.3 Summary

This part reviews previous linguistic studies on advertising, from which we can learn that it is a frequently explored subject matter in the linguistic field. Scholars are either interested in its unique linguistic features or in how different techniques are integrated to increase its persuasive power. Previous research on commercial advertisements occupies the overwhelming majority, while other types of advertisements are rarely studied. Public service adverting is also a neglected discourse type, which is neither well studied in English nor in Chinese.

Therefore, this thesis aims at filling the gap in the research on the linguistic

features of Chinese public service adverting by describing some recurrent linguistic phenomena and exploring how these linguistic choices realize interpersonal meanings in this particular discourse type.

Chapter Two

Theoretical Framework and Research Methodology

2.1 Systemic Functional Grammar and Its Application in Discourse Analysis

Discourse analysis has been developing at an amazing rate since its formal debut in the early 1970s which saw the first publications dealing with systematic discourse analysis as an independent orientation of research within and across several disciplines (van Dijk, 1985). Discourse analysis deals with a variety of discourses ranging from literary texts to texts as heterogeneous as advertisements (Cook, 1992), classroom discourse (Sinclair and Coulthard, 1975) and newspaper editorials (Bolivar, 1994). It involves looking at both language form and language function and includes the study of both spoken interaction and written texts.

Discourse analysis aims to interpret language use in real communication, drawing on a variety of disciplines such as sociology, semiotics and anthropology. Schiffrin (1994) introduced six theoretical frameworks for discourse analysis: speech act theory, interactional sociolinguistics, the ethnography communication, pragmatics, conversation analysis and variation analysis. Halliday (2000: F41) also maintains that his functional grammar serves discourse analysis. However, there is neither well-recognized theories as its guiding principle nor established methodologies and analyzing procedures in practice (Huang, 1988; Schiffrin, 1994; Gee, 1994).

Taking into consideration the problems to be explored in our corpus and the merits and demerits of the frameworks mentioned above, we turn to systemic functional grammar to ground our discourse analysis.

Functional grammar initiated by Halliday is one of the dominant linguistic schools at present. In this theory, "language is modeled as networks of interconnected linguistic systems from which we choose in order to make the

meanings we need to make to achieve our communicative purpose" (Eggins, 2004: 327). From his perspective, when we want to communicate, we have a range of choices both in kinds of meanings and wordings to express the meaning against the context of situation we are in.

By constructing the functional grammar, Halliday aims to make "a grammar for purpose of text analysis: one that would make it possible to say sensible and useful things about any text, spoken or written, in modern English"(Halliday, 2000: F41). It is also widely agreed and proved in practice that systemic functional grammar is indeed an effective discourse grammar that enables us to say why a text "is or is not and effective text for its own purposes— in what respects a text succeeds and in what respects it fails or is less successful" (ibid.). This is the primary reason why we choose systemic functional grammar as the theoretical foundation of this thesis.

2.2 An Introduction to Interpersonal Meaning

Three strands of meanings are identified in systemic functional grammar: ideational, interpersonal and textual meanings. The three categories are used as the basis for exploring how language functions as a system of human communication. Thompson (2000: 28) summarizes them as follows:

1. .We use language to talk about our experience of the world, including the

worlds in our own minds, to describe events and states and the entities

involved in them.

2. We also use language to interact with other people, to establish and maintain

relations with them, to influence their behaviour, to express our own viewpoint

on things in the world, and to elicit or change theirs.

3. Finally, in using language, we organize our messages in ways which indicate

how they fit in with the other messages around them and with the wider context

in which we are talking or writing.

The grammar which consists of three components is constructed to describe the matches of function and wording. It enables us to make analysis of how meanings are

realized through components of grammar.

One of the purposes of human communication is establishing and maintaining relationships. We interact with people of all ages and in different professions every day, greeting, asking for help or just chitchatting. In our communication, there is something beyond just sending messages, i.e. we do not always focus on the information received and sent. We are also conscious of our relationship with the one we are communicating with, such as our differences in power and age, because we are not supposed to talk to an old man the way we do to a kid. So when we use language to talk about our experiences, there is another strand of meaning which expresses the speaker's role relationship with the listener, and the speaker's attitude towards the subject matter in the conversation. This is interpersonal meaning: meanings about our role relationships with other people and our attitudes to each other (Eggins, 2004).

2.3 Realization of Interpersonal Meaning

We use language to make meanings, which are realized as wordings. There are many lexical and grammatical choices in a language that help realize meanings we make against different contexts. "In the clause, the interpersonal element is represented by mood and modality: the selection by the speaker of a particular role in the speech situation, and his determination of the choice of roles for the addressee (mood), and the expression of his judgments and predictions (modality)" (Halliday, 1971: 361).

2.3.1 Mood

Mood represents the organization of participants in speech situations, providing options in the form of speaker roles: the speaker may inform, question or command; he may confirm, request confirmation, contradict or display any one of a wide range of postures defined by the potentialities of linguistic interaction (Halliday, 1967).

As Halliday sees it, in communication, the speaker adopts for themselves a particular speech role and meanwhile assigns a correspondent role to the listener. For

example, in issuing a command, the speaker is taking up the role of demanding service and requiring the listener to take up the role of supplying the service. Interactants in human communication adopt two basic roles: giving and demanding commodities. In terms of the commodities, people either exchange information or goods-&-services. Putting all these variables together, Halliday defines four primary speech roles: giving information, demanding information, giving goods-&-services and demanding goods-&-services. Correspondingly, there are four speech functions: OFFER, COMMAND, STATEMENT and QUESTION. These are illustrated in Table 2.1 below.

Table 2.1 Giving or demanding goods-&-services or information

commodity exchanged / role in exchange	(a)goods-&-services	(b)information
(i) giving	**Offer** I'll show you the way	**Statement** We're nearly there.
(ii) demanding	**Command** Give me your hand.	**Question** Is this the place?

(Halliday, 2000: 69)

Grammatical resources such as Mood elements are identified in English to realize interpersonal meanings. Mood consists of Subject and Finite. Subject is similar to the subject in traditional grammar, which "expresses the entity that the speaker wants to make responsible for the validity of the proposition being advanced in the clause" (Thompson, 2000: 45). Finite, simply put, is the auxiliary which comes in front of the Subject in interrogative clauses. For example,

He	is	my father
Subject	Finite	
Mood		Residue

Can	he	pass the exam?
Finite	Subject	
Mood		Residue

It is clear that the Mood structure is determined by the ordering of the Subject

and Finite. Speech functions are performed by three grammatical structures: declarative clause, interrogative clause and imperative clause. Typically, a statement is realized as declarative and a question in interrogative. A command is usually realized as imperative, while for offers there is no distinct mood category.

However, the one-to-one correspondence presented above does not cover all the possibilities in real communication. While commands are typically expressed by imperative clauses, they can also be expressed in modulated interrogatives or declaratives. For example:

Pass me the book!   (imperative)

Would you please pass me the book? (modulated interrogative)

I'm wondering whether you could pass me the book.(declarative)

The choice of Mood structure is influenced by paralinguistic features, contexts of situation and other cultural context. A more detailed correspondence between speech functions and mood of clause is presented in Table 2.2

Table 2.2 Speech function and typical mood of clause

speech function	typical mood in clause	non-typical mood structure
statement	declarative mood	tagged declarative mood
question	interrogative mood	modulated declarative mood
command	imperative mood	modulated interrogative & declarative mood
offer	modulated interrogative mood	Imperative & declarative mood

(adapted from Eggins, 2004: 147)

2.3.2 Modality

Modality is a philosophical and linguistic concept that has been the object of scrutiny since at least the time of Aristotle (Perkins, 1983). It is a concept that has been frequently explored in many languages. Different definitions are given to modality and the scope of research also varies widely. Lyons (1977) suggests that modality is concerned with the opinion and attitude of the speaker, which seems a fairly helpful preliminary definition.

Functional grammar approaches the concept of modality in its own way. Halliday (2000) calls modality the indeterminacy that falls in between the two polarities: yes and no. As is stated by Halliday (ibid.: 88), "the Finite element is inherently either positive or negative"; however, the possibilities are not limited to a choice between them. Intermediate degrees that fall in between the positive and negative poles are known as Modality. It is further classified into modalization and modulation. This distinction is associated with the semantic function of clauses: the semantic function of clause in exchange of information is called proposition and the function of clause in exchange of goods-&-services is called proposal. So modality that is used to argue about degrees of probability (e.g. *probably, certainly*) and usuality (e.g. *usually, sometimes*) of propositions is modalization, while modality that is used to argue about the degrees of obligation (e.g. *must, supposed to*) or inclination (e.g. be *willing to, be determined to*) in proposals is modulation. See figure 2.1:

Figure 2.1 Types of modality

```
                          ┌─ Probability: The child might be hers.
        ┌─ Modalization (information) ─┤
        │                 └─ Usuality: She often went there.
Types of modality ─┤
        │                 ┌─ Obligation: You should go now.
        └─ Modulation (goods-&-services) ─┤
                          └─ Inclination: I'll give you a hand.
```

(Thompson, 2000: 58)
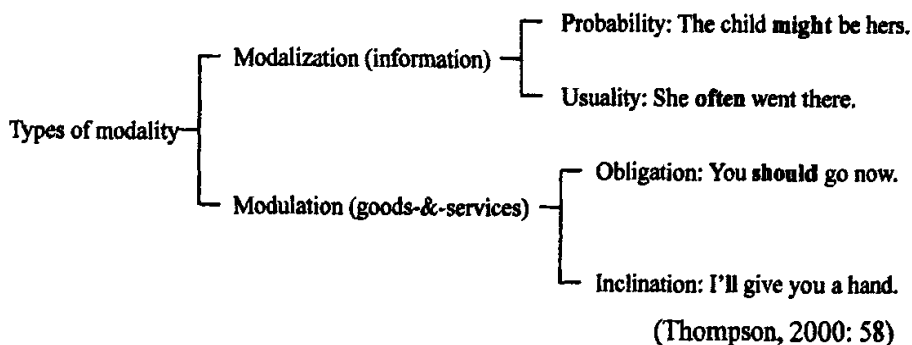
Modality is present in clauses in several possible ways:

1. through the choice of finite modal operators such as *may* and *must*. For example,

   He *may* go to school tomorrow.(modalization)

   You *must* put away your clothes after you do the laundry. (modulation)

2. through the Mood adjunts[2] of probability, certainty, etc. such as *possibly* and *probably*. For example,

   He *probably* came back late last night.

---

[2] Adjunts can be defined as clause elements which contribute some additional (but non-essential) information to the clause. (Eggins, 2004: 158) Mood adjuncts are so called because they are most closely associated with the meanings constructed in the mood system. (Halliday, 2000: 82)

3. through the combination of modal operators and Mood adjuncts. For example,

   He *will possibly* go to the headquarter tomorrow.

4. through the expansion of Predicator[3], For example,

   The government *is obliged to* deal with this issue.

2.3.3 Other Realizations of Interpersonal Meaning

Halliday (2000) states that interpersonal meanings are also embodied in the person system, both as pronoun and as possessive. Thompson (2000) explores another resource— projected role in complement with the speech role (also called enacted role by Thompson) and he also adds evaluation to the system. The more elaborate framework proposed by Thompson is shown in Figure 2.2:

Figure 2.2 Aspects of interpersonal management
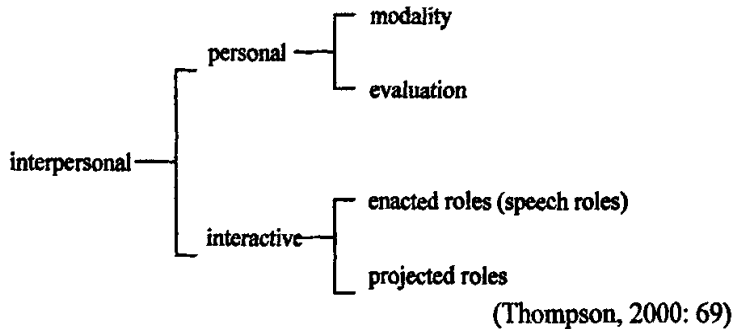
(Thompson, 2000: 69)

While we adopt speech roles, we create a corresponding role for the other interactants and we also project a role onto ourselves or the interactants by, for example, naming another person:

   Reader, I married him.

   Can I help you, *sir*? (Thompson, 2000: 69)

This is complementary to the person system which functions to realize interpersonal meanings.

Evaluation can be simply defined as the indication of whether the speaker thinks that something is good or bad (Thompson: 65). For example:

   It is surprising that he has passed the exam.

