

THE FLOW OF INFORMATION IN BRIAN ALDISS' *SUPERTOYS LAST ALL SUMMER LONG* AND ITS TRANSLATION INTO BRAZILIAN PORTUGUESE

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ABSTRACT: *This paper reports on an ongoing research project – CORDIAL (Corpus of Discourse for the Analysis of Language and Literature) – developed at Faculdade de Letras, Universidade Federal de Minas Gerais, which adopts an SFL approach to translation studies drawing on corpus evidence obtained through corpora and concordancing software. More specifically, it discusses an approach to the study of literary genres based on SFL. The aim is to investigate features pointed out for science fiction by literary studies through a linguistic analysis of texts belonging to this genre. CUNHA (1972) and SODRÉ (1973) state that a particular dominant ideology accounts for the generic configuration of any work of mass literature, including science fiction, and that this is materialized in text through linguistic choices. In order to explore those choices, a study of the short story "Supertoys last all summer long", by B. Aldiss, and its translation into Portuguese was carried out based on SFL applied to translation studies. Drawing upon Halliday and Matthiessen (2004), who ascribe to textual organization the main responsibility for information development, this investigation identified patterns of textual organization in the short story, examining its thematic and macrothematic (MARTIN & ROSE, 2003) organization. Interpersonal and experiential elements in Theme position were examined aiming at understanding how the author and the translator evaluate given information and the representations construed.*

KEY-WORDS: *Systemic-Functional Linguistics, Translation Studies, Macrothematic organization, Science Fiction.*

1. Introduction

In his essay of 1970, Halliday states that to examine language structure alone would not be enough to explain its organization – it would also be necessary to take the use of language into account. The means to do that, as Halliday suggests, is to look both at language function and language system. Systemic-functional linguistics (SFL) is, therefore, a theory that

understands language as a semantic system and its organization bound to functions in respect to use, that is, a relationship of realization between language and social context (MARTIN, 1997). By semantic system, Halliday (2005) means a semiotic system organized by a grammar, or the structure system that enables language to create meaning and context.

Within the discipline of Translation Studies, particularly regarding linguistic-based approaches, it has been understood that to examine translation strictly as a linguistic phenomenon (i.e. to analyze and compare texts in reference to source language structure and target language structure) implies holding a narrow view of the translation phenomenon (PAGANO & VASCONCELLOS, 2005) and, as a consequence, a restricted approach of investigation. A different understanding of translation – as a linguistic phenomenon, but also a phenomenon between social contexts and cultures – would naturally require a linguistic theory that sees language in use, in social and cultural contexts.

Since early on in the development of SFL, Halliday has showed interest in translation (HALLIDAY, 1964), and in a 2001 work he suggests adopting systemic-functional parameters to establish equivalence in translation. Other linguists, like Catford (1965) and Matthiessen (2001) have used the hallidayan theory as a basis to try to shed light on the translation phenomenon. In Translation Studies, several theoreticians have drawn on SFL to investigate translation (HOUSE, 1977; HATIM & MASON, 1990; BAKER, 1992; MUNDAY, 2002).

SFL has also proved to be a solid base to analyze literary translations. For example, van Leuven-Zwart (1989) develops a model to study translation shifts in literary texts in Spanish and Dutch. In a set of three papers, each devoted to a metafunction, Dourado, Gil and Vasconcellos (1995) analyze a translation of a Hemingway short story into Portuguese. Munday (1998) studies how thematic progression was realized in a story of García Márquez and in its translation into English. Pagano (2005) discusses the analysis and labeling of thematic elements in Rudyard Kipling's *Kim* and its translations into Portuguese and Spanish, as well as García Márquez stories translated into Portuguese and English.

Based on the productive relationship between SFL and Translation Studies, particularly concerning to literary texts, this work examines a

science fiction short story by Brian Aldiss and its translation into Brazilian Portuguese from an SFL approach to translation.

Science fiction (Sci-fi) texts have been mostly studied through literary perspectives, mainly related to cultural industry and mass literature issues (SODRÉ, 1973). However, a linguistic perspective can provide insights as to how writers use language to construct discourses for “real” and “fictional” worlds. Most significantly it can also provide insights into how originals and translations can produce different “worlds”. Yet, there are few studies of Sci-fi from a linguistic perspective, let alone linguistic studies of Sci-fi covering translations and their rewriting of originals.

Within this framework, this paper investigates a Sci-fi piece by looking at textual instances seeking to understand how discourse is organized and built. Based on the systemic-functional concepts of thematic organization (HALLIDAY & MATTHIESSEN, 2004) and waves of information and periodicity (MARTIN & ROSE, 2003), the aim is to analyze how the flow of information organizes discourse in Brian Aldiss’ Sci-fi short story “Supertoys last all summer long” and its translation into Brazilian Portuguese.

This paper is organized as follows. Section II describes what is understood here as a Sci-fi story and its constituency together with the SFL’ elements (i.e. thematic organization and periodicity) used to approach it. Section III presents the methodology used to analyze the original and the translated text. Data analysis and discussion are presented in section IV. Finally, Section V presents the conclusions of this investigation.

2. Theoretical background

The constitution of science-fiction

To define the literary genre ‘science fiction’ is a demanding task due to the complexity and multiplicity of themes and narrative styles attributed to Sci-fi since Verne and Wells to this day. A simplistic look at it could lead to defining it as a narrative of the unreal, because extraordinary events or inventions are common in the stories. ‘Unreal’ is frequently opposed to ‘real’ or ‘reality’; however, the extraordinary elements used by narratives of Sci-fi are not opposed to reality, they complement it

with something that *might have been real* in a given time period or under some special circumstance.

A way to understand why Sci-fi is mainly about elements strange to reality and to everyday life (although these elements are likely to become true in the hands of science and technology) is to see Sci-fi as a genre of the distant and of the future. Through this perspective, the movement made by Sci-fi narratives is to depart from everyday life to other plausible worlds. This ‘distance from reality’ is a main characteristic of the genre particularly when compared to other genres like horror stories or gothic stories that also explore ‘unreal’ worlds in their narratives. Concerning Sci-fi’s departing movement, Tavares (1986) understands Sci-fi as a mass culture literature strongly related both to technology and to fantastic narratives. Therefore, the most important feature of a Sci-fi story is that fantastic elements have reality as the launch pad.

As a genre that is close to fantasy, Sci-fi has to create a mythology to be based upon. This is the point where a Sci-fi ‘fantastic-unreal’ story becomes ‘real’. And the ‘real’ departure point for a Sci-fi narrative is not a pre-existing point to the story. Rather it has to be *construed* in SFL terms; a new representation of reality has to be made in the course of the story while it is being told.

As pointed by Cirne (1972), since the genre began Sci-fi has always been related to a dominant ideology and to the cultural industry. This means a Sci-fi piece is a good to be sold. Regulations for Sci-fi mythology usually create a representation (good or bad, positive or negative, useful or useless, etc.) of scientific laws, technological contraptions (actual or invented) or mass literature elements (stereotypes, plot, narrative). All these are commonly ascribed to the real world (as opposed to a fantastic world). As a consequence, representations of reality created by Sci-fi narratives tend to reinforce some ideology about an already established science, technology or literature (though actually any other subject as well).

Depending on the elements chosen as a departure point, this point can vary enormously from one story to another. This explains why so many different stories receive the same label “Sci-fi”. Fundamental, nonetheless, is that all these elements are understood as belonging to the same ‘real world’ source.

Cirne (1972) names the set of elements from reality used to construe a Sci-fi story the *semantic field* of that story. A semantic field in Cirne's terms is the set of elements – predominantly made of science and technology representations –, but also of social, historical, cultural and other contextual representations used as the departing point (of reality) for a Sci-fi story. In order to characterize what Sci-fi is, it seems necessary to understand how a semantic field operates in narrative, for it organizes the narrative through a particular ideology.

