

The Eco-discourse Analysis of The Joy Luck Club

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Abstract

This paper spotlights one of the most influential Chinese American novels, 'The Joy Luck Club'. Broadly adhering to the principles and orientations of Eco-discourse analysis and using Halliday's systemic-functional grammar as a framework of analysis, this study uncovers ideologies pointing to an asymmetrical power structure between the mother and the daughter and discusses the underlying Chinese philosophy of mother, which helps daughter find her genuine identity. This paper concludes with revealing the true contradiction behind the conflict of mother-daughter, i.e., the two distinct value systems, and expect people to think and act ecologically, promoting the development of eastern eco-ideology.

Keywords: *The joy luck club*; Eco-discourse analysis; Systemic-functional grammar; Eastern eco-ideology; Chinese philosophy.



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1. Introduction

Ecological discourse analysis belongs to the research scope of ecological linguistics and is carried out within the framework of ecological linguistics. The latter is an interdisciplinary discipline that has emerged in the last half century, and its main research focuses on issues related to language and ecology. Language creates meaning, constructs reality and interprets experience. Language reflects what we think, language expression strengthens or even reshapes our understanding of the world, and language guides and influences our behavior (Huang and Zhao, 2017).

The Joy Luck Club, as one of the New York Times Bestsellers, explores the tender and tenacious bond between four daughters and their mothers. The daughters know one side of their mothers, but they don't know about their earlier never-spoken-of lives in China. Heartwarming and bittersweet, this is a novel for mother, daughters, and those that love them. For mother, they keep the Chinese tradition in many aspects on the one hand, and they want to achieve a perfect American English on the other hand. They find their Chinese way cannot function in America through setback. For daughter, as a semi-American, they agree the American style for one thing, but Chinese style had already merged into their vessel blood for another thing. There is, in fact, the cultural conflict behind these contradictions. This paper chooses one pair of mother and daughter from four, because they are the typical and most representative sample. The mother is Suyuan Woo, and the daughter is Jing-mei "June" Woo.

This paper tries to make stylistic analysis of subjective and objective combination, so it adopts the two main methods of functional stylistics empirical method. The first is description methods: applying Halliday's systemic functional grammar to the selected text, and based on the linguistic features of the described to explain these prominent stylistic effects of linguistic features, this is a qualitative analysis method. And the second is mathematical statistics: obtain statistical data through quantitative analysis of language components, and find some characteristics of the problem through the analysis and interpretation of data. Then using the method of ecological discourse analysis to explore the eastern ecological ideology of *The Joy Luck Club*, hoping to promote people think and act ecologically, make our life happy.

The passage is organized into three sections. The first provides the analytical framework to the research, laying the foundation for the further study. The second section presents an analysis of the dialogue between mother and daughter using Halliday's framework as a point of departure. The third and main section presents a discussion of the Chinese eco-ideology from the perspective of Eco-criticism.

2. Literature Review and Analytical Framework

Thus far, domestic research about *The Joy Luck Club* has focused on such fields as mother-daughter relationship (Liu, 2003), identity (Hu, 2001), cultural study (Cheng and Zhang, 2001), postcolonialism and feminism (Sun, 2008), ecocriticism (Wang Lili, 2010), intercultural communication (Wang and Wang, 2007), narratology and stylistics (Dai, 2005), traumatic memory (Gu, 2011), and orientalism (Zhu, 2007), etc. and on such perspectives as East-west cultural conflict, mahjong, the Other, mother's love, Family values, the Chinese American image and so on. We can see studies in the area of *The Joy Luck Club* tend to prioritize literature rather than linguistics. And there is no research has been done on the field of Ecological discourse analysis. This paper casts the spotlight on *The Joy Luck Club* and draws its inspiration from research in the relatively new but expanding field of eco-discourse analysis in an attempt to dig into the deep eastern eco-ideology imbricated within the discursive structures of the novel. It is therefore interesting to examine the dialogue unique in the way it has permeated into every crevice of mother's life. This paper aims to explore in which way human idea, culture and social development model influence and even decide the attitude and behavior of human on the nature.

The primary analytical mode adopted in this paper adheres to the framework described and explicated in Halliday (1994), systemic functional grammar (SFG). What appeals me about Halliday's theory of language is that it focuses not only on what is present or explicitly realized in the surface level of language, but also on what is absent but implied at a deeper but recoverable level of meaning. This sort of analysis, which is oriented towards the explication of implicit meanings, can provide valuable insights into what might otherwise be opaque or taken for granted simply because it is not explicit. For ecological discourse analysis, it is important to focus on these implicit meanings as the nature of ideologies is such that they tend to hide under implicit assumptions. Ending this brief discussion if the general background of the theoretical and analytic frameworks that inform and underpin this research, let us now turn to the analysis of the dialogue proper.

The ideational metafunction construes representational meaning in our world of experience. It is actualized by transitivity, voice (active, passive or middle) and polarity (positive or negative). 'Transitivity' is a key analytic component of the ideational meta-function, which provides us with the potential for categorising the infinite variety of occurrences of 'going on' in our world of experience into a finite set of process types: material, mental, relational, verbal, behavioral and existential (Halliday, 1994). Relational processes, for instance, function primarily to help us relate one aspect of our experience to another in various ways, such as to classify and identify, in order to make sense of 'reality' around us. Probing into the way language represents reality in terms of how experiences are related, how the primary participants are constructed, what they do or say to whom, within what circumstances, and with what consequences, transitivity theory has much to offer (Teo, 2005).