The clause "it is surprising" functions to express the speaker's attitude on the

---

[3] Predicator is realized by a verbal group minus the temporal or modal operator. (Halliday, 2000) It is the lexical or content part of the verbal group. (Eggins, 2004: 155) For example, *reading* in "I'm reading his novel".

following clause. There are many lexical resources performing this function so that it must be taken into account in the analysis of interpersonal meaning. Martin and White (2005) who shows particular interest in this field has developed appraisal theory to explore more resources realizing interpersonal meanings in written discourse.

2.4 Adaptation of the Theory in Chinese

Halliday and his followers adopt a functional perspective in the study of language. Although their studies mainly center on the English language, their principles and findings also shed lights on the study of other languages.

In order to do discourse analysis in the Chinese language, in which there is no full-fledged discourse grammar, the theoretical framework constructed in English should be adapted to linguistic features in Chinese.

Concepts of mood and modality that realize interpersonal meanings have actually been studied in Chinese linguistics. *Yu qi* delimited in the Chinese language encompasses the semantic category of mood and modality. Wang (1985: 174) defines *yu qi* as the way emotions are expressed in a language. Lv (1982: 257) believes that *yu qi* can be understood in either a broad or a narrow sense. *Yu qi* in a broad sense include *yu yi*, which expresses negative and positive polarity, certainty and uncertainty, reality and unreality (possibilities and necessities) and *yu shi*, which refers to stress or non-stress in sentences. In a narrow sense, *yu qi* encompasses five major categories: indicative, interrogative, negotiative, imperative and exclamative (see Figure 1 in Appendix 1). As can be seen in Lv's account of *yu qi*, the concept of mood and modality are also studied in the Chinese language, only under different terms. Qi (2002) provides a delimitation of the *yu qi* system that is more similar to the concept of mood and modality as is defined in functional grammar. Two criteria that are used to classify *yu qi* are specified in his work: 1) *yu qi* expresses the communicative purpose the speaker wants to achieve in a sentence, 2) *yu qi* expresses the attitude and emotion speakers hold towards what he is saying. The two

criteria correspond closely to Halliday's

Table 2.3 *Yu qi* in Chinese

yuqi			example	marker
functional *yu qi*	indicative	positive	他去看电影了(*le*)。(He went to the cinema.)	Sentence final particle: *le* and *de*
		negative	他不(*bu*)去看电影。(He will not go to the cinema.)	Negation word: *bu* and *mei you*
	interrogative	inquiry	你去北京吗(*ma*)？ (Will you go to Beijing?)	Sentence final particle: *ma* and *ne*
		retortion	难道(*nan dao*)你不想去 吗 (*ma*) ？ (Don't you want to go?)	*Ma* and *ne* used with adverbs *nan dao* and *he chang*
	impertaive	request	你送他去学校吧(*ba*)。（You send him to school, please.)	Sentence final particle:*ba*
		command	别说话！（Don't speak!)	
	exlamative		太美了 (*le*) ！（ How beautiful it is!)	Sentence final particle: *a* and *le*
volitional *yu qi*	probability	possibility	他可能(*ke neng*)去北京 了。(He possibly has been to Beijing.)	Auxiliary verb: *ke neng* Adverbs: *da gai, ye xue*
		certainty	他一定(*yi ding*)会喜欢 的。(He certainly will like it.)	Adverb: *yi ding, bi ran*
	ability and volition	ability	他会(*hui*)弹钢琴。(He can play the piano.)	Auxiliary verb: *neng* and *hui*
		volition	他愿意(*yuan yi*)来这儿。 (He's willing to come here.)	Auxiliary verb: *yuanyi*
	permission and necessity	permission	你可以(*ke yi*)来这儿。 (You may come here.)	Auxiliary verb: *ke yi, neng gou*
		necessity	你应该(*ying gai*)来这 儿。(You should come here.)	Auxiliary verb: *ying gai, yao Bi xu, wu bi* (must)
	expectation and apperception	expectation	他果真(*guo zhen*)在这 儿了。（He is indeed here.)	Adverb: *guo ran, guo zhen*
		apperception	下雪了，难怪(*nan guai*) 这么冷。(It's snowing! No wonder it's so cold.)	Adverb: *nan guai, yuan lai ,guai bu de.*

(Qi, 2002)

discussion of mood and modality. Table 2.3 illustrates the semantic category of *yu qi* delimited by Qi (2002) (see Figure 2 in Appendix 1 for the original table)

Since the whole idea of interpersonal meaning and its realization is grounded in the well-constructed grammar: functional grammar, we will ground our analysis of interpersonal meaning of the target discourse in Halliday's framework and establish our theoretical framework with the terms used in functional grammar. After the above discussion, it is justifiable to discuss mood and modality in the Chinese language with terms used in systemic functional grammar for convenience and practicality of analysis.

In the Chinese language, declarative, interrogative and imperative clauses are also chosen to fulfill the four speech functions: statement, question, offer and command. Table 2.4 shows the correspondence between speech functions and the typical and non-typical moods that realize them. Typical mood structures are underlined.

Table 2.4 Typical and non-typical mood structures of speech functions

speech function	mood	example
statement	declarative mood	我吃饭了 (I have eaten)
question	interrogative mood, declarative mood	你吃饭了么? (Have you eaten?) 我想知道你吃饭了没有。 (I'm wondering whether you have eaten.)
command	imperative mood, interrogative, declarative mood	吃饭！ (Have your meal!) 去吃饭好么? (Could you please go to have dinner?) 我希望你先去吃饭。 (I hope you have meal before you do anything else.)
offer	modulated interrogative mood Imperative declarative mood	我能帮你做些什么么? (Is there anything I can do for you?) 吃我的面包！ (Eat my bread!) 你明天可以开我的车。 (You can drive my car tomorrow.)

In these examples, we may find that unlike English, in which the Mood elements Subject and Finite determines mood types of a clause, mood in Chinese clauses are encoded in sentence final particles such as *ma, le* and *ba* and intonation of clauses.

Modality is a concept that exists in almost every language. Chinese scholars (e.g. Tsang, 1981; Tiee, 1985) have long been devoting a great deal of attention to it; however, linguistic realization of Modality in Chinese, like that in English, is not strictly delimited. Chinese modality is classified in many different ways. However, in this research, we will not bother too much with the classification and will instead adopt the modulation/ modalization dichotomy in systemic functional grammar to keep consistency with the tenet of the theory. On the basis of the study of Li and Thompson (1981), Zhu (1996) and Xie (2002), modality system in the Chinese language is summarized in Figure 2.3. It is by no means a thorough account but it suffices for our analysis.

Figure 2.3 Modality system in Chinese
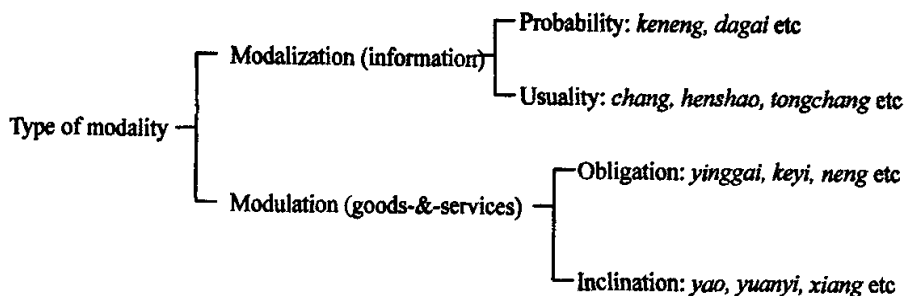
Among these expressions, some are auxiliary verbs (*yinggai* and *keyi*, for example), some are adverbs (*tongchang*, for example) and some are verbs (*xiang, yuanyi*, for example). More detailed account of modal expressions and their functions will be discussed in Chapter Four.

Another grammatical resource that will be examined in this thesis is the person system. Obviously, speech roles are reflected in the choices we make to address a person. Similar to English, the Chinese person system also consists of three persons: the first person, the second and the third person. The word *men* can be added to the singular form of each pronoun to get the plural form, while the word *de* can be added to get the corresponding possessives. Table 2.5 offers an overview of the person

system in Chinese.

Table 2.5 Person system in Chinese

person	singular	possessive	plural	possessive
first	*wo*	*wo de*	*wo men*	*wo men de*
second	*ni*	*ni de*	*ni men*	*ni men de*
	nin	*nin de*	*nin*	*nin de*
third	*ta*	*ta de*	*ta men*	*ta men de*

Wo, the singular first person pronoun usually refers to the speaker. Its plural form *wo men* can refer to a group of people including the listener(s) and on many occasions the listener(s) can also be included, in which case it is called inclusive *wo men*. There is another word *zan men*, which is used in the same way with inclusive *wo men*, only appear in informal context.

Ni can either refer to the listener or be used as generic reference, not referring specifically to a person. There is another term *nin* which is used to address the listener(s) in a polite way. Unlike other singular pronouns, *nin* can be either singular or plural and it is rarely seen to go with "men". The plural form *ni men* refers to a group of people including the listener.

Ta refers to a third party other than the speaker and listener. In written language, it is written in three different characters 她 他 它, to refer to a woman, a man and an entity other than human beings. The plural form is *ta men* referring to more than one person other than the speaker and listener (Lv, 1980).

2.5 Research Methodology

2.5.1 Research Questions

As is mentioned earlier, the relationship between the advertiser and audience of a Chinese public service advertisement is very special compared with that in commercial advertisements. The advertisers of public service advertisements are usually organizations with greater power and authority over the audience and therefore often speak in an authoritative tone. However the purpose of public service

advertising i.e. persuading the audience to modify their behaviour or specifying what they should do, requires the advertiser not to be coercive. Therefore a dilemma comes into existence in this type of discourse for the advertisers to cope with.

Then what is the relationship established between the advertiser and the audience as is reflected in the advertising discourse? Is the relationship in consistence with their relationship in reality? Is the relationship established in the advertisements helpful in fulfilling the purpose of the discourse? Bearing these questions in mind, we raise the following questions that are more technical.

1. What speech roles interactants take up as is reflected in the mood system in the target discourse?

2. Do advertisers have any preference in the choice of modal expressions?

3. How do advertisers manipulate the person system to achieve their purpose of persuasion?

2.5.2 Data Collection and Data Analysis

Six hundred samples of 31,159 words are studied in this thesis. Our data comes from three sources: print PSA from various newspapers, magazines, and billboards, broadcast PSA played currently on TV and some files on the Internet. Print PSA usually consists of pictures and language. Pictures provide the context for the language, complementing verbal forms. In the analysis, words from print PSA are filed into our database. As for PSA broadcast in the air and on TV, pictures, voices, intonations of speakers in the advertisements all play important roles. However, we only focus on the language, as we need to look at lexico-grammatical resources which are the key to the realization of interpersonal meanings. For broadcast PSA, a great amount of transcription work was done.

2.6 Summary

In this chapter, a brief introduction to systemic functional grammar and its application in discourse analysis are provided. Interpersonal meaning and its realization are discussed as the focus of this section. Besides, we justify our use of systemic functional grammar as the theoretical basis of the present research. Finally, a theoretical framework that fits in with the Chinese discourse is established

Chapter Three

Mood in Chinese Public Service Advertising Discourse

In PSA, the advertiser communicates with the audience through different channels, conveying information on desirable lifestyle and charity and demanding actions that contribute to positive changes. Communication in PSA is by no means face-to-face communication, but advertisers try to exert their influence by anticipating the responses of potential or imagined audience. In this kind of exchange, what roles do advertisers take up and what relation they want to establish with the audience? These are questions we would like to explore in this chapter through the examination of the mood system in the target discourse.

Declarative mood, interrogative mood and imperative mood will be studied to reveal the advertiser-audience relationship. Since the purpose of public service advertising is to transmit knowledge beneficial to the public, call for help or prompt changes in actions and behaviour of ordinary people, having resonance with readers is essential to its success. Among various strategies available to advertisers to achieve this goal, such as auditory and visual stimuli in different media, mood choices play a significant role.

In the target discourse, the advertiser either gives information or demands information and action, so the declarative, interrogative and imperative moods all appear in the discourse studied. This research aims to reveal characteristics in the mood choices and their functions in the exchange between the advertiser and the audience.

The units of our analysis are technically called clauses, which are often marked by colons, semi-colons or commas, making smaller chunks of meaning than the sentence. Not all linguistic units in our corpus have orthographic signals such as comma and colon (see Example 1 in Appendix 2), and in these cases, spaces may

serve as clause boundaries.