Littlewood and Stockwell (1996: 5) in their study of the literary representation of “world of reality” and “world of fantasy” argue that: “writers sometimes provide textual clues to link the comparative domain to our default reality”, highlighting the importance of textual material to build up fantastic stories, including Sci-fi.

An analogy can be drawn between the contexts of situation, in SFL terms, and Cirne's notion of semantic field of Sci-fi. Thus, a study of how these contexts are realized in the lexicogrammatical stratum would provide important insights into the constitution of a Sci-fi text. In this paper, the textual metafunction was chosen as a means to understand how discourse in a Sci-fi short story is built.

The flow of information – how message is organized

Halliday & Matthiessen (2004) state that languages have different ways to mark which part of the clause is prominent. English, Germanic languages and Romance languages realize the prominent part of a clause by putting it in first position. This position is called Theme and it functions as the point from which information will develop.

Thematic position spans the beginning of a clause up to the first ideational element in the clause. The remaining is called Rheme. Because Themes are always the ground from which messages take off, they also function as background to Rheme interpretation.

The group of Themes realized in a text makes up the flow of information. To understand how information flows, let's take a look at the following excerpt, the first paragraphs of Brian Aldiss' “Supertoys last all summer long”. Themes are presented in bold. Elliptical Themes are made explicit in brackets for the sake of explanation.

*In Mrs Swinton's garden, it was always summer. **The lovely almond trees** stood about it in perpetual leaf. **Monica Swinton** plucked a saffron-coloured rose and **[Monica]** showed it to David.*

'Isn't it lovely?' she said.

***David** looked up at her and **[David]** grinned without replying. **Seizing the flower**, he ran with it across the lawn and **[David]** disappeared behind the kennel where the mowervator crouched, ready to cut or sweep or roll when the moment dictated. **She** stood alone on her impeccable plastic gravel path.*

The information starts with *Mrs Swinton's garden* as background (Theme). The two following Themes, *The lovely almond trees* and *Monica Swinton* are the development of information presented in the first Theme. In this last sentence two new elements – 'a saffron-coloured rose' and 'David', a Goal and a Recipient – are presented, and the following sentences bring them as Themes in *Isn't it* and *David*. In this first paragraph, the flow of information was developed presenting an element in a sentence and putting it in thematic position in the next one.

The second paragraph develops information differently. It has *David* as the first Theme and other Themes are related to this first Theme. The clause *seizing the flower* is performed by David who is thematized two more times. The last clause brings Monica Swinton as Theme again realized through the pronoun *she*, setting the ground for what is to come – a whole wave about her, mainly in relation to David and the garden, as will be expanded in the following section.

Through these two paragraphs it is possible to see how information flows, that is, how it is presented, picked up next and carried on and how this is done through thematic choices.

The choices of thematic positions establish which parts of discourse are prominent, but also which ones are related; which ones are complementary or opposed. As a consequence, whenever writers construe discourses, they set too the logics to interpret information. For example, the sentence below is about David and three things he did: seized a flower, ran across the lawn, and disappeared behind the kennel.

As seen before, the author chose as Theme (in bold), the prominent part, *seizing the flower*. This establishes the logics to interpret the information to come, meaning that what David kept doing when he ran across the

lawn and disappeared behind the kennel was seizing the flower Monica had shown him.

Seizing the flower, he ran with it across the lawn and disappeared behind the kennel where the mowervator crouched, ready to cut or sweep or roll when the moment dictated.

However, if the thematic choices were different, say, with David as Theme, then, the starting point of the message would be him and ‘seizing the flower’ would be just another thing he did in a row, and not at the same time he did the other things, as it is possible to see here (words in the sentence were altered in order to make sense).

He ran across the lawn seizing the flower, and disappeared behind the kennel where the mowervator crouched, ready to cut or sweep or roll when the moment dictated.

Note that the actions of seizing the flower and disappearing behind the kennel have almost no connection at all. Now, if the thematic choice is changed again, there should be another interpretation for the message. For example, if the Theme were

Disappearing behind the kennel where the mowervator crouched, ready to cut or sweep or roll when the moment dictated he ran across the lawn seizing the flower.

A different representation would be construed, that is, ‘disappearing’ in this last example is what David was doing when he ran across the lawn and seized the flower. As it can be seen, each and every thematic choice has implications for the remaining of the message and will reverberate through the whole wave of information at discourse level.

Martin & Rose (2003) state that information is conveyed in waves in thematic realizations on discourse level. A wave is a part of discourse that has a peak of information, its prominence, and another part that is less prominent. The prominent part is the Theme and the less prominent part is the New.

When a writer is producing a text s/he first states what the text will be about, then presents the text and finally sums up what’s been told. Thus, there are three movements in the flow of a wave of information. The role of Themes in waves of information is, like Themes in clauses, to set the

background for what is to come. But Themes in waves of information, as the high peaks, also tell readers what is to come; in other words, prominence in waves predicts the remaining of the wave. Martin & Rose (2003) state that the organization of a text follows a periodicity that makes it predictable and, therefore, understood as a text rather than a group of information units put together.

If Themes predict what is to come on paragraph level, Martin & Rose (2003) suggest they are called hyperThemes. They should be called macroThemes when they predict bigger waves. MacroThemes occur at many levels starting from the title. The less prominent part of the wave that sums up what has been told, the part that “distills” information, is the New.

The disposition of Themes at clause and higher levels, that is, the prominence of a message, can point to generic characteristics of the text in the sense that texts belonging to the same genre have similar patterns of organizing information. Because this study attempts to shed light on a Sci-fi text through a linguistic approach, it is important to analyze thematic organization at all levels.

3. Methodology

Drawing upon Martin & Rose (2003), waves at discourse level were identified in the short story and the organization of information in macroThemes was analyzed within the waves.

This short story in particular is fragmented in such a way that it is developed from different grounds, creating at least two storylines that are joined in the last wave. The author, then, told waves apart by using a graphic marker, a blank space between them. There are seven of these blocks – seven waves.

Thematic choices were analyzed to understand the way information was developed helping to organize the message of a representation of the world the story takes place in. The analysis of Theme realization in the waves also proved to be an instrument to help identifying ideological aspects in the text, mainly related to the Sci-fi genre.

There are also lower macroThematic structures within each higher wave. Since the labels ‘macroTheme’ and ‘wave’ for these two different phenomena might confuse the reader. The labels ‘hyperTheme’ and

‘hyperwave’ were used to indicate what otherwise would be ‘lower macroThemes’ and ‘lower waves’ respectively.

Thematic realizations at clause level were identified and classified according to systemic-functional parameters. To do that, each Theme was tagged through a code developed to classify Themes, called CROSF (Código de Rotulação Sistêmico-Funcional), developed within the CORDIAL project by Feitosa (2005) in collaboration with other members of the group.

Based on SFL, an analysis was carried out following the flow of information and thematic realization in the texts and what relations and differences were realized in them.

It is important to state that some transitivity elements were also taken into account and analyzed together with Themes, due to the fact that thematic realizations frequently play an important role in the transitivity system, mainly ideational Participant Themes. And that choices of Processes influence thematic choices, especially in this case when a retextualization is also being examined.

4. The flow of information in “Supertoys last all summer long” and “Superbrinquedos duram o verão todo”.

This analysis attempts to explain how Brian Aldiss organized information at clause level and how this organization developed to make each macrothematic wave a unit. Moreover, how some other organization was realized in the Brazilian text through translator’s choices.

Sci-fi genre is closely related to dominant ideological constructions. This analysis tries to relate the way information was organized and developed in the story (hence the choices for prominent elements) to some evaluative concerns the author might have had (Thompson & Hunston, 2001). This could indicate ideological perspectives underlying the organization of the short story. A similar analysis carried out for the translation might signal how some different ideological perspective could be conveyed by the translator.

Wave 1

In Mrs Swinton's garden, it was always summer. The lovely almond trees stood about it in perpetual leaf. Monica Swinton plucked a saffron-coloured rose and showed it to David. 'Isn't it lovely?' she said.

David looked up at her and grinned without replying. Seizing the flower, he ran with it across the lawn and disappeared behind the kennel where the mowervator crouched, ready to cut or sweep or roll when the moment dictated. She stood alone on her impeccable plastic gravel path.

Hyperwave 1

She had tried to love him.

When she made up her mind to follow the boy, she found him in the courtyard floating the rose in his paddling pool. He stood in the pool engrossed, still wearing his sandals. 'David, darling, do you have to be so awful? Come in at once and change your shoes and socks.'

He went with her without protest, his dark head bobbing at the level of her waist. At the age of five, he showed no fear of the ultra-sonic dryer in the kitchen. But before his mother could

reach for a pair of slippers, he wriggled away and was gone into the silence of the house. He would probably be looking for Teddy.

Hyperwave 2

Monica Swinton, twenty-nine, of graceful shape and lambent eye, went and sat in her living-room arranging her limbs with taste. She began by sitting and thinking; soon she was just sitting. Time waited on her shoulder with the manic sloth it reserves for children, the insane and wives whose husbands are away improving the world. Almost by reflex, she reached out and changed the wavelength of her windows. The garden faded; in its place, the city centre rose by her left hand, full of crowding people, blow-boats, and buildings – but she kept the sound down. She remained alone. An overcrowded world is the ideal place in which to be lonely.

Through the choice for the first macroTheme, the author decided to begin his text with a marked structure, a circumstance of location. Because the Theme is the prominent part, this location sets the environment for the unfolding message, highlighting the importance of it.

This wave also introduces the main characters, Monica and David. They both come in thematic position, either as Participants or in circumstances involving them.

(1) *Monica Swinton <111111> plucked a saffron-coloured rose*

(2) *At the age of five <1112510>, he showed no fear of the ultra-sonic dryer in the kitchen*

There are two hyperThemes belonging to this macroTheme. Both have Monica in the prominent position. There are several Themes occupied by Monica in which she is a behavioral, mental, relational and material Participant. This indicates she's the main Participant in the first semantic unit.

(3) *She <1111151> began by sitting and <2130210> <2211121> thinking*

(4) *She <1111131> remained alone*

(5) *She <2211111> kept the sound down*

The hyperThemes help to show the interaction between Monica and David, placing them or circumstances related to them as Theme. They also contribute to signaling the importance of the setting.

(6) *Come in <1111310> at once*

(7) *Almost by reflex <1112810>, she reached out and changed the wavelength of her windows*

(8) *The garden <1111119> faded*

The development of information in the Brazilian wave highlights the importance of the garden (location) and the interaction between Monica and David. However, there are two Themes that could point out some difference in the construal of mother-son relationship in the Brazilian text.

Looking at the English realizations

(9) *She <1111161> stood alone on her impeccable gravel path*

(10) *She <1111121> had tried to love him*

it is possible to see Monica as Existent in the first sentence and a Senser in the second sentence. In the Translation

(11) *Sozinha <1112810>, Monica estacou na trilha impecável de cascalho*

(12) *Bem que <2121611> ela <2211121> tentara amá-lo*

The first Theme, a marked one, is an Identifier and in the second one there is an interpersonal Theme before the experiential one, 'ela'.

The organization in the Brazilian text might signal that Monica is alone as a consequence of trying to love the boy and not accomplishing this, differing from the source text's representation.

The macroNew of this wave is

(13) An overcrowded world is the ideal place in which to be lonely

The New in this wave is the 'overcrowded world' – the place where these characters live in. The information distilled here summarizing this part of the text is "Monica is lonely". As mentioned before, the Translation somewhat foreshadows this idea by making prominent above 'sozinha' and 'bem que' as Themes.

Wave 2

The directors of Synthank were eating an enormous luncheon to celebrate the launching of their new product. Some of them wore plastic face-masks popular at the time. All were elegantly slender, despite the rich food and drink they were putting away. Their wives were elegantly slender, despite the food and drink they too were putting away. An earlier and less sophisticated generation would have regarded them as beautiful people, apart from their eyes. Their eyes were hard and calculating.

Hyperwave 1

Henry Swinton, Managing Director of Synthank, was about to make a speech. 'I'm sorry your wife couldn't be with us to hear you,' his neighbour said.

'Monica prefers to stay at home thinking beautiful thoughts,' said Swinton, maintaining a smile.

'One would expect such a beautiful woman to have beautiful thoughts,' said the neighbour.

Take your mind off my wife, you bastard, thought Swinton, still smiling.

He rose to make his speech amid applause.

After a couple of jokes, he said, 'Today marks a real breakthrough for the company. It is now almost ten years since we put our first synthetic life-forms on the world market. You all know what a success they have been, particularly the miniature dinosaurs. But none of them had intelligence.'

'It seems like a paradox that in this day and age we can create life but not intelligence. Our first selling line, the Crosswell Tape, sells best of all, and is the most stupid of all.'

Everyone laughed.

'Though three-quarters of our overcrowded world is starving, we are lucky here to have more than enough, thanks to population control. Obesity's our problem, not malnutrition. I guess there's nobody round this table who doesn't have a Crosswell working for him in the small intestine, a perfectly safe parasite tape-worm that enables its host to eat up to fifty per cent more food and still keep his or her figure. Right?'

General nods of agreement.

'Our miniature dinosaurs are almost equally stupid. Today, we launch an intelligent synthetic life-form – a full-size serving-man.

'Not only does he have intelligence, he has a controlled amount of intelligence. We believe people would be afraid of a being with a human brain. Our serving-man has a small computer in his cranium.

'There have been mechanicals on the market with minicomputers for brains – plastic things without life, supertoys – but we have at last found a way to link computer circuitry with synthetic flesh.'

If the first wave sets the scene, introducing the main characters, this second wave starts the second story line. The macroTheme

(14) The directors of Synthank were eating an enormous luncheon to celebrate the launching of their new product

introduces directors of Synthank. One of them, Henry Swinton (Monica's husband) is presented in a hyperTheme.

(15) Henry Swinton <1111141>, Managing Director of Synthank

(16) He <1111151> rose to make his speech amid applause

As a consequence, most of the Themes realized in this part have Henry as background information. By the same token, he is also the main Participant.

It is worth noticing that whereas in English there are only topical Themes the Brazilian translator used more textual Themes

(17) E <2130210> <2211151> levantou-se para fazer o discurso

(18) Mas <2130210> hoje <2212510> estamos lançando uma forma de vida sintética inteligente

and one Thematized Comment,

(19) Verdade que <1112824> existem entidades mecânicas à disposição nos mercados

Halliday & Matthiessen (2004) explain that textual Themes help moving discourse forward. In these examples, the translator turns an addition and an opposing relationship that were implicit in the English text explicit. The interpersonal Theme would characterize a comment of the narrator, a positive one here.

The New distills information slightly different – the English text has a multiple Theme with a material Participant; the Brazilian, a thematic equative

(20) *but* <2130210> *we* <2211111> *have at last found a way to link computer circuitry with synthetic flesh*

(21) *O que nós finalmente descobrimos* <1112822> *é uma forma de ligar os circuitos do computador à carne sintética*

thus, the Brazilian text places emphasis in what the discovery was, while the English text puts the discovery as a consequence of problems with supertoys. From a discourse perspective, it is possible to say that the English text ends the macroTheme with a conclusion of a procedure, while the Brazilian predicts, once again, something to come.