Table 3.1 Mood choices in the data

mood choice	clause number	percentage
declarative mood	1831	86.3%
interrogative mood	81	3.8%
imperative mood	209	9.9%
total	2121	100%

As is shown in Table 3.1, declarative clauses account for a very large proportion of all the clauses used in Chinese public service adverting, followed by imperative clauses and interrogative clauses. In the following sections we will explore the speech functions they fulfill and how these choices influence the relationship between the advertiser and the audience.

3.1 Declarative

Declarative mood is used frequently in public service advertisements to give information to the audience. Our statistics show that it makes up an overwhelming percentage of all the moods used in our corpus.

(1) 北京是一个千年古都。北京是我国政治经济文化中心。北京是个拥千万人口的大城市。北京每年都能吸引无数中外游客其内来观光。1998 年北京已被列入中度污染城市。(#115)

[Beijing is a city that enjoys thousands years of history. Beijing is the political and economic center of our country. Beijing is a big city with a population of hundreds of million. Beijing is attracting numerous tourists from home and abroad every year. In 1998, Beijing is placed in the list of medium- polluted city.] (#115)

In this advertisement, the advertiser aims to arouse the public awareness of the pollution in Beijing, the capital city of China. Five declarative clauses are used to transmit the information about the glory of this city and the seriousness of its pollution. The advertiser, as an information-supplier is giving the information like an authority because there is no interaction in it.

(2) 这是海洋的声音，江河的声音，这是溪流的声音，这是人类在母液里的声音。如果我们不珍惜每一滴水，最后一滴流的将是你的眼泪 (#400)

[This is the sound of oceans, sound of rivers and lakes, sound of creeks and sound of baby in his mother's womb. If we do not cherish every drop of water, the last drop left will be your tear.](#400)

Example (2) is a script of a broadcast PSA that persuades the audience to conserve our limited water resources, by warning that if we do not cherish every drop of water, the last drop left will be our tear. The speech function of these clauses in this advert is statement, giving information to the audience. The advertiser, instead of calling for immediate actions on the part of the audience, just provides related information in the six clauses. Comparing these two examples, we may find that example (2) is more dialogic with personal pronouns *wo men* in it.

Apart from the function of giving information, declaratives also can give commands in an implicit way.

(3) 其实 地球也很脆弱。珍惜自然 尊重生命（#170）
[Actually, the earth is also fragile. Cherish nature, respect life] (#170)

In many samples, there are declaratives without full stop and in some others, there are only verb phrases. Example (3) is in this category (see Example 1 in Appendix 2). In this sample, there are two verb phrases juxtaposed to make an integral meaning. This is a linguistic phenomenon in many public service advertisements. We regard them as clauses without subjects and call them elliptical declaratives. These are slogans that appear in many PSA and spread widely among people in a certain period of time. Slogans like "ju jue du pin, guan ai sheng ming"(Refuse drugs, love your life) and "wan zhong yi xin, zhan sheng fei dian" (United, combat SARS) are kept in our mind for a long time. They are not typical imperatives that give commands, but many of them have a strong power in inspiring the public and demanding actions. We may just regard them as declaratives that function to give commands.

These elliptical declaratives look like imperatives very much, but they have obvious advantages over typical imperatives in giving commands. On the one hand, without the subject, the advertiser does not have to run the risk of specifying the actor of the actions advocated in the slogan. It renders more than one possibility of interpretation. It can be understood as "Let's do..." or "You do..." or "Please do..."

as in imperatives and can also be explained as "you are expected to do" or "you had better do" or even "we had better do...". On the other hand, its brevity makes it fit in well with the length of advertising and easy to remember for the audience. The second point is especially important, because the longer they stay in the mind of public, the greater chance it has to influence them.

In example (3) above, the two clauses are not typical imperatives although it implies what we should do. The reason we have this feeling may be that we do not give such commands in casual conversations. With this kind of clause, a command is delivered in a non-authoritative tone.

(4) 王大爷，生平第一次看到了大提琴。小贵知道了一种舞蹈叫芭蕾。阿芬刚
得知世界上有个伟大的人叫贝多芬。他们需要艺术就像艺术离不开他们。
男声：丰富农村文化，谱写和谐乐章 (#521)
[Uncle Wang saw cello for the first time in his life. Xiaogui knew a kind of dance- ballet. Afen got to know that there is a famous musician named Beethoven. They need art as much as art need them. Enrich rural lives, make a harmonious symphony] (#521)

It is clear that in example (4) the advertiser is by no means giving commands in the last two clauses. Possible explanation could be: culture in suburbs should be enriched. Who are expected to do that is not specified. But the major point is made clear that it is something that should be done. This information is instilled in the mind of the public and helps build their awareness. It has the function of a command but issued without coercion.

To summarize, declarative mood in Chinese public service advertisements mainly fulfills two speech functions: statement and command. They either serve to give information to the audience or ask them to do what is expected in a very implicit way. There are 1831 declaratives in total, among which 179 are elliptical declaratives that do not specify the Subject.

3.2 Interrogative

Interrogatives are more interactive in nature than declaratives. As every question expects an answer as a response, the audience will naturally provide an answer to the question raised in the PSA, thus unconsciously interacting with the voice in the

advertisement. The use of interrogatives can to a large extent involve the audience, encouraging dialogue between the advertiser and the public. As such, the audience will concentrate more on the information delivered in the advertisement and will be more likely to take actions as is expected.

Based on the previous studies on the Chinese grammar from the functional perspective, we find three types of interrogatives in the Chinese language: question-word interrogative, yes-no interrogative and disjunctive interrogative (Li and Thompson, 1981; Li and Hu, 1989).

3.2.1 Distribution of Interrogatives in the Corpus

These three types of interrogatives mentioned above do not enjoy equal status in our corpus. As can be seen in Table 3.2, yes-no interrogatives make up more than a half of this mood structure used, nearly twice as large as the proportion of question-word interrogatives. Disjunctive interrogatives are rarely used in PSA and elliptical forms also account for a very small proportion.

Table 3.2 Interrogative mood

Interrogative mood	Number	Percentage
Full question-word interrogatives:	26	34.57%
Elliptical question-word interrogatives	2	
Full yes-no interrogatives	46	62.97%
Elliptical yes-no interrogatives	5	
Disjunctive interrogatives	1	2.46%
Total	81	

3.2.2 Question-word Interrogative

Like WH-interrogative in English, question-word interrogative in the Chinese language has the function of specifying the entity that the questioner wishes to have supplied. Typical question words are *shen me* and *zen me*. Sentence final particles *ne* and a rising intonation usually mark this type of question.

(5)   孩子：妈妈，一分钱！

旁白：如果你的孩子在马路上捡到了一分钱，你会怎么（*zen me*）跟他说？

甲：这么脏，快扔了！

乙：现在一分钱还要交啊！

丙：把他交给警察叔叔吧！

音效：儿歌声起。（我在马路边捡到一分钱）

旁白：也许我们该记得的不只是一支歌，也许我们该捡起的不仅仅是一分钱

(#403)

[Child: Mom, here is one cent! Voice-over: If your child picks up one cent, what would you say to him? Person 1: It's too dirty! Throw it away! Person 2: It's just one cent. Do you still want it? Person 3: Give to the policemen. A song named "I pick up one cent on the road" is played. Voice-over: Maybe what we should remember is not just a song. Maybe what we should pick up is not just one cent.] (#403)

This is a PSA which promotes the Chinese traditional virtue that one should give back what is lost to its possessor. The underlined is a question-word interrogative that demands information about what parents will say to their kids if they find a coin of one cent on the ground. In face-to-face communications, it may function to demand this information from the hearer. In a PSA broadcast to the public, however, its function is to prompt the audience to stop and think, as the audience, who do not have a chance to talk to the advertiser, will instinctively respond to the question by spending some time thinking about it. Since supplying specific information is harder than just saying yes or no, this type of question may keep the audience's attention longer than yes-no questions.

The function of question-word interrogatives is more than this. In many cases, it helps achieve remarkable persuasive effects by triggering presupposition.

(6) ——妈妈，什么是结婚啊
——结婚啊，就是和你心爱的人一辈子在一起
——那我要跟你结婚
——妈妈笑
——如果我一直这么小，那你是不是就不会老
甜美的声音：在妈妈的眼中，我们永远不会长大，但你多久没有
像小时候一样告诉她 心里的那句话?（换二十岁男孩声音）妈，
我好爱好爱你
内政部部长余政宪：话外音：母爱是从最初到永远的依靠 (#431)
[– Mom, what does marriage mean? – Getting married means being with the one you love for your whole life. – Then I'll marry you. Mother laughed. – If I can be this young all the time, will you stay

young for ever? Voice-over: In mothers' eyes, we will never grow up. But how long haven't you told her, as you did in your childhood, that "Mom, I love you so much". Minister of Hongkong Ministry of the interior: Mother's love is what we can rely on from the beginning of our life to the end.] (#431)

This is a PSA about filial piety, encouraging the youth to express their love for their mothers. Many techniques make it a loving, touching and successful PSA, among which the underlined interrogative plays a key role in prompting actions on the part of the audience. It is a question-word interrogative functioning to demand information about how long you haven't told your mother you love her. To supply the answer, the audience has to stop and think, thus being involved in the situation provided by the advertisement. Besides, this question presupposes that "you haven't told her you love her as you did in your childhood", thus imposing on the audience the problem that they haven't done it for some time. When the audience feels regretful for this "fact", they accept what is advocated in the advertisement easily. Question words are typical presupposition triggers that advertisers use in PSA to manipulate the audience in a positive way.

3.2.3 Yes-no Interrogatives

Yes-no interrogatives expect a confirmation or rejection. In Chinese, the question marker is usually the sentence final particle *ma* and *me*, and in many cases a rising intonation also marks a question.

(7) 你注意这些差距了么？多一些尊重，多一些交流。(#470)

[Have you noticed these differences? More respect, more communication.] (#470)

This is a public service advertising broadcast on CCTV in recent years, in which differences between parents and children are shown in pictures at the beginning of the show, followed by the question "Have you noticed these differences?" shown on the screen. It encourages parents to attend to the difference between two generations, thus bridging the gap between them. The interrogative clause in this advertisement is effective in prompting every parent to examine whether they have noticed the differences, because the audience will naturally provide an answer to the question and before they supply the answer, they certainly will examine their behaviour.

Suppose this question is changed into a declarative "You should notice these differences between you and your children". We may find that the interaction in the original text no longer exists, thus the effects on the audience are undermined.

(8) 你尝过鱼喝过的水吗?有些鱼真的是这样的生存，有些人也是这样
    的生存。保护环境，就在今天。(#133)

   [Have you tasted the water fish is drinking? Some fish is really living
   like this and some people are also living like this. Protect the
   environment Start from today] (#133)

When the advertiser raised the question, he certainly knew that most people would say no upon seeing the question. So the purpose of raising the question is to lead readers to more important information the advertiser wants to convey: fish is living in polluted water and many humans are living in polluted environments.

In PSA, most audience would supply a negative answer to the yes-no questions, because these questions all target at some undesirable behaviour or thoughts. The reason why advertisers raise these questions is that they want the audience to stop and pay attention to the issue concerned. Yes-no questions have three functions. One function is to inspire the audience to examine their behaviour and thought, making them realize problems they did not notice before (#470, for example). The second function is to lead the audience to read on for more important information. By this I mean the question itself and the answer to it are not so important as why the question is raised. People may take more interest in what follows (#133, for example). Another function is for emphasis. The advertiser raise questions to emphasize his opinion instead of demanding information or action. See example (9) and (10)

(9) 在青藏高原海拔 5000 多米的可可西里，栖息着中国特有的物种
    一藏羚羊。由于暴利的诱惑，藏羚羊一直是盗猎分子猎杀的目标。
    2003 年春夏之交，在被盗猎分子猎杀的 700 多只藏羚羊中，大都
    是处于怀孕期的母藏羚羊。藏羚羊在哭泣，人类岂(qi)能欢歌?国
    家多次展开反盗猎行动，多少藏羚羊保护者为此献出了生命。字
    幕 打击盗猎犯罪，保护濒危动物 (#443)

    [In Kekexili on Qingzang Plateau, there is a kind of Tibetan antler
    unique to China. For the purpose of making profit, they have been the
    target of poachers. In the late spring in 2003, of the 700 antlers, most
    of them are pregnant. The Tibetan antler is crying. How can human

beings sing joyously? Many protectorsof Tibetan antlers have devoted their life. Crack down on poaching, protect endangering animals] (#443)

(10) "他杀不如自杀""同是生命，你怎(zen)忍心下毒手？" (#70)

.   [Being murdered is even worse than suicide.] (#70)

Qi and *zen* are typical words signaling this type of question to which negative answers are usually expected. In these two cases, when advertisers want to say "human beings cannot sing joyously while antlers are crying" and "you cannot kill animals which enjoy equal right of living with humans", they use this type of interrogative, which leaves no alternative answer for the audience, thus imposing ideas on them effectively.