Wave 3

David sat by the long window of his nursery, wrestling with paper and pencil. Finally, he stopped writing and began to roll the pencil up and down the slope of the desk lid.

'Teddy!' he said.

Teddy lay on the bed against the wall, under a book with moving pictures and a giant plastic soldier. The speech-pattern of his master's voice activated him and he sat up.

'Teddy, I can't think what to say!'

Climbing off the bed, the bear walked stiffly over to cling to the boy's leg. David lifted him and set him on the desk.

'What have you said so far?'

'I've said – ' He picked up his letter and stared hard at it. 'I've said, "Dear Mummy, I hope you're well just now. I love you."'

There was a long silence, until the bear said, 'That sounds fine. Go downstairs and give it to her.'

Another long silence.

'It isn't quite right. She won't understand.'

Inside the bear, a small computer worked through its program of possibilities. 'Why not do it again in crayon?'

David was staring out of the window. 'Teddy, you know what I was thinking? How do you tell what are real things from what aren't real things?'

The bear shuffled its alternatives. 'Real things are good.'

'I wonder if time is good. I don't think Mummy likes time very much. The other day, lots of days ago, she said that time went by her. Is time real, Teddy?'

'Clocks tell the time. Clocks are real. Mummy has clocks so she must like them. She has a clock on her wrist next to her dial.'

David had started to draw an airliner on the back of his letter. 'You and I are real, Teddy, aren't we?'

The bear's eyes regarded the boy unflinchingly. 'You and I are real, David.' It specialised in comfort.

This part of the text presents David as the main Participant. It also presents Teddy, the robot bear, as another Participant in some thematic choices. From a thematic perspective, David's troubles are about things around him he does not understand and the way these things are

connected to his mother. To convey this type of message, the writer placed David as a mental Participant.

(22) *Dear Mummy <2120100>, I <2211121> hope you're well*

(23) *I <1111121> wonder if time is good*

(24) *Teddy <2120100>, you <2211121> know what I was thinking?*

(25) *Teddy <2120100>, I <2211121> can't think what to say!*

An important point is that what is most confusing to David is to tell what is real from what is not real. He even establishes an identity relationship placing him and Teddy as relational Participants for the thematic position in

(26) *You and I <1111131> are real*

However, David does not connect the idea of being real – as opposed to a machine – and the idea of being a Senser. According to Halliday & Matthiessen (2004), mental Processes must have a human Participant, the Senser, in whose internal world, the world of consciousness, experience occurs. Maybe because of this, being a robot but sensing as a human does puzzles him the most; that is David's source of confusion. This shows how adequately David's dilemma was construed in Aldiss' text.

The Brazilian text has textualized a different representation concerning this point in the following passage when compared to the English:

(27) *I wonder <1121500> if time is good*

(28) *E <2130210> será <2211330> que o tempo é bom?*

The Brazilian text introduces a rhetorical question where David is not a Participant to develop his following argument, lessening his difficult situation. On the other hand, the English text marks David's thought clearly by the interpersonal metaphor as Theme.

Wave 4

Monica walked slowly about the house. It was almost time for the afternoon post to come over the wire. She punched the O. L. number on the dial on her wrist but nothing came through. A few minutes more.

She could take up her painting. Or she could dial her friends. Or she could wait till Henry came home. Or she could go up and play with David. . .

She walked out into the hall and to the bottom of the stairs.

'David!'

No answer. She called again and a third time.

'Teddy!' she called, in sharper tones.

'Yes, Mummy!' After a moment's pause, Teddy's head of golden fur appeared at the top of the stairs.

'Is David in his room, Teddy?'

'David went into the garden, Mummy.'

'Come down here, Teddy!'

She stood impassively, watching the little furry figure as it climbed down from step to step on its stubby limbs. When it reached the bottom, she picked it up and carried it into the living-room. It lay unmoving in her arms, staring up at her. She could feel just the slightest vibration from its motor.

'Stand there, Teddy. I want to talk to you.' She set him down on a tabletop, and he stood as she requested, arms set forward and open in the eternal gesture of embrace.

'Teddy, did David tell you to tell me he had gone into the garden?'

The circuits of the bear's brain were too simple for artifice.

'Yes, Mummy.'

'So you lied to me.'

'Yes, Mummy.'

'Stop calling me Mummy! Why is David avoiding me? He's not afraid of me, is he?'

'No. He loves you.'

'Why can't we communicate?'

'Because David's upstairs.'

The answer stopped her dead. Why waste time talking to this machine? Why not simply go upstairs and scoop David into her arms and talk to him, as a loving mother should to a loving son? She heard the sheer weight of silence in the house, with a different quality of silence issuing from every room. On the upper landing, something was moving very silently - David, trying to hide away from her ...

This wave of information has as macroTheme

(29) *Monica <1111111> walked slowly about the house*

As the crest of a wave, it predicts the information to come. This information is mostly about Monica in the house. It would probably keep the discourse development following a line from previous waves, which presented Monica as a lonely person, because the message is almost exclusively developed having her as the background.

The idea Monica is lonely is reinforced by constructions as

(30) *but <2130210> nothing <2122411> <2211111> came through*

in which there is a textual Theme opposing a previous idea that she was to talk to someone, and the Participant ‘nothing’ in the topical Theme, concurrently realizing a polarity interpersonal meaning.

The Brazilian text also presents Monica as a lone person through its thematic choices,

(31) *Monica* <111111> *caminhava devagar pela casa*

(32) *mas* <2130210> *não* <2221411> *chegou* <2311310> *nada*

only that in the Brazilian text there is also an interpersonal Theme. This is due to a systemic characteristic of Portuguese that is to place the polarity adjunct before the Process it is related to. Another characteristic pointed by Pontes (1987) is that some Processes in Portuguese, like ‘chegar’ in this case tend to come before the subject, and the order VS is considered common. Therefore, the polarity adjunct “nãõ” is realized in thematic position more frequently in Portuguese than it is in English.

Looking at thematic organization, it seems Monica also faces a dilemma in this wave. She has some choices of things she could do. There are several textual structural coordinator alternative Themes, both in English and Portuguese:

(33) *Or* <2130210> *she* <2211111> *could dial her friends*

(34) *Or* <2130210> *she* <2211111> *could wait till Henry came home*

(35) *Or* <2130210> *she* <2211111> *could go up and play with David*

(36) *Ou* <2130210> *poderia* <2211111> *sintonizar uma das amigas*

(37) *Ou* <2130210> *podia* <2211111> *esperar até Henry voltar*

(38) *Ou* <2130210> *podia* <2211111> *ir lá em cima brincar com David*

Monica finally chose to be with David, but, as the remaining of this wave shows, it didn’t change her basic condition of being alone. Later in the text, the reader will learn that Monica is waiting for a message to come from the Ministry of Population.

An important feature that helps conveying the idea of waiting in this wave is minor clauses. In minor clauses there is possible transitivity arrangement. It is important to mark that minor clauses are different from elliptical elements in a clause, because ellipsis can be retrieved by cohesive links, whereas minor clauses need more information than only reference or lexical cohesion to be turned into major clauses, if this is

possible at all. There is no Theme and Rheme within minor clauses, so they don't properly take part in the development of the information. They are more like images mingled with the flow.

Minor clauses, therefore, could be used in a text to portray a static scene, and depending on the way minor clauses are combined with major clauses, the outcome might quicken the pace of narrative or slow it. The latter is the case here. There are two minor clause constructions in this wave:

(39) *A few minutes more* <5000000>

(40) *No answer* <5000000>

In Portuguese the minor clauses are:

(41) *Alguns minutos mais* <5000000>

(42) *Nenhuma resposta* <5000000>

In the first case, both in English and in Portuguese, 'a few minutes more' makes the narrative slow emphasizing the length of time Monica had to wait. In the second case, 'no answer' stretches the time Monica would wait for an answer.

Besides Monica's loneliness and doubt, this wave construes the relationship between Monica, a human being, and Teddy, the robot bear. Thematic choices help to convey that the connection between him and Monica is but one of non-affection and of different levels of power. Several imperatives realized in thematic position can be said to account for that:

(43) *Come down* <1111310> *here, Teddy!*

(44) *Stand* <1111310> *there, Teddy*

and in the Brazilian text:

(45) *Desça* <1111310> *até aqui, Teddy!*

(46) *Pare* <1111310> *de me chamar de mamãe!*

Halliday & Matthiessen state that imperative constructions mean "I want you to do that" (2004). The way Monica talks to Teddy using many imperatives is close, for example, to an instructions manual, or any text type that involves procedure. These are very common when operating a

machine. Thus, the relationship between Monica and Teddy is rather one between a human owner and her machine-servant. Recalling the first wave, Monica uses some imperatives with David too, as seen in the example below.

(47) *Come in <1111310> at once and <2130210> <2211111> change your shoes and socks (...). **But before his mother could reach for a pair of slippers, he wriggled away and was gone into the silence of the house.***

The robot boy does not respond to them as Teddy did (David's 'disobedience' is highlighted above in bold type.) David disobeys Monica's orders, reacting more as a human being than as machine-servant. This difference between David's and Teddy's reactions to imperatives points at some constructions Aldiss seems to make in his text: robots are supposed to obey human orders.

The next thematic choice seems to depict fair enough Aldiss' question developed in most Themes of this wave, presented here by the relationship between Monica and David, where a missing element, the reason Monica and David do not get along the way she wanted, is placed in the thematic position in the form of a WH-element in the interrogative mode:

(48) *Why <1111540> can't we communicate?*

Wave 5

He was nearing the end of his speech now. The guests were attentive; so was the Press, lining two walls of the banqueting chamber, recording Henry's words and occasionally photographing him.

'Our serving-man will be, in many senses, a product of the computer. Without knowledge of the genome, we could never have worked through the sophisticated bio-chemicals that go into synthetic flesh. The serving-man will also be an extension of the computer – for he will contain a computer in his own head, a microminiaturised computer capable of dealing with almost any situation he may encounter in the home. With reservations, of course.'

Laughter at this; many of those present knew the heated debate that had engulfed the Synthank boardroom before the decision had finally been taken to leave the serving-man neuter under his flawless uniform.

'Amid all the triumphs of our civilisation – yes, and amid the crushing problems of overpopulation too – it is sad to reflect how many millions of people suffer from increasing loneliness and isolation. Our serving-man will be a boon to them; he will always answer, and the most vapid conversation cannot bore him.

'For the future, we plan more models, male and female – some of them without

the limitations of this first one, I promise you! – of more advanced design, true bio-electronic beings.

'Not only will they possess their own computers, capable of individual programming: they will be linked to the Ambient, the World Data Network. Thus everyone will be able to enjoy the equivalent of an Einstein in their own homes. Personal isolation will then be banished for ever!

He sat down to enthusiastic applause. Even the synthetic serving-man, sitting at the table dressed in an unostentatious suit, applauded with gusto.

This wave of information goes back to what was called here the second story line. One remarkable point in the macroTheme is that it starts with an anaphoric referent 'he.' The referent is Henry, so here there is the establishment of a continuous line between waves.

This part introduces another character of the short story, the serving-man, a robot with artificial intelligence Henry is proud to present as their most recent achievement at Synthank. Henry's speech starts with some comments about the serving-man and from that he drives his speech to how this robot is just a starting point to what their future may be. This is created in part by the thematic development of this wave, including some marked Themes in which their 'future' is thematized. This happens both in English and in Portuguese.

(49) *'Our serving-man <111133> will be, in many senses, a product of the computer*

(50) *'Amid all the triumphs of our civilisation <112530> – yes, and amid*

(51) *'For the future <112510>, we plan more models*

(52) *Nosso serviçal <111133> será, sob muitos aspectos, um produto do computador*

(53) *Diante dos triunfos de nossa civilização <112530> e, é verdade, diante*

(54) *Para o futuro <112510>, estamos planejando novos modelos*

In Themes where the serving-man is a Participant, it is possible to see the robot in most cases as a relational or behavioral Participant.

(55) *The serving-man <111133> will also be an extension of the computer*

(56) *Even the synthetic serving-man <221151>, sitting at the table dressed in an unostentatious suit, applauded with gusto*

In Portuguese these were textualized as

(57) *O serviçal será <1111133> também uma extensão do computador*

(58) *Até mesmo o serviçal sintético <2211151>, sentado à mesa e de terno simples, aplaudiu com vontade*

That means the serving-man wasn't construed by the author as having feelings (Senser) nor as being able to change the world (Actor.) This would differentiate the serving-man from a human, making it more of an object.

If the serving-man is compared to David – the other artificial intelligent robot – the latter, as said before, can be an Actor, that is, he can do things

(59) *David <1111111> lifted him and <2130210> set <2211111> him on the desk*

or a Senser, for instance, he can think and love

(60) *Dear Mummy <2120100>, I <2211121> hope you're well just now. I <1111121> love you*

This difference might indicate some of the ways Brian Aldiss represents a world in which things are fine as long as artificial life forms do not start acting like humans, as illustrated by the serving-man.

The construction of this difference between David and the serving-man presented in the Brazilian short story, at least in terms of thematic development, seem to be similar to the English construction.

(61) *David <1111111> ergueu-o e <2130210> <2211111> colocou-o sobre a escrivaninha.*

(62) *Querida mamãe <2120100>, espero <2211121> que esteja bem agora. Eu <1111121> amo você*

By putting David in thematic position as an Actor and a Senser, the translator made him also more human-like than a robot in the Brazilian text.

Wave 6

Dragging his satchel, David crept round the side of the house. He climbed on to the ornamental seat under the living-room window and peeped cautiously in.

Hyperwave 1

His mother stood in the middle of the room. Her face was blank; its lack of expression scared him. He watched fascinated. He did not move; she did not move. Time might have stopped, as it had stopped in the garden. Teddy looked round, saw him, tumbled off the table, and came over to the window. Fumbling with his paws, he eventually got it open.

Hyperwave 2

They looked at each other.

'I'm no good, Teddy. Let's run away!'

'You're a very good boy. Your mummy loves you.'

Slowly, he shook his head. 'If she loves me, then why can't I talk to her?'

'You're being silly, David. Mummy's lonely. That's why she has you.'

'She's got Daddy. I've got nobody 'cept you, and I'm lonely.'

Teddy gave him a friendly cuff over the head. 'If you feel so bad, you'd better go to the psychiatrist again.'

'I hate that old psychiatrist – he makes me feel I'm not real.' He started to run across the lawn. The bear toppled out of the window and followed as fast as its stubby legs would allow.

Hyperwave 3

Monica Swinton was up in the nursery. She called to her son once and then stood there, undecided. All was silent.

Crayons lay on his desk. Obeying a sudden impulse, she went over to the desk and opened it. Dozens of pieces of paper lay inside. Many of them were written in crayon in David's clumsy writing, with each letter picked out in a colour different from the letter preceding it. None of the messages was finished.