3.2.4 Disjunctive Interrogatives

"Disjunctive questions with or without the morpheme *haishi* 'or' always present in either-or choice to the respondent" (Li and Thompson, 1981: 531). Example (11) shows the typical structure of this type of question. There is only one example of disjunctive question in our data.

(11) 你吃苹果还是梨?
     [Would you like an apple or a pear?]

(12) "是你咬它还是它咬你？" " "不注重绿色消费，受伤害的就是你自己"
     "纯天然无污染食品是人体获得持久健康的重要保证""选择绿色食品，
     倡导绿色消费" (#89)
     [Is it biting you or you are biting it? The one who gets hurt is you
     yourself if you do not give enough attention to green consuming. Food
     that isnot polluted is important to guarantee your health. Choose green
     food, advocate green consuming.] (#89)

This advertisement encourages the public to choose food that is not polluted. *Ta* 'it', refers to a cartoon orange which has a mouth in the picture. The question "Is it biting you or you are biting it?" acts to convey the concept that when one eats something polluted, it actually is impairing his health. The question provides two options for the audience to choose from and in so doing directs the audience toward the central tenet of the advert.

3.3 Imperative

Imperative is the mood for exchanging goods-&-services (Halliday, 2000). In daily interactions, we convey facts in most cases while sometimes control the

behaviour of the participants, in which case imperative mood is used. This mood is usually employed to command, request, urge and persuade the listener's and sometimes the speaker's action (Lv, 1980).

3.3.1 Distribution of Imperative Clauses in the Corpus

Table 3.3 illustrates the distribution of different types of imperatives in the target discourse.

Table 3.3 Imperative mood

imperative mood	sub-types	number	sub-total	total
positive imperative	with mitigator (qing or ba)	61	144	209
	without mitigator	76		
	with "rang wo men"	7		
negative imperative .	with "qing"	16	65	
	without "qing"	49		

Imperative mood in PSA can be divided into two broad categories: positive imperative (asking people to do something) and negative imperative (asking people not to do something). Of the 209 imperative clauses, 144 are positive imperatives, making up 68.9% of all the imperatives used in the discourse. Among those positive imperatives, 76 are imperatives without mitigators, while 68 have mitigators or use more acceptable form *rang wo men*. Among those negative imperatives, 49 have no mitigators like *qing*, accounting for 75.4% of the negative imperatives used and only 24.6% of the negative imperatives have *qing* as a mitigator. This implies that in cases where advertisers tell the public what they are not supposed to do, they "speak" in a harsh tone.

Imperatives in Chinese are able to convey richer meaning than those in English due to the power of sentence-final particles such as *ba, ya* as mitigators. As commands are not welcomed, mitigators are very important to soften the tone advertisers have when communicating with the audience. In the following sections, we classify imperatives according to whether they carry mitigators.

3.3.2 Imperatives without Mitigators

If sentence-final particles do not appear in an imperative, the sentence usually

comes as a command, telling the listeners what they should and shouldn't do. See the following examples in our data.

(13) "为了有一个美好的环境，赶快行动起来。"(#174)

[Take actions, for a better environment!] (#174)

(14)——这个双休日干什么好呢？

——去唱卡拉 ok 啊

——上回不是唱过了么

——那就去溜旱冰

——又是溜旱冰

——还是多看看书吧，让书好好充实自己，你会受益无穷的……
工作之余，给书留点时间。记住：书是我们永远的朋友。(#407)

[– What will you do on weekends? – Go to Kara OK. – I remembered you did last time? – Then go skating. – You will do that again? – I would suggest you read more books. Let books enrich you. You will benefit enormously. Voice-over: Leave more time for reading after work. Remember, book is our friends forever.] (#407)

Example (13) asks the public to take actions for a better environment and example (14) asks the audience to spend more time reading books. In these two examples, the advertisers talk to the audience in a very authoritative tone, giving commands to them, leaving no scope of negotiation. It seems as if the audience has only one choice: do as is asked.

3.3.3 Imperatives with Mitigators

In normal social interaction, it is often desirable to avoid giving direct orders, since it is not polite. Hence all languages have ways of softening commands to make them more like requests or suggestions (Li and Thompson, 1981: 451). The Chinese language has a unique resource— sentence-final particle— to fulfill this function. *Ba* is a sentence final particle used in this situation. One of the semantic functions of *ba* can be best described as equivalent to that of the 'Wouldn't you agree?' type of question that is tagged onto a statement in English. Thus, *ba* has the effect of soliciting the agreement of the hearer with respect to the statement to which *ba* is attached. (Li and Thompson, 1981: 307) It is therefore described as an "advisative" particle by Chao (1968: 807)

(15) 曾几何时，我们因为奔波事业，陶醉爱情，照顾子女而冷落了终生操劳的母亲。回家，看看母亲最欣慰的笑容吧，哪怕只打个电话。(#46)

[Due to our career, dating, we've neglected our mothers that have been

working hard to look after their children. Go home and see your mother's smile. A phone call will just suffice.] (#46)

Example (15) suggests that young people should often visit their parents. In the underlined clause, the presence of *ba* makes it a suggestion, which otherwise would be a command. After all, suggestions are more acceptable than commands which imply unequal power between the advertiser and the audience.

Particles are not the only way to soften a command. Verbs such as *qing, laojia, mafan* also frequently appear in interactions to show courtesy. In our data, *qing* is the most commonly used one.

(16) 当你的新生婴儿被复制、生产、谋利时，你的心情会是怎么样？请尊重和保护知识产权 (#383)

[When your new-born babies are duplicated, manufactured, and used to making profits, what will you feel? Please respect and protect intellectual property.] (#383)

In example (16), with *qing* in the clause, a command is reduced to a request. The audience is not forced to protect intellectual property right, but requested by a polite speaker to do that. As such, the advocate is more likely to be identified with.

(17) 铅笔盒里有香烟"校园老大？""请关心孩子分数以外的事情" (#185)
[Please notice what children are doing besides their academic performances.] (#185)

(18) 关注未成年人思想道德建设，不要漠视网络道德，我们都有关心下一代成长的责任，这不是高尚，而是道德底线(#187)
[Give sufficient attention to the moral education of minors. Don't neglect moral issues on the internet. We all have the responsibility to care for the next generation. This is not lofty thoughts, it is the bottom line from the moral perspective.] (#187)

Example (17) and (18) share the same purpose of appealing to people's attention to care for the moral education on the younger generation. When we read the underlined clauses that express the similar meaning, we have the feeling that the first one sounds more polite and soft, while the second seems to be a command issued from one who is superior to the audience.

When the subject of a command is the inclusive *wo men* (i.e., including the speaker), there is always a verb *rang* that proceeds it, meaning *let's*. It signals the speaker's desire to solicit approval or agreement with respect to the information conveyed by the sentence. This is more acceptable than direct imperative, as the

advocator is also committed to the action he encourages others to take. See example
(19):

> (19) ——爷爷我要看动画片
>
>   ——吵什么，看电视剧
>
>   ——看新闻
>
>   ——唉，你们看吧，我走了。
>
>   快乐的生活，让我们和老人共同分享 (#549)
>
>   [child: Grandma, I want to see cartoon animations!
>
>   Mother: Stop shouting. Watch soap operas!
>
>   Father: Watch news broadcast. Grandma: Uh, you
>
>   watch what you like. I'll go.] (#549)

This scene may happen in every family. The little kid likes cartoon animations,
but his mother loves soap opera and his father prefers news on current affairs.
Everyone is fighting for their favorite program, overlooking the feeling of the oldest
in the family- the kid's grandfather. The advertiser makes explicit the gist of the
advert— "Let's enjoy the happy life with the old people" in the end. Respecting the
old people and sharing happiness with them is the responsibility of the younger
generation in the Chinese society. If the last sentence is "Share the happy life with
the old" or "Please share the happy life with the old", the audience may feel a
condescending tone in the speaker's words. In this case, some audience may feel that
they are educated by some authority on what they are not doing well. On the contrary,
in the original text, the expression *rang wo men* pushes the speaker and the audience
to the same commitment and helps inspire the audience.

> (20) 蝴蝶？苍蝇？别让美丽遮住你的眼睛 谨防假冒伪劣，保护消费
>   者权益 (#24)
>
>   [Butterfly? Fly? Don' get blinded by the beautiful surface! Watch out
>   fake products   Protect the interests of consumers] (#24)
>
> (21) 勿摘花草，违者罚款 (#28)
>
>   [Don't pick flowers and grass! Those who breach
>
>   the rule will be fined.] (#28)
>
> (22) 做个关爱妈妈，请不要吸烟 (#54)
>
>   [Be a loving mother. Please don't smoke.] (#54)

Another phenomenon worth noting is the negative imperatives which are
typically expressed with the negative particle *bie, buyao and jinzh*, etc. It is a
linguistic phenomenon common to public service advertisements, since the function

of this discourse type is to modify the behavior of the public. Example (20) warns consumers to keep alert to fake products and example (21) states that picking flowers is forbidden. In this two examples, I would suggest that the former is more acceptable than the latter, although both of them have negative particles. The reason is the warning in example (20) is in the interest of every audience addressed, reminding them of the risk of fake products; however, the command "Don't pick flowers" is not in the interest of some people who are picking flowers. However, in most cases when advertisers use negative imperatives, they run the risk of offending the audience by asking them not to do what they are used to. As a result, many may just ignore the persuasion. Being aware of this, some advertisers use *qing* to soften the harsh tone in a negative imperative as we can see in example (22). Despite these mitigators, this type of imperative mood should be largely avoided so that solidarity and equality can be established between the advertiser and the public for more successful communication. More details concerning this type will be presented in our discussion of modality in Chapter Four.

3.4 Summary

This chapter deals with how interpersonal meanings are realized in the mood system in the target discourse. It is found that of the three mood choices— declarative, interrogative and imperative— declaratives (1831 clauses) are the overwhelming majority, followed by imperatives (209 clauses) and interrogatives (81 clauses). Imperatives and interrogatives make texts more interactive, involving the audience and attracting their attention. There are more positive imperatives than negative imperatives, which means that when advertisers give commands, they tend to specify what is expected to do. To soften harsh tones in imperatives, mitigators such as *qing*, sentence final particle *ba* and a combination of *ba* and *rang wo men* (let's) are used. However, those negative imperatives without mitigators are far more than those with mitigators. More than a half of the interrogatives used are yes-no interrogatives, requiring confirmation or rejection. This is followed by question-word

interrogatives, demanding information on a specific issue. Disjunctive questions only appear occasionally in this type of discourse.

Chapter Four

Modality in the Discourse of Chinese Public Service Advertising

Modality refers to the area of meaning that lies between yes and no – the intermediate ground between positive and negative polarity (Halliday, 2000). It encompasses two dimensions: modalization and modulation. Modalization is the expression of the speaker's attitude towards what s/he is saying. It is the way the speaker expresses a judgment about the certainty, likelihood or frequency of a proposition. Modulation is used to argue about the obligation or inclination of proposals.

The analysis of the modality system in the target discourse will serve as a perfect indicator of the advertiser-audience relationship as is perceived and presented by the advertiser. We will also analyze whether this relationship constructed in the discourse is conducive to its communicative purposes.

4.1 Distribution of Modality in the Corpus

We mentioned in Chapter Two that modality in English is expressed by modal operators, mood adjucts, the combination of them and expansion of predicators. In Chinese, there are also many lexico-grammatical resources that express modality. However, because of the differences between these two linguistic systems, terms used are not always the same.

Table 4.1 Distribution of modality

modality	modalization		modulation		
sub-category	probability	usuality	obligation		inclination
			positive	negative	
number	56	10	24	75	10
			99		
total	175				
percentage	32%	5.7%	56.6%		5.7%

Different types of modality present in the 600 samples of Chinese public advertising discourses are counted to display linguistic feature of this particular discourse type. Table 3.1 summarizes the results.