MY DEAR MUMMY, HOW ARE YOU REALLY, DO YOU LOVE ME AS MUCH

DEAR MUMMY, I LOVE YOU AND DADDY AND THE SUN IS SHINING

DEAR DEAR MUMMY, TEDDY'S HELPING ME TO WRITE TO YOU. I LOVE YOU AND TEDDY

DARLING MUMMY, I'M YOUR ONE AND ONLY SON AND I LOVE YOU SO MUCH THAT SOME TIMES

DEAR MUMMY, YOUR REALLY MY MUMMY AND I HATE TEDDY

DARLING MUMMY, GUESS HOW MUCH I LOVE

DEAR MUMMY, I'M YOUR LITTLE BOY NOT TEDDY AND I LOVE YOU BUT TEDDY

DEAR MUMMY, THIS IS A LETTER TO YOU JUST TO SAY HOW MUCH HOW EVER SO MUCH

Monica dropped the pieces of paper and burst out crying. In their gay inaccurate colours the letters fanned out and settled on the floor.

The macroTheme of this wave is

(63) *Dragging his satchel* <1112710>, *David crept round the side of the house*

The most expected choice for a Theme, the unmarked choice, would be the Participant functioning as subject, in Example (63) it is 'David'. Considering the sentence in example (63), its Theme, 'Dragging his satchel', is a dependent clause – thus a marked Theme – and only after that is the subject 'David' realized. Martin & Rose (2003) state that when a marked Theme (i.e. an ideational option different from the subject in declarative sentences) is realized in a sentence, then this sentence has two functions in carrying on information.

Martin & Rose state: “Marked Themes are often used to signal new phases in a discourse: a new setting in time, or a shift in major Participants; that is they function to scaffold discontinuity” (Martin & Rose 2003: 179) These authors argue that Themes other than subject are atypical in English and this fact makes them more prominent. As a consequence, when a more prominent Theme is realized, the flow of information takes a “different direction”, because it is going to be interpreted from this thematic choice on through some other perspective. Because of the marked thematic choice for 'Example (63)', all what happens with David is then interpreted through his action (to drag his satchel).

Martin & Rose state that this Participant is still a Theme. The thematic choice for Example (63) could have been tagged as:

(63) *Dragging his satchel* <1112710>, *David* <would-be Theme> *crept round the side of the house*

however, its function is not to signal prominence to interpret the information flow, but to carry on the development of discourse, the second function of these types of Themes, which “gives us our basic orientation to the field for this phase of discourse” (Martin & Rose 2003: 178). Thus, by the sentence chosen as macroTheme, it is possible to note that this is another wave in which David is the main Participant.

Another example of this type of realization in this wave is

(64) *Teddy <1111121> looked round, <1111121> saw him, <1111111> tumbled off the table, and <2130210> <2211111> came over to the window. **Fumbling with his paws <1112710>**, he <would-be Theme> eventually got it open*

This excerpt has Teddy as subject and Theme. Thus, it is the main Participant. The last Theme (in bold) is a dependent clause, a marked Theme, and therefore more prominent. This last thematic choice functions as a signal of changing in information flow (what comes after is to be interpreted through this thematic choice). Right after there is the ‘would-be Theme’, ‘he’. This is the part of the Theme that is not prominent and functions as orientation for the discourse flow.

These realizations suggest that Aldiss created a story through many departing points to interpret information both at macrolevels, in seven waves, and microlevels, by constantly alternating marked/unmarked thematic choices. And marked Themes followed by ‘would-be Themes’ are an important device to construe these different departing points and still driving discourse through the main Participants, for example, David in this wave.

Besides the macroTheme, David is the Theme in many other clauses, for example

(65) *He <1111111> climbed on to the ornamental seat under the living-room window*

(66) *He <1111111> started to run across the lawn*

and even when he is not a Participant in Theme position, most of the time information could be said to be “filtered” through him, that is, most thematic choices in this wave are in relation to David, for example, cohesion through reference (‘his’, ‘your’):

(67) *His mother <1111131> stood in the middle of the room*

(68) *Your mummy <1111121> loves you*

These last two examples have Monica as a Participant, but in both cases a relationship with David is conveyed.

The macroTheme in the translation also presents David as a main Participant in the wave. In the retextualization, the Theme is also a clause related to him.

(69) *Arrastando sua malinha <1112710>, David contornou a casa pé ante pé*

and many other Themes that present other Participants, especially Monica, also relate to David.

(70) *Sua mamãe <1111121> ama você*

(71) *Se ela me ama <1112710>, então por que não consigo conversar com ela?*

There is a circumstantial Theme of manner that indicates the way David did something.

(72) *Devagar <1112530>, o menino abanou a cabeça*

There is one Theme, however, that develops the information somewhat in a different way. Comparing the two examples below:

(73) *His mother <1111131> stood in the middle of the room*

(74) *A mãe <1111131> estava parada bem no meio da sala*

There is an element in the English text, a determiner ‘his’, that relates David’s mother to David. But the choice in Portuguese ‘a mãe’, even though conventional in terms of preference for articles instead of possessives, does not necessarily relate the two.

This sixth wave has a thematic construction that differs from previous waves, especially in higher levels. As said before, David is the main Participant, but Monica and Teddy are also Participants together with him. Because of that, the wave can be then subdivided into three hyperwaves. Each hyperwave presenting an aspect of David and the other characters together with him.

Hyperwave 1

The first hyperwave has the following hyperTheme

(75) *His mother <1111131> stood in the middle of the room*

Therefore, subsequent Themes bear some relation to the Participant Monica. This hyperwave is about her difficulty to get in touch

emotionally with David– a wave of information set in the first part of the short story that reverberates throughout.

In a clause in this wave, Monica is referred to meronymically in thematic position as ‘her face’, a Carrier of the Attribute ‘blank’.

(76) *Her face <1111131> was blank*

and in the following clause is a Phenomenon related to the mental Process ‘scare’

(77) *its lack of expression <1111122> scared him*

Monica is also an Actor in

(78) *she <1111111> did not move*

Through these thematic choices in which the message departs from Monica, it is possible to see that actually there is no connection between her and David. When she is next to him, either something on her is scary to him (in this case, her face) or she does not engage herself in any material Processes which, according to Halliday & Matthiessen (2004), are responsible for changing the world around us.

Going back to the first macroTheme of the short story,

(79) *In Mrs Swinton's garden <1112510>, it was always summer*

it is possible to see this state of perpetual summer indicating that things are static and do not change. The author’s thematic choice, to put a location circumstance (the garden) as a marked Theme, would emphasise this paralysis of things in that garden. This realization, thus, echoes in this hyperwave. Because of that, it is not much of a surprise to see that the hiperNew, the distilment of information here is

(80) *Time <1111111> might have stopped, as <2130210> it <2211111> had stopped in the garden*

indicating that ‘time’ is an Actor in the Process ‘stop’, which reinforces the notion of things not changing in the garden, including the relationship between Monica and David.

In the Brazilian text, the idea of motionlessness is even enhanced by a minor clause concerning Monica's face, when compared to the English textualization in Example (76), *Her face <1111131> was blank*

(81) *O rosto inexpressivo <5000000>*

creating an image that stops the flow of narrative.

Hyperwave 2

Differently from the first hyperwave, which shows a barrier between Monica and David, the second hyperwave is about interaction, between David and Teddy. Some thematic choices include both these Participants together in the same Process as in

(82) *They <1111121> looked at each other*

(83) *Let's <11113100> run away!*

(84) *Os dois <1111121> se entreolharam*

(85) *Vamos <1113100> fugir!*

and might suggest a common ground for the two of them.

Another important movement for the development of information in this wave is to look at how Teddy construes David and Monica, and how David construes himself and his mother:

TEDDY:

'You<1111131> 're a very good boy

Your mummy <1111121> loves you

'You<1111131> 're being silly, David

Mummy<1111131>'s lonely

David is a Carrier of the Attributes 'good boy' and 'silly'. Monica is the Senser in the Process 'love', with David as Phenomenon. She is also a Carrier of the Attribute 'lonely'. Teddy sees David as a good boy, and silly because he cannot see his mother loves him. For Teddy, Monica is lonely, that is why she has David.

DAVID:

I<1111131> 'm no good, Teddy

She <1111131>'s got Daddy

I<1111131>'ve got nobody 'cept you

and <2130210> I<2211131> 'm lonely.'

Here, David is a Carrier of the Attributes 'no good' and 'lonely'. He, on the other hand, is puzzled by the gap between him and his mother, although he understands he loves her. He thinks he's not a good boy, which might be the reason why his mother does not love him.

In general terms, affection relationships between people are mostly realized through mental Processes, like 'love', 'sympathize', 'hate', 'adore'. But in this passage, it is interesting to note that as far as David understands things, the relationship between Monica and Henry is construed through a relational Process, in which Monica is a Carrier and her husband as an Attribute. David is sorry because he is not an Attribute to Monica. This situation seems to be another element in David's dilemma of being loved or not being loved; whether he's real.

What calls attention in the translation are not the Participants chosen for thematic position, but the Processes they take part in. Although both English and Portuguese can convey an idea of permanent relationships between Participants, or temporary ones using the relational Process 'be', in Portuguese this relationship is in some cases less ambiguous by the use of the Processes 'ser' and 'estar'. In the English text, the clauses

(86) Mummy <1111131>'s lonely

(87) I<2211131> 'm lonely

are ambiguous in the sense there's no telling but by the context or the reader's interpretation if this 'loneliness' is more or less permanent. But the Brazilian clauses

(88) A mamãe <1111131> é muito sozinha

(89) eu <2211131> sou sozinho

indicate a more permanent state of loneliness for the Participants. The translator's choice can create a representation different from that in the English text, reinforcing both the loneliness of the characters and the paralysis of time and of their relationship in the garden.

Hyperwave 3

The third hyperwave brings Monica as a Participant in thematic position, but again not as a material Process. She is a Carrier and a Sayer.

(90) *Monica Swinton <1111131> was up in the nursery*
 (91) *She <1111141> called to her son once*

(92) *Monica Swinton <1111131> estava lá em cima, no quarto de brinquedos*
 (93) *<1111121> Chamou o filho uma vez*

As the story unfolds, Monica finds some messages David had written to her. Their analysis shows how David would want his reality to be and, through his writing, how he tries to create a representation of it. In David's representation of reality, first, Monica is brought as the departure of the message in one clause where she is the Senser in the mental Process 'love.' David is the Phenomenon in this Process.

(94) *YOU <2211121> LOVE ME*

As said before, mental Processes occur in the consciousness of a human Participant (HALLIDAY & MATTHIESSEN, 2004), thus David construes Monica as a person (a human Participant) who experiences love for him.

In another clause, David establishes an identity relationship between 'Monica' and the role 'mother' in

(95) *YOUR <2211133> REALLY MY MUMMY*

If David's construction is closely examined, it is possible to see that this identity relationship is not of synonymy; rather, it is one of hyponymy placed in a synonymic relationship. Halliday & Matthiessen (2004) state that this identifying relationship is one of Token (Monica) and Value (mother). In this type of relationship, the Token is a hyponym and the Value is a superordinate.

Relationships of Token and Value in an identifying clause (HALLIDAY & MATTHIESSEN, 2004: 230) work as mediating two halves that are identified, only that they are different. This leads to construing representations of things that start to mean something different. In David's representation, Monica experiences something that otherwise she would not (remember Example (10) *She <1111121> had tried to love him*). And she is identified with something she is not (because she isn't a mother at all).

In his construction, David is placed as a Participant in seven Themes. The first time he is a Senser in the Process ‘love’ with Monica as Phenomenon.

(96) *I <2211121> LOVE YOU SO MUCH*

This construction suggests that David is a being with consciousness and in this aspect he is a human Participant. He also construes himself as an Identified with the role ‘son’ to Monica. Just like the case of ‘Monica’ and ‘mother’, this is also a Token (David) and Value (son) relationship. The implications are that David means something that is not mediated by an identifying clause of different halves.

(97) *I <2211133> 'M YOUR ONE AND ONLY SON*

In the Brazilian text, Monica is not construed as a Senser in the Process David is a Phenomenon. Thus, in the Brazilian textualization David does not create a representation of Monica’s consciousness or perhaps David does not know what she feels for him. Because of this different representation, it seems David’s representation is less aware of what is going on between him and Monica than the English text suggests. The retextualization brings Monica as Theme just once. It is in an identifying relationship of the Token/Value type with the role of ‘David’s mother’.

(98) *VOCÊ <1111133> É A MINHA MÃEZINHA*

However, the Brazilian textualization puts David as a Senser in the Process ‘amar’ with Monica as a Phenomenon. This indicates that David is conscious of the experience, a fact that would place him closer to humans and more distant from machines. Or in his way of seeing things, more ‘real.’

(99) *EU <1111121> AMO VOCÊ*

What can be seen both in the English and the Brazilian texts is that, in this sixth wave, David sees his world, full of doubts and lacking love, differently from the world he would want to live in, loving his mother and being loved by her.

Wave 7

Henry Swinton caught the express in high spirits, and occasionally said a word to the synthetic serving-man he was taking home with him. The serving-man answered politely and punctually, although his answers were not always entirely relevant by human standards.

The Swintons lived in one of the ritziest city-blocks. Embedded in other apartments, their apartment had no windows on to the outside; nobody wanted to see the overcrowded external world. Henry unlocked the door with his retina-pattern-scanner and walked in, followed by the serving-man.

At once, Henry was surrounded by the friendly illusion of gardens set in eternal summer. It was amazing what Whologram could do to create huge mirages in small spaces. Behind its roses and wisteria stood their house: the deception was complete: a Georgian mansion appeared to welcome him.

'How do you like it?' he asked the serving-man.

'Roses occasionally suffer from black spot.'

'These roses are guaranteed free from any imperfections.'

'It is always advisable to purchase goods with guarantees, even if they cost slightly more.'

'Thanks for the information,' Henry said dryly. Synthetic life-forms were less than ten years old, the old

android mechanicals less than sixteen; the faults of their systems were still being ironed out, year by year.

He opened the door and called to Monica.

She came out of the sitting-room immediately and flung her arms round him, kissing him ardently on cheek and lips. Henry was amazed.

Pulling back to look at her face, he saw how she seemed to generate light and beauty. It was months since he had seen her so excited. Instinctively, he clasped her tighter.

'Darling what's happened?'

'Henry, Henry – oh, my darling, I was in despair... But I've dialled the afternoon post and – you'll never believe it! Oh, it's wonderful!'

'For heaven's sake, woman, what's wonderful?'

He caught a glimpse of the heading on the stat in her hand, still warm from the wall-receiver: Ministry of Population. He felt the colour drain from his face in sudden shock and hope.

'Monica... oh... Don't tell me our number's come up!'

'Yes, my darling, yes, we've won this week's parenthood lottery! We can go ahead and conceive a child at once!'

He let out a yell of joy. They danced round the room. Pressure of population was such that reproduction had to be strictly controlled. Childbirth required government permission. For this moment they had waited four years. Incoherently they cried their delight.

They paused at last, gasping, and stood in the middle of the room to laugh at each other's happiness. When she had come down from the nursery, Monica had de-opaquet the windows, so that they now revealed the vista of garden beyond. Artificial sunlight was growing long and golden across the lawn – and David and Teddy were staring through the window at them.