The table demonstrates the distribution of modal expressions in our corpus. On the one hand, it is clear that the use of modulation dominates over modalization. This is due to the fact that in public service advertisements, advertisers aim to tell the public what they are obliged or expected to do and what they are not supposed or allowed to do. It is worth noting that of those expressions that express obligation, 75 (75.8%) are in negative form while only 24 (24.2%) are in positive form. This can be explained by the fact that in China most public service advertising is issued by the government or organizations that have absolute authority over the public. With higher status and greater power, advertisers naturally convey authoritative tones in the discourse. The harsh tone and cold attitude implied by these expressions build a barrier between the advertiser the public, making the interaction more difficult. The audience may feel that they are preached and condemned, which will increase their antipathy toward the advertisement. Some advertisers who realize this problem may use mitigators such as *qing* to minimize the offence caused to the audience (e.g. *qing bu yao*). Among the 75 cases where negative obligation is expressed, 49 of them (65.3%) are used with mitigators to make it polite and less offensive.

When expressions of probability and usuality are used, the advertiser makes his/her judgment on the proposition explicit and makes the proposition arguable. It therefore invites the audience to participate in the interaction, contributing to the dialogue between the advertiser and the audience. Such being the case, more equal power are established and the intimacy between them is built up. These factors all help draw their attention and increase the chance of the audience being influenced. There are 66 incidences of expressions of modalization, accounting for 37.7% of the total. Compared with the 2121 clauses in our corpus, however, the number is still very small. It implies that a larger proportion of clauses are not modalized, which means advertisers hold absolute authority over the public. It is also a phenomenon that needs the attention of advertisers if they want their advertisements to influence

the audience more effectively.

4.2 Modalization

According to Halliday and Matthiessen (2004: 147-50 and 617-21), modalization involves the expression of two kinds of meanings:

i)   Probability: where the speaker expresses judgements as to the likelihood or probability of something happening or being.

ii)   Usuality: where the speaker expresses judgements as to the frequency with which something happens or is (Eggins, 2004: 172).

We have found in our corpus many expressions conveying similar meanings. *Yexu, keneng* and *hui* are mood adjuncts that express probability, meaning "It is possible that..." and *weibi* means "it is possible that ...not..." These expressions show advertisers' uncertainty towards the propositions. Wise advertisers are good at playing with these expressions to achieve better communicative effects. See example:

(23) see example (5) in 3.2.2

(24) 机器当然少不了螺丝钉，螺丝钉多种多样，各有用处。在这个机器上它可能(*ke neng*)作用不大，在另一个机器上它可能作用不小。正确对待下岗，路就在你脚下 (#466)

[Machines need screws. The types of screws vary and their functions also vary widely. A screw that has little function on one machine may be essential on another one. Have correct attitude toward unemployment The road is just under your feet.](#466)

(25) 手机是我们形影不离的朋友，但有时它也会(*hui*)很不识趣，（开会时手机响，有人在打电话）手机虽方便，但不要让这铃声影响您的形象。(#551)

[Mobile phones are our intimate friends. However, it is sometimes very annoying. Don't let mobile phones ruin your public image, although they bring you convenience.] (#551)

(26)   你未必(*wei bi*)知道秀发每天的真正经历。你今天洗头了么? (#389)

[You do not necessarily no the real experience of your hair. Have you washed your hair today?] (#389)

The purpose of example (23) is to remind the audience of the virtue that one should turn back possessions s/he picks up on the street to the loser. It seems that the information delivered in the last two clauses will remain intact if the adjunct *yexu* is

left out. Why does the advertiser use it? Another strand of meaning, interpersonal meaning, is realized by this choice of modal expression. As a mood adjunct that expresses uncertainty, it makes the propositions arguable, thus leaving a larger scope of negotiation between the advertiser and the audience. It allows for opinions different from the advertiser's, leaving a large scope of negotiation. As such, the advertisement becomes more interactive and less intrusive. On the other hand, it helps to set a less authoritative tone in the advert thus shortening the distance between the advertiser and the audience.

Ke neng, hui and *wei bi* in example (24), (25) and (26) have the same function which can be felt if we leave out *ke neng* and *hui* in (24) and (25) or substitute *wei bi* with *bu* (the negative polarity) in (26).

In our corpus, there are other adjuncts that express high certainty: *bi, yiding, jianjue, zhende.*

> (27) 撕掉写着 SARS 的纸 "胜利，就这么简单" "任何一种灾难降临人间都必将(*bi jiang*)被我们征服。勇气，力量，团结，科学和必胜的信念。胜利，属于我们" (#73)
>
> [Victory is as simple as that. Any disaster plaguing the world will be conquered. Courage, power, unity, science and faith in victory are needed. Victory belongs to us.] (#73)
>
> (28) 2006－07 年度财政预算案 对我有切身影响，作为香港市民，我有权而且应该将我的意见说出来，政府还非常重视我的意见。我的声音一定(*yi ding*)要表达。只要通过这个网址（www.budget.gov.hk）就可以提出我的想法，帮助政府在明年制定一个兼顾各界和具有前瞻性的财政预算案。所以你的意见很重要(#447)
>
> [Hongkong budget plan in 2006-2007 has influence on me. As a Hongkong citizen, I have the right and the responsibility to voice my opinions. Our government also gives great attention to my opinion. My opinion certainly will be voiced. It can be done on this website www.budget. gov. hk. We can help the government make a budget that takes consideration of different needs. So your opinion is very important.] (#447)
>
> (29) 我爸爸戒烟五年了，我真的(*zhen de*)希望，天底下的吸烟人都像我爸爸一样，让烟灰缸变成漂亮的金鱼缸。没有烟的空间，心境环境会更好。(#100) (see Example 2 in Appendix 2)
>
> [It has been five years, since my father quitted smoking. I truly hope that smokers in the world all do as my father is doing, turning the ashtray into fish pool. In a space without smoke, the space in our heart will be better.] (#100)

Bi, which means "certainly, definitely", is a mood adjunt that expresses higher level of certainty of speakers. In example (27), it expresses our determination to combat SARS. The firm certainty conveyed in this advert helps to build solidarity with readers and reinforce their belief to overcome SARS. Example (28) encourages Hong Kong citizens to contribute ideas on the government budget plan. People who are talking in the advert are ordinary citizens. One says "wo de sheng yin yi ding yao biao da"(My opinion will definitely be voiced.). *Yi ding* in this clause implies higher probability of his opinion being voiced. *Zhen de* in example (29) means "indeed". A child expresses his wish that people can quit smoking like his father. The choice of *zhen de* makes his wish sincere.

Expressions of usuality include *yi ban, you shi* and *yong yuang* found in the corpus.

(30) 布娃娃在笼子里 "溺爱与虐待有时(*you shi*)很相似" (#126)

[Spoiling children and abusing them are sometimes similar.] (#126)

(31) see example (6) in 3.2.2

Yi ban means "usually", *you shi* means "sometimes" and *yong yuan* means "for ever". There is a picture in example (30) which shows a doll closed in a cage, with a sentence on it saying that "spoiling children and abusing them are sometimes similar". "spoiling" and "abusing" are two contrasting concepts and are only similar in this context. Therefore *you shi* is used to avoid absolute and even unreasonable judgment. It makes this clause arguable and thus more interactive.

In example (31), the advertiser expresses the idea that in our mothers' eye, we will never grow up. *Yong yuan* conveys the advertiser's firm belief on the proposition.

4.3 Modulation

In contrast with modalization in propostions, there is also another dimension of modality: modulation, which is a way speakers use to influence each other's behaviour or express their judgments or attitudes about actions and events. Modulation is used to express obligation and inclination. Below is a list of

expressions that express modulation in our corpus.

i) Expressions of obligation: *ying gai, gai, dang, yao, bu yao, bie, wu, mo, jin zhi, yan jin, ke, xu*

(32) 鸟类是人类的朋友，我们应该（*ying gai*）爱护它。(#456)

[Birds are humans' friends. We should love and protect them.](#456)

(33) 高处作业，要(*yao*)注意安全。字幕：安全来自警惕，事故出于麻痹。(#480)

[Watch our when working in high places. Safety comes from cautiousness. Accident is resulted from carelessness.] (#480)

Ying gai, gai, dang and *yao* all express obligation, indicating what people should do. Since one of the purposes of public service advertising is to tell the public to conform to social rules or morals, these expressions make frequent presence in our corpus.

Of the 22 modal expressions of this kind in our corpus, there are 13 which have no subjects, 3 which have inclusive *wo men* as the subject, 2 which have *wo* as the subject and another 4 with subjects other than pronouns. When the subject is not specified as is the case in example (33), nobody is hold responsible for the obligation stated in the advertisement. The audience will not feel strongly that they are educated and instructed as to what they should, thus not offended. The effect is that the audience knows what they should do without feeling that they are preached. This just conforms to the principle of public service advertising: touching the audience rather than preaching to them.

(34) see example (22) in 3.3.3

(35) 严禁(*yan jin*)捕杀动物 (#134)

[Killing animals is forbidden.]

The negative form also frequently appears in imperatives, stating what is not expected to do. *Bu yao, bie, wu, mo, jin zhi, yan jin* are expressions that fulfill this function. Although they can warn readers with the harsh tones conveyed, they may also arouse aversion on the part of the audience, as nobody wants to be commanded and corrected. To minimize this negative effect, advertisers may use mitigators such as *qing*, as is the case in example (34).

(36)不许（*xu*）随地吐痰(#27)

[No spitting!] (#27)

Xu and *ke* mean "be allowed to" or "have the permission to". They appear only occasionally in our corpus in its negative form, as in example (36). When using these expressions, advertisers would also run the risk of offending readers.

It is also worth noting that modal expressions in negative forms only appear in imperatives in our corpus.

ii)   Expressions of inclination: *yao, yuan yi, yuan,*

This type of modality does not appear frequently in our corpus. The three listed above all mean "be willing to".

(37) see (28) in 4.2

Example (37) encourages HongKong citizens to contribute ideas on the government budget. People who are talking in the advert are ordinary citizens. One says "wo de sheng yin yi ding yao biao da" (My opinion will definitely be voiced.). *Yao* expresses the willingness of the speaker. The advertiser just wants to exert influences on the audience through the expressions of inclination and determination.

4.4 Summary

This section looks at modality in the discourse of Chinese public service advertising. On the basis of the studies on Chinese modality and systemic functional grammar, descriptive analysis of modal expressions are carried out in the target discourse so as to explain how they convey interpersonal meanings and explore what advertiser-audience relationship is implied. According to the study, more expressions of modulation are used in the corpus than modalization. Expressions of obligation in negative forms dominate over those in positive forms, which can be explained by the fact that advertisers have absolute authority over the public, who entitle them the right to tell the audience what they are not expected to do. More than a half of the modal expressions of obligation are used with mitigators such as *qing*. Expressions of probability and usuality are used to show advertisers' judgment on the proposition, making propositions arguable. The immediate effect is to involve the audience more actively in the interaction. However, the number of modalized clauses is very small, which shows that the discourse we study is not very interaction-oriented.

Chapter Five

Interpersonal Meaning Realized in Person system

Studies on pronouns permeate linguistic research in each language; however, it was not until the introduction of discourse analysis and sociolinguistics in the 1980s that the context in which they are used is taken into account. The subsequent research since then has attached more importance its use in fulfilling social functions, such as exerting influence and showing politeness (Wales, 1996).

In functional linguistics, the person system is perceived as one of the important realizations of interpersonal meaning. It is equally important in establishing relationship between the advertiser and the audience. Halliday (2000) once mentions in passing that interpersonal meanings are also embodied in the person system, both as pronoun and as possessive. Thompson (2000) further claims that in communications, the speaker also projects a role (projected role) onto himself or herself or the other person by the way s/he talks about him/her by, for example, naming. He makes a distinction of enacted role, which is the speech role in Halliday's model, and projected role.

In this section, person system used in the corpus is studied to see how advertisers adjust their relationship with the audience to serve the purpose of public service advertising.

5.1 Distributions of Person Pronouns and other Address Terms in the Public Service Advertising Discourse

Table 5.1 Person system in PSA

address term	wo	women	Inclusive wo men	ni	nin	nimen	dajia	jun	pengyou	ta(men)	total
number	127	4	93	117	36	1	11	3	3	91	486
percentage	26.1%	0.8%	19.1%	24.1%	7.4%	0.2%	2.5%	0.6%	0.6%	18.8%	

The person system, properly managed, can help construct close relationship between the advertiser and the audience, which improves the persuasive effect of advertisements (Zhu, 2003). The following table indicates how the person system is used to realize interpersonal meanings in public service advertisements.

In this table, *wo* is used by the advertiser or the character in the advertisement to refer to himself/herself. *Wo men* is used by the advertiser or characters in the advertisement to refer to themselves. Inclusive *wo men* refer to both the speaker in the advertisement and the audience. *Ni, nin* and *ni men* all refer to the audience. *Da jia, jun* and *peng you* are also used to address the audience. *Ta* and *ta men* refer to person(s) other than the advertiser and the audience. It should be noted that in advertisements there are some dialogues between characters, as is the case in sample 391 above. Address terms in these dialogues are not included in this statistics, since they do not play an important role in constructing relationship between advertisers and the audience.

As can be seen in this table, when the audience is addressed, the favourite choice of the advertiser is *ni,* accounting for 24.1%, followed by *nin,* 7.4% and *dajia,* 2.5%. *Jun* and *pengyou* are used occasionally, as they are more formal than is required by this popular discourse type. Since *ni men* implies obvious difference in the power and status of interactants, most advertisers choose to avoid this pronoun when they address the audience.

When advertisers have to refer to themselves in the communication with the audience, inclusive *wo men* is more frequently used, compared with exclusive *wo men.* This can be explained by the fact that many actions advocated in public service advertising call for the commitment of every person in the society. The commitment of the advocator shown in the advertisements will certainly help build solidarity between the advertiser and the audience, which increases the persuasive effect of advertisements.

5.2 Interpersonal Functions of the First Person Pronoun

The first person usually refers to the speaker(s), the one who take up the most active role in an interaction. In public service advertising discourse, the first person

pronouns are frequently used to create a dialogue with the audience.

First person pronouns, *wo* and *wo men* are often used to refer to a particular individual or a group of people appearing in an advertisement. In this case, the advertiser[4] is not talking directly to the audience. Instead, he asks characters in the advertisement to deliver the concept he intends to impart to the audience. In so doing, the advertiser transfers the responsibility of persuading the public to the characters in the advertisement so that direct preaching is naturally avoided.

(38) see example (29) in 4.2

Example (38) is a print advertisement. *Wo* refers to a child whose father has just quitted smoking. It can be any child who has the best wish that people could stop smoking like his father. Public service advertisements that persuade people to give up bad habits appear in large numbers. The public are apt to become immune to the preaching as to what they should do. In this advertisement, the child's talking in the first person exerts its influence directly on the audience whereas leaving no trace of preaching or explicit persuasion.

(39) 鸟说："我们¹（*wo men¹*）是朋友，为什么会这样？"
鸟在笼子里：如果爱我们²（*wo men²*），就应该给我们³（*wo men³*）自由。(#123)
[Bird: We are friends. Why is it so?
Another bird: If you love us, you should give us freedom.] (#123)

Example (39) is a TV animation. A bird whose fellows are killed by hunters and another who is locked in a cage are doing all the talking. In this sample, there are both inclusive *wo men¹* and exclusive *wo men²* and *wo men³*. The referents of *wo men¹* include the addressee, the human beings, while another two refer only to the birds. A dialogue is created between the birds, who need protection and freedom, and the mankind, who are killing them. By giving to the birds the right of talking, the advertiser leaves himself a wider scope in the choice of expressions. As was mentioned in the previous chapter, frequent use of the modal operator *ying gai* gives the audience an impression that they are educated by a person who has authority or greater power, thus affecting the communicative effects. If it is the advertiser who is

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[4] By advertiser I mean the client of an advertising agency, since it is not the admen who are talking to the audience, but the client, either a charity or governmental organization, which does not usually make the advert itself. We have to keep in mind that the real speaker in the advert is the client and the adman is merely an agent, speaking on behalf of the client.

saying "if you love birds, you should give them freedom", it becomes direct education and preaching to the audience, which easily arouses antipathy.

Apart from the reference to characters in the advertisement, *wo men* is also used by the advertisers to refer to themselves. Since the advertiser of a public service advertisement is usually an organization instead of an individual, the singular form *wo* is rarely seen to refer to the advertiser.

(40) 为了红十字的完整，我们(*wo men*)需要你的帮助。(#37)
[For the completeness of the red- cross, we need your help.](#37)

It is an advertisement made for the red-cross organization that appeals to the public to donate blood, in which *wo men* refers to the red-cross organization. The pronouns *wo men* and *ni* in this sample creates a dialogue between the red-cross organization and every individual addressed. This choice of *wo men* carries interpersonal meanings. It enables the audience to feel the presence of a group of people who are sincerely asking for help. The dialogic effect and sincerity cannot be delivered otherwise. For example, if we substitute *wo men* with "red-cross organization", the feeling of face-to-face communication between the organization and the audience disappears. It would seem as if a third party is asking for help on behalf of the organization.

In many other cases, *wo men* is used inclusively to refer to both the advertiser/ characters and the audience. In so doing, the addresser establishes solidarity with the addressee, which is especially important in public service advertising, because it implies that while stating what the audience are obliged to do, the speaker is also committed to the actions he is calling for. Such being the case, the audience are more likely to identify with the advertiser.

(41) 禽流感，霍乱，沙士，不同的疫症，都曾经令你我(*ni wo*)忐忑不安，但是我们 (*wo men*)都一一经历过了，跨越过了，今天，禽流感已经在世界不同的地方发 生，挑战更加严峻。我们更加需要团结(*tuan jie*)一致，自律自觉，互相(*hu xiang*) 提醒。确保社区环境卫生，为你(*ni*)，为你身边的人多做一点。防预是大家的 事。(#511)
[Bird flu, SARS and other diseases had once made us upset. However, we have gone through these one by one. Today, bird flu is plaguing many places in the world. Challenges are more severe. We need unity, growing awareness than any time. We need to remind each other, guarantee community sanitation. Do something for you,

for people around you. Precaution is every one's business.] (#511)

Example (41) appeals to the public to take precautions to combat the bird flu. Launched at a critical moment when the epidemic plagued the whole country, the advertiser intended to ask everyone in the country to take actions. To establish strong solidarity with the audience, the advertiser used inclusive *wo men* twice and other pronouns such as the combination of *ni* and *wo* which strengthen the dialogic effect and intensify the desire for joint commitment on the part of the audience. This effect is primarily attributed to the use of pronouns; other lexis such as *tuan jie* (unit) and hu xiang (mutual) also play a part though.

Zan men is another pronoun the addresser(s) use to refer to themselves including the addressee. It is originally used in Beijing dialect and gradually comes to Mandarin Chinese (Lv, 1980). Empirically, it is more colloquial than *wo men*, frequently appearing in spoken language rather than formal written language. So the use of it creates both solidarity with and closeness to the audience.

(42) "垃圾桶在此" "在美国珍珠港，这句话只写给中国人看" 美国人的环
保艺术很到家, 在珍珠港景区, 与园林互为一体的垃圾桶是很难发现的,
为此美国人特意在垃圾桶前写下这句中文告示: 据说, 这是专门提咱们
(*zan men*)没有耐心找垃圾桶的中国人而其他国家包括美国的游客并没
有这样的待遇 (#71)

[Here is the dustbin. In Pearl Harbor of the U.S., this sentence is only for
Chinese. In this tourist attraction, dustbins are modeled like an integral part
of the surroundings and it is very different to find them. Therefore,
Americans put this notice on it, which is used, as is said, to remind we
Chinese who do not have patience to look for dustbins. Tourists from other
countries, including the locals, do not enjoy such pecial treatment.](#71)

This advert is a criticism on some Chinese tourists who litter in the tourist attractions in the U.S.. The advertiser, who is also Chinese, is well aware that he is running great risk to criticize the audience with the label "Chinese". If tactics are not employed, it certainly will arouse sensation and anger among the audience. So *zan men* comes to the rescue. When he said "we Chinese who are not patient enough to find the trash can", he placed the negative comment both on the audience and himself. The absence of *zan men* or a substitute of *ni men* will all put the advertiser on the opposite of the audience, thus arousing aversion on the part of the audience and undermining the persuasive effect. Besides, the inherent colloquialness of *zan men*

helps shorten the distance between the speaker and listener. Generally speaking, when using *zan men* the speaker intends to create equality with the audience, hiding their difference in power, age or status, so as to avoid resistance of the audience toward sensitive issues or the condescending tones in what the speaker says.

5.3 Interpersonal Functions of the Second Person Pronoun

The second person pronouns in Chinese are *ni* and *nin* (you), the singular form, and *ni men*, the plural form and the possessives *ni de* (your) and *ni men de* (your). In a speech event, the second person pronouns refer to the addressee(s); however, the situation is much more complicated in an advertisement. It may refer to the audience, or the character(s) in the advert, or both of them and in many cases they just act as generic reference.

1) *ni* refers to the audience:

The presence of *ni* makes the advertisement more dialogic. The immediate effect is that every single reader of the advertisement has the feeling that s/he is specifically targeted. There can be both positive and negative effects. On the one hand, if the addresser's language is appropriate, avoiding intrusive or imperative language, cordial relationship will be established to contribute positively to the general persuasive effect of the PSA. On the other hand, if the choice of language is problematic, the address term *ni* will make the situation even worse.

(43) 孩子说：其实我想......（父母拉孩子走，孩子看足球）"望子成龙时父母所想，心太着急难免拔苗助长。不妨多了解孩子的真实愿望，有足够的空间才能展翅飞翔。""你(*ni*)的对待，真的会影响他/她的现在，甚至改变将来"(#127)

[Child: Actually, I want to...Parents all want their children become successful. However, their eagerness may stunt their growth. Why not notice their real wish. They cannot fly in the sky until they have enough space. Your attitude certainly will have influence on them, today and even in the future.](#127)

(44) see example (8) in 3.2.3

(45) "拿起它你(*ni*)已经吃掉森林""当你(*ni*)掰开这双筷子的一刹那 又为伐木人找到了一个毁掉森林的理由。作为回报，他将送给您满天黄沙，流失的水土"(#167)

[When you hold it (dispensable chopsticks), you are starting to swallowing the forest. When you split it, you give woodcutters a reason to

destroy the forest. In return, it will give you yellow sand permeating the
sky, losing water and soil, corpse of animals... And now you are passing
these presents onto your future generations.] (#167)

In example (43), *ni* refers to parents who are reading the advert, while in
example (44) and (45) it refers to every person who is reading the adverts. As a
common way to address the audience, the presence of the second person pronoun
involves the audience in the interaction. This pronoun, by referring to every single
person who reads the advert, gives the audience the feeling that someone is talking to
them.

The advertiser will sometimes put themselves at risk by using *ni* to address the
audience. The content of public service advertising determines that the audience is
frequently subject to some instructions as to what they are supposed to do. This is in
nature annoying, since nobody wants to be nagged on what they should do. Bearing
this in mind, the advertiser should be very careful when they use *ni* to ask the
audience to do something because *ni* in some cases implies unequal power between
interactants. Usually, in Chinese, people address listeners of the same age or status
and power with *ni*. It can also be used by the speaker who is older or has higher
status and power. In cases other than those mentioned above, people have other
choices to show respect. For example, if an employee speaks with his superior, he
probably will use *nin* or the title of that person. If a 40-year-old professor addresses
young college students or his peers in casual conversations, he will naturally use *ni* to
refer to the listener However when the same professor gives lectures to teachers of
the same age or even older, he probably may choose a neutral one *da jia* or *nin* that
shows deference or *inclusive wo men* in order not to leave the impression of
superiority.

These norms in communication in the Chinese context determine the convention
in the usage of pronouns in public service advertising and other discourses as well.
Generally speaking, if there are negative comments or commands to the audience in
an advertisement, the use of *ni* makes the comment more offensive and gives the
commands a harsher tone. The following examples will illustrate this point.

(46) 第一次也许就是最后一次。 假如你(ni)认为通过暴利能牟取暴利的话

请你(ni)马上停止。 切莫以身试法，做守法公民。(#75)

[The first time is maybe the last time. I you think you can make profits

through illegal methods, please stop right now. Don't test the law with

your own behaviour. Be a citizen obeying the law.] (#75)

(47) 找丢了这只碗你(ni)就不吃饭了？(#44)

[Will you stop eating when you lose your bowl?]

Example (46) asks the public to stop making profit through violence. In example (47) the question "Will you stop eating when you lose your bowl?" is a metaphorical expression, meaning "Will you stop living when you lose your job?" in this context. Tones in these two advertisements are harsh. It seems that a superior is talking to the audience. Many factors— imperatives and modal expression *qie mo* in example (46) and interrogative in sample 47— combine to establish such relationship between the advertiser and the audience, among which the use of *ni* also plays a part, directing the harsh tone at the audience. In these contexts where the audience are subject to negative comments, condemnation and doubts, the alternative *nin* is more acceptable than *ni*.