Seeing their faces Henry and his wife grew serious.

'What do we do about them? Henry asked.

'Teddy's no trouble. He works well enough.'

'Is David malfunctioning?'

'His verbal communication centre is still giving him trouble. I think he'll have to go back to the factory again.'

'Okay. We'll see how he does before the baby's born. Which reminds me – I have a surprise for you: help just when help is needed! Come into the hall and see what I've got.'

As the two adults disappeared from the room, boy and bear sat down beneath the standard roses.

'Teddy – I suppose Mummy and Daddy are real, aren't they?'

Teddy said, 'You ask such silly questions, David. Nobody knows what "real" really means. Let's go indoors.'

'First I'm going to have another rose!' Plucking a bright pink flower, he carried it with him into the house. It could lie on the pillow as he went to sleep. Its beauty and softness reminded him of Mummy.

This is the last wave of the story. By observing its thematic choices, it is possible to understand that elements from all other waves are departure points for the information here. These choices bring the two storylines together

(100) Henry Swinton <1111111> caught the express in high spirits

(101) The serving-man <1111141> answered politely

(102) She <1111111> came out of the sitting-room immediately

(103) Teddy <1111133>'s no trouble

In this wave, the idea of stagnation seems no longer to take place. There are no minor clauses and Monica is a Participant in material Processes in thematic position,

(104) She <1111111> came out of the sitting-room immediately and <2130210> <2211111> flung her arms round him, kissing him ardently on cheek and lips

Together with Henry, Monica is an ideational Theme, Participant in material Processes in

(105) we <2411111>'ve won

(106) *We <1111111> can go ahead and <2130210> <2211111> conceive a child at once!*

One point to remark is that David is Theme in a question by Henry (107), meronymically in (108) and a Sayer in (109), and Sayer in (110)

(107) *Is <2122200> David <221111111> malfunctioning?*

(108) *His verbal communication centre <1111111> is still giving him trouble*

(109) *David and Teddy <2211121> were staring through the window*

(110) *You <1111141> ask such silly questions, David*

These choices do not portray David with the human characteristics he had in previous waves, for example, as a Sayer in mental Processes other than perception ones. But he's still in doubt about being real. When Monica and Henry find out they can have a baby, they are the thematic element,

(111) *We <1111111> can go ahead and <2130210> <2211111> conceive a child at once!*

The translator retextualized this sentence thematizing interpersonal meanings through an adjunct 'já'. The function of this interpersonal Theme is to evaluate the message. Thus, the idea is Monica and Henry can conceive a baby whenever they want, even at the very moment they are speaking.

(112) *Já <1112510> podemos conceber nosso filho agora mesmo!*

In another example, Teddy is talking to David and it comments on how silly it thinks the boy's questions are:

(113) *You <1111141> ask such silly questions, David*

The Brazilian text thematized an interpersonal element, a vocative,

(114) *David <2120100>, você <2211141> faz cada pergunta boba*

As interpersonal elements, vocatives function as evaluative elements of the message in the sense that they establish a different relationship between Sayer and Listener. As a consequence, the Translation seems to

add to David's prominence as the one who asks silly questions, the relationship between the boy and the bear.

Data discussion

In the foreword to his book *Supertoys last all summer long* Brian Aldiss points out that this is basically the story of love (or “non-love”) between a boy and his mother. In order to examine how this relationship was construed, that is, how the texture was woven and, therefore, how the author organized information, it proves insightful to look at thematic development in the text, from higher discourse levels to clause level.

From a thematic perspective, information was developed basically from Participants which were the main characters. Every wave was related to one of them and most of the Themes brought these characters in thematic position or some circumstance they were taking part in. Besides the characters, two circumstances of location – ‘the garden’ and ‘time’ – were also important in the development of information in the story. The garden was important because it set the paralysis of characters within its limits, and time because it was stopped, completing the idea of no action in the garden.

The translation construed thematic choices similar to those in the source text, both at macrothematic and clause levels. However, the Brazilian story is a somewhat different representation of the English story. The Brazilian text realized thematic choices in a way that they presented to the reader more elements of the tension created by the author of the English text. David's dilemma to understand what is real and what is not, the relationship between Monica and David and the paralysis of time in the garden were made more explicit in the Translation, for example, through the use of marked Themes for places and time, and the use of minor clauses.

From an ideological perspective, it is possible to say that the analysis of the English text – and also of the Brazilian text for that matter – seems to point out the terms of endearment the author explored in his short story and the tension in them.

As said before, a Sci-fi work is always based on a reality ground to create a fantastic story. Because Sci-fi is a product of mass culture, it has to become a best-seller, appealing to as many people as possible. Perhaps – like “Supertoys” – it can even be turned into a Hollywood

screenplay. In order to do that, a story must have generic cultural details and some tension in the story that would be shared by most people as possible.

The solution Sci-fi has found to tackle this issue is to use ideological elements acceptable by the most powerful classes of a society and at the same time become attractive to other social classes, so that writers wouldn't have much difficulty to publish their stories.

Here, the construction made for the concept 'love' calls more attention and it seems the ideological representation of a relationship, supposedly of love between Monica and David, is the main element of the plot. From the story it is learned that David is not a boy, but a robot. Nevertheless, he acts, thinks and maybe even loves as a real boy does.

The analysis of thematic choices together with some transitivity remarks is relevant since it reminds us that whenever a Senser of the Process 'love' is placed in thematic position there is another Participant, a Phenomenon. This is more evident when one of the characters creates a discourse to represent how the world should be, especially the relationship between Monica and David.

'Love' is always a core element and it is portrayed mostly as what David understands about it. Most of the time, David tends to be a Phenomenon in the Process, and Monica a Senser. On the other hand, Monica seems not to want to have David as a Phenomenon when she is a Senser of 'love', but a son she idealizes. By the end of the story we find out what drives her out of this dilemma is the possibility of having a baby. This might suggest that 'love' is something that should be shared between humans only. Because David can be a Senser, he is in doubt whether he is human as Monica or not.

Following the development of information, these same Participants are also Identified Themes with something they cannot really be, but want to be. Monica wants to be a mother; David wants to be a son. Other Participants in thematic position are Carriers in relational Processes too, for example, Monica is a Carrier and has her husband as Attribute; David wants to be an Attribute of Monica in a relationship in which she is a Carrier.

5. Conclusion

This paper aimed at analyzing the flow of information in Brian Aldiss' "Supertoys last all summer long" and its Brazilian translation. In order to do that, a thematic analysis was carried out both at macrothematic and clause levels. Themes were identified in relation to the process and the position they were placed in the discourse flow. Seven macrothematic waves were found.

The prominent information is frequently one of an endearing relationship between characters that is motionless. This would lead to a paralysis among them. This lack of movement was also prominent in the sense that circumstances of location (time and place) were placed in thematic position. Several minor clauses contributed to this meaning.

Comparing the thematic development of information in the English and in the Brazilian textualizations, it was possible to see how thematic choices were realized and how different representations were created.

Because of different thematic choices, the Brazilian text made explicit some representations that were not in the English text. This would lead to the interpretation of a greater paralysis and a more doubtful relationship between Monica and David.

The thematic choices alternating Sensers in the Process 'love' and Participants in relational Processes, together with some minor clauses, do not present characters as provided with movement or action related to the Process of loving. This might suggest 'love' is a location in which one is either into it or out of it, and nothing else. Hence all the stagnation portrayed in many waves of the story.

At the end of the story, it seems David's prominent human characteristics made clear in previous waves weren't relevant any longer. At the same time, information is prominent in 'Monica' as a material Participant after she learns she can be a mother.

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