(48) 掀过去，你(*ni*)将拥有另一片天空。 下岗，并不意味着失业。让我们(*wo men*)从头开始。更新择业观念 创造美好生活 (#600) (see Example 3 in Appendix 2)

[Turn to a new page, you will have another sky. Being laid-off doesn't mean unemployment. Let's start all over. Have new attitude toward job-hunting. Create a better life.] (#600)

In the mid 1990s, many people in China are dismissed from their jobs due to economic reforms throughout the whole country. Example (48) encourages these people to start from scratch and find new jobs. As no negative evaluations on the audience or commands to them are included in the advertisement, the use of *ni* is appropriate and acceptable. Besides, the inclusive *wo men* increases intimacy between the advertiser and the audience, showing great empathy to people in the disadvantaged group. The combination of these two pronouns conduces to a better communicative effect.

2) *nin* refers to the audience

In Chinese, *nin* is an address term conveying respect for the addressee. When a person addresses his/her superior, the elder and the strangers, s/he probably will use this pronoun (Cui, 2001). Due to its social function, it becomes a perfect strategy the advertiser employs to show deference for the audience. In cases where the advertiser has to ask the audience to modify their behaviour or persuade them to do something that may not be in their interest, *nin* serves as a buffer to reduce resistance on the part of the audience, making the suggestions in the advertisement more acceptable. After all, polite language rarely arouses aversion.

> (49) 放学了，孩子们要回家了，爷爷奶奶爸爸妈妈都在等着呢。司机师傅，
> 您(*nin*)的车辆，在行经学校门口时，请注意减速慢行，给孩子们让条路。
> (#553)
> [School is over. Children are going home. Their grandparents and parents
> are waiting for them. Drivers, please slow down when you drive by the
> school gate, giving way to the children.] (#553)
>
> (50) 为了您(*nin*)和他人健康，请改掉随地吐痰的坏习惯。(#30)
> [Please quit the bad habit of spitting, for the health of you and
> others.](#30)
>
> (51) 中国每年有100多万少年儿童失学，他们期待着您(*nin*)的帮助！(#40)
> [There are more than one million children in China dropping out of
> school. They are waiting for you help.](#40)

In the three samples, the advertisers are calling on the target audience to take actions: giving way to children, quitting the bad habit of spitting, and donating money to children who drop out of school. All of these actions appealed apparently require sacrifice of the audience, so *nin* is employed to provide a means of compensation by showing respect for the audience.

3) *ni men* refers to the audience

In public service advertising discourses, *ni men* is rarely used to refer to the audience. There is only one sample in which it refers to a particular group of people.

> (52) 不能杨白劳 反对齐白食
>
> 我们(*wo men*)不愿看到一部分软弱的知识分子成为现代的杨白劳，心
> 血和劳动白白成为他人的晚宴和大餐，站出来吧，保护自己！知识产
> 权的盗取者和部分无知的消费者大联欢的场面不能再继续。下去了。
>
> 停止吧，你们(*ni men*)！(#385)

[We do not want to see that some intellectuals become modern Yang Bailao, whose hard work become other people's extravagant banquet. Stand out and protect yourself. The situation where pirates of intellectual properties and some ignorant consumers conspire cannot continue. You stop!] (#385)

Pronouns used in this example make a clear distinction between two groups of people. One is *ni men*, the pirates of intellectual properties and ignorant consumers using pirate products and the other is *wo men*, those who are opposed to piracy. However, in the particular context where this discourse is situated, things become very complicated. The advertiser mentioned that the situation where the pirates and some ignorant consumers conspire should not continue any longer. He proceeded to make a command "You stop". Obviously, *ni men* here refers to the pirates and the ignorant consumers. This places the advertiser in an embarrassing situation, because in China, there are a phenomenal number of people who are using pirate products. The explicit negative evaluation "ignorant" and the imperative with direct reference to the audience will offend the public. This pronoun used here imposes too much on the audience. After all, as we have mentioned, nobody likes to be criticized and ordered.

4) *ni, nin* and *nimen* refer to the characters in the advertisement

The second person pronouns are also used in the dialogue between the characters in adverts.

(53) 公元前四百八十四年，曾子返回鲁国，家中生活很是艰难，一天曾子的妻子要去赶集，儿子：母亲，我也要去，我也要去嘛。母亲：你回家去，等我回来给你杀猪吃 儿子：真的？不能骗我啊。过了一个时辰，曾子的妻子从集市上回来。曾子：来，帮个忙，快把猪给捆上。母亲：为何杀猪，我与孩子开玩笑，哄哄他而已，何必当真？曾子：唉，对小孩子是不能哄骗的，小孩子没有识别能力，跟随父母学习，听从父母教诲，现在你(ni)欺骗孩子就是教她欺骗，母亲欺骗儿子，儿子就不相信他的母亲，就无法进行诚实教育了。
旁白：这天晚上，曾子一家的晚饭吃的就是猪肉。
传承诚信美德 构筑诚信社会 (#391)
[Voice-over: In 484 BC, Zengzi went back to Lu. His family was very poor. One day, his wife was going to the bazaar. Son: Mom, I want to go with you. Zeng's wife: You go home. When I come back, I will butcher the pig and get you pork.

Son: Really? Don' play trick on me. Voice-over: Two hours later, Zeng's wife come back from the bazaar. Zeng: Help me! Let's bind the pig with the rope! Zeng's wife: Why killing the pig? I was just kidding. Why are you taking it so seriously? Zeng: uh, you can't cheat a child. They learn from parents, follow our instructions. Cheating him means that you are teaching him how to cheat others. If you cheat him, he will not believe what you say. And you will not be able to teach him to be honest. Voice-over: That night, Zeng's family had pork for dinner. Pass on virtues of integrity. Establish a society of integrity.](#391)

We mentioned in the preceding section that the first person pronouns are often used to refer to characters in the advertisement. There are characters talking to each other or to the audience directly. In the latter case, the advertiser is able to make the puppets, i.e. the characters do all the preaching, leaving himself in an invisible corner, holding the lines and manipulating the audience. .

The second person pronouns, when used to refer to characters in the advert have the similar function. By criticizing the characters in the advertisement, the advertiser is actually condemning the target audience, in an implicit way, to avoid direct preaching. For example, in example (48), the father told the mother that "when you were cheating the child, you were actually taught him how to cheat". Since *ni* refers to the character in the advert, all the negative comments points to this character; meanwhile, *ni* also leaves a vague impression on the audience that they are also addressed and obliged to reflect on their own behavior. This not only avoids direct criticism on the audience but also intensifies the persuasive effect, as the audience can easily identify themselves with the characters in the advertisement.

5.4 Interpersonal Functions of the Third Person Pronoun

In any speech event, we have to address a third party other than the speaker and listener with pronouns *ta* and *ta men*. Let's see what they refer to in public service advertising and their functions in realizing the interpersonal meaning.

(54) 他(*ta*)在刷牙，他在洗脸，他在拖地板。他在搓洗衣服。他在⋯⋯可能他真的不知道，就快，没水了。节水，从生活点滴开始。(#582)

[He is brushing his teeth. He is washing face. He is mopping the floor. He is washing clothes. He is... Maybe he really does not know that we nearly have no water. Save water, from every drop in daily lives.] (#582)

Since in many instances the third party referred to is not even present in the

communication, the advertiser may take advantage of this feature to coordinate the advertiser-audience relationship to achieve better communicative effect. Example (54) describes a person who leaves the tap running when he brushes teeth, washing face, mopping the floor and washing clothes without knowing that water is in scarcity. When an advertisement is to criticize people's undesirable behavior, the common practice is to tell the audience directly what they should or should not do. However, when reading public service advertisements the audience is so frequently exposed to preaching that they are naturally immune to it. Tactically, the advertiser uses the third person pronoun to refer to a person in the advertisement, thus projecting the target of his condemnation to a third party rather than on the audience.

(55) 不随地吐痰，除非你(ni)是恐怖分子 不随地吐痰，丢垃圾，SARS 才能杜
绝传播。坚决加入反恐精英，养成良好卫生习惯。(#161)
[Don't spit all over, unless you are a terrorist. SARS virus won't spread if we stop spitting and litter. Join the "anti-terrorist elite". Cultivate good habit.](#161)

(56) 他(ta)嘴巴失禁一随处乱吐自己的痰。防非典从文明的生活习惯做起
他不知羞耻一随处暴露自己的痰。防非典从文明的生活习惯做(#158)
[He can't control his mouth—He is spitting all over. He is shameless— he is spitting all over. Guard against SARS Start from good living habit.] (#158)

Examples (55) and (56) treat the same topic by using different person system. The two samples persuade the audience to drop the habit of spitting and littering in public places to prevent the spread of SARS. There are both negative comments on the audience, such as "terrorist" in example (55) and "shameless" in example (56). However, in the first sample, by addressing the audience with "you", the negative comment directly points to them, while in example (56), it points to another person not present in the interaction. Therefore it can arouse the public awareness without criticizing the audience directly.

5.5 Other Ways of Naming the Audience

Due to the limitation of the person system, the advertiser may use expressions other than person pronouns to address the audience to show his attitude. We find *jun, da jia* and *peng you* in our corpus. These addressing terms explicitly project roles to

the audience and the advertiser as well, playing a significant role in constructing their relationship.

(57) 画面显示一个人要穿铁路的情景。工作人员声音：通过铁路道口的时候，大家(*da jia*)一定要遵守安全警示，服从监护员的指挥。为了您(*nin*)的安全，千万不要抢行。"遵守道口秩序，保障生命安全"(#424)

[When you go across the rail road, you must follow the safety notice.,follow instructions of the guard. Don't hasten, for your safety.](#424)

Da jia is used to address a group of people. This term is rather neutral, implying no distinct power difference between the addresser and the addressee. In this example, the speaker is addressing the audience on behalf of the railway station. There is naturally a power difference between the addresser and the addressee. In order to make this difference covert, the neutral term *da jia* is used and *nin* is also employed to imply deference.

(58) (老马睡觉，邻居吵闹)为了自己和他人的健康，我们都应当遵守公德。话外音：朋友(*peng you*)，要是你睡着呢？(#474)

[LaoMa is sleeping, but his neighbours are shouting loudly. We should all live up to the public moral standard. Voice –over: Friend, what if you are sleeping?]（#474）

(59) 请君(*jun*)注意，节约用水 （#599）

[Please save water, you honored.] (#599)

By using *peng you* in example (58), the advertiser projects the role of a friend onto the audience and establishes a friendship between them to make the following interrogative less offensive. In example (59), *jun* is a term which conveys politeness and respect for the audience, usually used on formal occasions.

5.6 Summary

This chapter discusses the role played by the person system in the realization of interpersonal meanings in public service adverting. Generally speaking, the use of person pronouns makes advertisements more dialogic, contributing to good communicative effects. It is found that advertisers use varying terms to address the audience: *ni, nin, nimen, dajia, jun* and *pengyou*. The neutral address term *ni* is used most frequently. However, we could conclude through our analysis that the choice of this pronoun is not always appropriate. It is suggested that when negative comments

are directed on the audience or commands are issued, the use of *ni* should be avoided to minimize offence to the audience. *Nin* is the second most popular choice when advertisers address the audience. This is a rather safe choice, as it shows respect to the listener. As a politeness strategy, it often acts as a mitigator when commands are issued or obligations are stated. Inclusive *wo men* also makes frequent appearance in our corpus, constructing solidarity and intimacy between the advertiser and the audience. In addition, advertisers use the third person pronoun *ta* and *ta men* to refer to a third party other than the advertiser and the audience. It can to a large extent avoid direct condemnation on the audience's undesirable behavior or explicit preaching of some ideas to them.

Conclusion

Major Findings

Public service advertisement is a relatively new discourse type in the Chinese language. As previous studies on this discourse type did not provide full account of it from the linguistic perspective, this study fills this gap. The cariteria for the success of the public service advertising are that the concept transmitted in the advert is imparted in the mind of the audience and the action advocated in the advert is taken. Therefore how the advertiser can influence the audience by touching them and reasoning with them is critical to its success. In this case, an advertiser-audience relationship conducive to their communication is very important. In this research, therefore, the lexico-grammatical resources— mood, modality and person— are studied to show how interpersonal meanings are realized in the discourse of Chinese public service advertising.

In the study of the mood system of the target discourse, it is found that of the three mood choices— declarative, interrogative and imperative— the overwhelming majority of moods are declaratives, followed by imperatives and interrogatives. Imperatives and interrogatives make texts more interactive, involving the audience and attracting their attention. Of all the imperative clauses used in the data, imperatives in positive forms outnumber those in negative forms. To soften harsh tones in imperatives, mitigators such as *qing* and sentence final particle *ba* are used. 36.8% of the imperatives come with mitigators. Interrogatives, which require responses in natural communication, function to involve the audience. More than a half of the interrogatives used are yes-no interrogatives, requiring confirmation or rejection from the audience. This is followed by question-word interrogatives, demanding information on a specific issue. Disjunctive questions only appear occasionally in this type of discourse.

Modality is another resource in which interpersonal meanings are realized. On

the basis of the studies on Chinese modality and systemic functional grammar, we carry out descriptive analysis of modal expressions in the target discourse, exploring how they convey interpersonal meanings and what advertiser-audience relationship is implied. It is found that the use of modulation dominates over modalization. Among those expressions that express obligation, those in the negative form are nearly three times as many as those in the positive form. This is due to the fact that in China most public service advertising is issued by the government or organizations that have absolute authority over the public. With a higher status and greater power, advertisers naturally convey authoritative tones in the discourse. However, it is suggested that these expressions of obligation should be avoided, as the audience may feel that they are preached, which will increase their antipathy toward the advertisement. In many cases, advertisers use mitigators such as "qing" to minimize the offence caused to the audience. More than a half of the modal expressions of obligation are used with mitigators. Expressions of probability and usuality are also used, with which the advertiser makes his/her judgement on the proposition explicit and makes the proposition arguable. It therefore involves the audience in the interaction, contributing to the dialogue between the advertiser and the audience. However, the number of clauses that are modalized is very small, which implies that the advertiser holds absolute authority over the public in Chinese public service advertising.

A complex person system is used in Chinese public service advertisements. Since advertisers could by no means talk to the audience face-to-face, they use personal pronouns to make their advertisements more dialogic and interactive in order to achieve good communicative effects. In the corpus, terms frequently used by the advertiser to address the audience are *ni, nin, nimen, dajia, jun* and *pengyou*. The neutral address term *ni* is used most frequently, followed by inclusive *wo men*, which also makes frequent appearance in our corpus, constructing solidarity and intimacy between the advertiser and the audience. *Nin* is a rather safe choice when the audience is addressed as it always shows deference to the addressee. As a politeness strategy, it often acts as a mitigator when commands are issued or obligations are stated. *Da jia, jun* and *peng you* are also used to address the audience. These are all

choices that do not imply obvious power difference between the advertiser and the audience. In addition, advertisers use the third person pronoun *ta* and *ta men* to refer to a third party other than the advertiser and the audience. Possible effects can be avoiding direct condemnation on the audience's undesirable behaviour or the advertiser's explicit preaching to the audience.

Implications of the Present Research

This research, grounded in the theoretical framework developed by Halliday and Thompson, extends the applicability of systemic functional grammar to the Chinese language. In addition, it complements previous studies on the Chinese public service advertisement by providing insights into what lexico-grammatical resources contribute to advertiser-audience relationship conductive to successful communication. Moreover, the present research, as one of the first attempts to apply systemic functional grammar to discourse analysis in the Chinese language, sheds some light on the discourse analysis on other discourse types in Chinese. Besides, research findings in this study could be of great help in the production and evaluation of public service advertisements.

Limitations of Our Study and Suggestions for Future Research

Limitations of the present research can be seen from the following perspectives. In the first place, the sample size is not large enough for us to give full accounts of the realization of interpersonal meanings in the discourse of public service advertising. In the second place, we do not give enough attention in our data analysis of the pictures and voices which also determine to a certain extent the success of an advertisement. In the third place, in this research, only three resources: mood, modality and person system are studied, ignoring other resources such as evaluation in language that also contributes to interpersonal meanings. Moreover, since public service advertising originates in the U.S., studies in the English language could help the production of its Chinese counterparts. Therefore, contrastive analysis of public service advertising could be more enlightening.
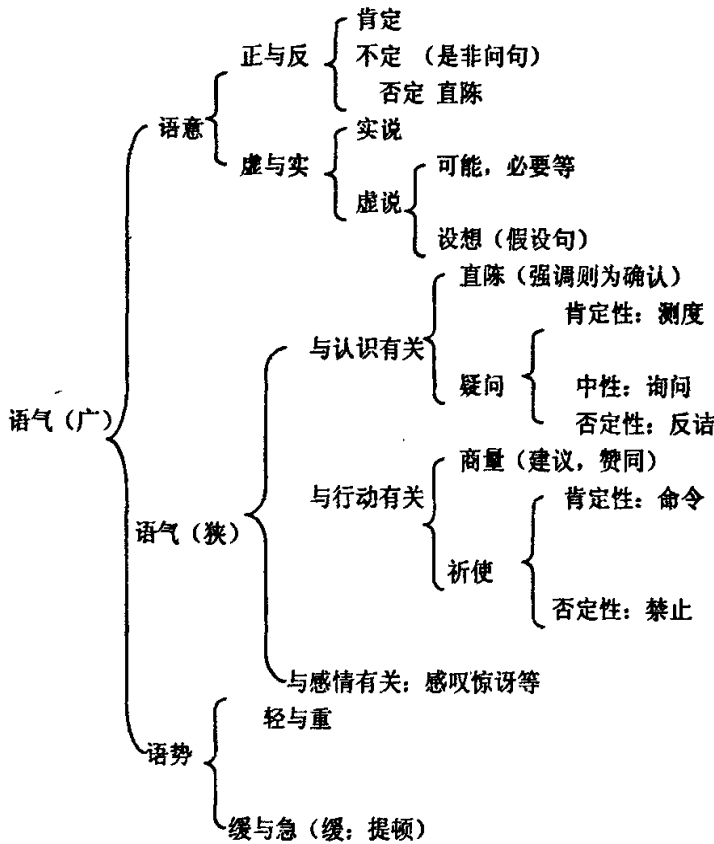
Appendix 1

Figure 1 （Lv, 1982: 258）

语气（广）
- 语意
 - 正与反
    - 肯定
    - 不定 （是非问句）
    - 否定 直陈
  - 虚与实
    - 实说
    - 虚说
      - 可能，必要等
      - 设想（假设句）
- 语气（狭）
  - 与认识有关
    - 直陈（强调则为确认）
    - 疑问
      - 肯定性：测度
      - 中性：询问
      - 否定性：反诘
  - 与行动有关
    - 商量（建议，赞同）
    - 祈使
      - 肯定性：命令
      - 否定性：禁止
  - 与感情有关：感叹惊讶等
- 语势
  - 轻与重
  - 缓与急（缓：提顿）

Figure 2 (Qi, 2002)

语气类别		例句	形式标志
功能语气	陈述语气 肯定语气	他去看电影了。/他会来开会的。	语气词"了"，"的"
	陈述语气 否定语气	他不去看电影。/他不会来开会的。	语气词"了"，"的"与否定词"不"，"没有"
	疑问语气 询问语气	你去北京吗？/你准备去哪儿呢？	语气词"吗"，"呢"
	疑问语气 反诘语气	这不是你的书吗？/难道就这样算了吗？/我为何要不想去呢？	语气词"吗"，"呢"与语气副词"难道"，"何尝"等
	祈使语气 请求语气	您先吃饭吧！/让我去吧！	语气词"吧"
	祈使语气 命令语气	别说话！/把窗户关了！	
	感叹语气	太好了！/真漂亮啊！	语气词"了""啊"
意态语气	可能语气 或然语气	他可能去北京了。/他大概三十岁了。	助动词"可能"，语气副词"大概"，"也许"等
	可能语气 必然语气	他一定去北京了。/见到你他也定会高兴的。	语气副词"一定"，"必然"
	能愿语气 能力语气	他能用左手写字。/他不会说汉语。	助动词"能"，"会"等
	能愿语气 意愿语气	他愿意来这儿。/他不想去北京。	助动词"愿意"，"想"等
	允许语气 允许语气	你可以来这儿。/你能够考出来。	助动词"可以"，"能够"
	允许语气 必要语气	你应该来这儿。/你务必要来这儿。	助动词"应该"，"要"，语气副词"必须"，"务必"
	料悟语气 料定语气	他果真来这儿了。/他果然做了。	语气副词"果然"，"果真"
	料悟语气 领悟语气	打电话的原来是他。/下雨了，怪不得这么冷。	语气副词"难怪"，"原来"，"怪不得"等

Appendix 2

1.

2.
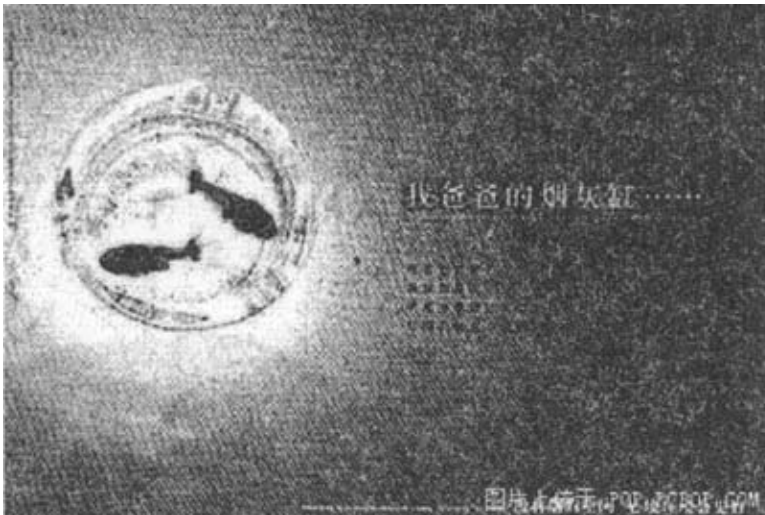
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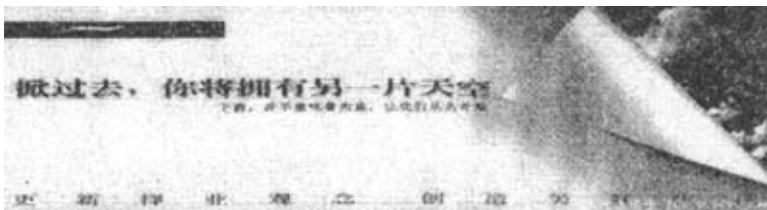
Appendix 3

Source of Data

#1	高萍 (1999) 《公益广告初探》 北京：中国商业出版社, p56.
#2-#7	高萍 (1999) 《公益广告初探》 北京：中国商业出版社, p63.
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#33	高萍 (1999) 《公益广告初探》 北京：中国商业出版社, p212.
#34	《北京日报》1998 年 10 月 1 日
#35	高萍 (1999) 《公益广告初探》 北京：中国商业出版社, p217.
#36-#37	高萍 (1999) 《公益广告初探》 北京：中国商业出版社, p218.
#38	高萍 (1999) 《公益广告初探》 北京：中国商业出版社, p223.
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#50	《现代广告》2004 年 第 11 期, p73.
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#64-#67	《现代广告》2002 年 第 12 期, p53.
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#69-#70	《现代广告》2003 年 第 4 期, p36.
#71	《现代广告》2003 年 第 4 期, p36.

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#165-#166 《国际广告》2003 年第 6 期，p39.

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#168 http://news.sina.com.cn/c/2004-05-27/18113352210.shtml

#169 http://news.sina.com.cn/c/2004-05-27/18113352211.shtml

#170 http://news.sina.com.cn/2004-05-27/19013352349.shtml

#171 http://news.sina.com.cn/2004-05-27/18493352320.shtml

#172 http://news.sina.com.cn/2004-05-27/18493352313.shtml

#173 http://news.sina.com.cn/2004-05-27/18493352312.shtml

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#373   《龙吟榜公益广告精粹》   北京：中国物价出版社，p95
#374   《龙吟榜公益广告精粹》   北京：中国物价出版社，p97
#375   《龙吟榜公益广告精粹》   北京：中国物价出版社，p123
#376   《龙吟榜公益广告精粹》   北京：中国物价出版社，p127
#377   《龙吟榜公益广告精粹》   北京：中国物价出版社，p130
#378   《龙吟榜公益广告精粹》   北京：中国物价出版社，p131
#379-#380   《龙吟榜公益广告精粹》   北京：中国物价出版社，p132
#381   《龙吟榜公益广告精粹》   北京：中国物价出版社，p133
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