3. Analysis

Turing now to the dialogue excerpted from the novel to see how the character is depicted, we find an asymmetry relationship between mother and daughter. Consider, for instance, *'I was stunned, I wasn't her slave, this wasn't China, she was the stupid one, I'm not a genius, she was frighteningly strong, as if she were pleased I was crying, I'll never be the kind of daughter you want me to be, those who are obedient, I got scared'*. Except the material process (25 times), relational process (14 times) and verbal process (14 times) both locate the second place, mental process (13 times), and behavioral process (6 times) (see table2 of Appendix3). Daughter used first pronoun and link verb 'Be' or others to express her thought and feeling. Her words are much longer than mother's, because mother carries out her power through practical action. So mother's words are short but mighty. However, we still get a sense of independence of daughter from other side. She understood clearly that she was herself; she won't let her mother change her, and won't be what she's not. For unlike her mother, she did not believe she could be anything she wanted to be. She could only be herself instead. And what presupposed was that mother had controlled her daughter a long time and tried to continue to do that. As the first-generation immigrants, strong Chinese blood runs through mother's body, and there is still a solid bond connected with motherland. The writer said: my mother and I never really understood one another (Tan, 1989). Writer uses Chinese Mahjong and Jewish Mahjong as a metaphor to indicate two distinct thinking ways. The essence of metaphor is understanding and experiencing one kind of thing in terms of another (Lakoff and Johnson, 1980). Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. This novel is full of metaphors; so we cannot just regard it as rhetorical device. When four Chinese mothers—the main member of the joy luck club, play mahjong together, they speak in their special language, half in broken English, half in their own Chinese dialect. And during the communication between mother and daughter, when it comes to key point, mother will change their English into mother tongue unconsciously, not the mandarin but their own Chinese dialects. This leads to daughter, the second-generation immigrant, be able to understand the Chinese but cannot speak it. Speaking two different languages represents two ways of thinking. Mother said in her English explanation voice: *"Jewish mahjong, they watch only for their own tile, play only with their eyes."* And switched to Chinese: *"Chinese mahjong, you must play using your head, very tricky."* (Tan, 1989). Although mother spoke English most of the time and Chinese very little time, Chinese totem had been deeply carved on their bones.

While ideational meaning is concerned with understanding the environment or construing experience, that is to say, we could use language to interpret and represent the world for one another and for ourselves, the interpersonal meaning is related to interacting with one another to construct and maintain social relations. It is construed by mood, modality and key, mood being the leading system. We then turn to the person's reflection between their dialogues. If we examine the mood structure of these conversations, we will notice that most of utterances are constructed as declarative, expressing a fact or action. Mother's discourses are almost imperatives, expressing a command; while daughter's declarative and interrogative, expressing fact and question respectively. However, what needs to be pointed out here is that exact correlation between form and function only occurs in idealized sentences. Some of mother and daughter's words are in declarative form, but function as an order or are used to issue instructions, for example, "Four clock", mother said in level tone at the first time. It implicates that she requires daughter to play piano. This suggests that mother is adopting a rather top-down, authoritarian stance, issuing an order for daughter to follow. Besides, mother's power is embodied more in action than in words, and daughter is just opposite (see table1 of Appendix3). These words and actions place a heavy burden of playing piano on the shoulder of daughter instead of building an equal status between mother and daughter. Now we turn to the angle of daughter. She uses active, negative voice and falling tone all the time. It verifies the former observation that daughter is under the control of mother's power but she is trying to resist through words accompanied by behavior, such as wedge, shout, scream and sob, which show her weakness and perseverance as well.

(Mother) "Four clock," — (Daughter) *I wedged myself more tightly in front of the TV.*

(Mother) "Turn off TV," — (Daughter) *I didn't budge.*

(Mother) "Four clock," she said once again, louder. —(Daughter) "I'm not going to play anymore," I said nonchalantly.

(Mother) "Only two kinds of daughters," she shouted in Chinese. "Those who are obedient and those who follow their own mind! Only one kind of daughter can live in this house. Obedient daughter!"

(Daughter) "No!" I said.

(Daughter) "No! I won't!" I screamed.

(Daughter) "Then I wish I wasn't your daughter."

From above fierce conversation, we sense a strong smell of gunpowder. Mother believed her kid was just late-blooming, like Einstein, and tried to cultivate some hidden genius in her. In spite of family no piano and could not afford to buy one, mother traded housecleaning services with piano teacher for lessons. Mother carried the Chinese tradition of upbringing that hoped their children would have a bright future. But daughter insisted American spirit that everyone is an individual not belonging to anyone and we only can be ourselves. The quarrel ended with the daughter's victory. And it was not the only disappointment mother felt in her. In the years that followed until mother's death, daughter failed her so many times, each time asserting her own will, her right to fall short of expectations. But when daughter grew up, two questions come to her mind. Why mother had hoped for something so large that failure was inevitable; why had she given up hope on daughter? These two questions are connected with the theme of this novel and also this paper; we will discuss it in the next part by following the daughter's memory about her mother.

4. Discussion

Now, we will illustrate how this novel reflected the unity of Nature and Mankind. Language decides thought is a hypothesis put forward by Sapir and Whorf (1956), which had a great significance in linguistics of last century. This is a strong determinism. Now it is generally believed that language and thought are intimately related the way that language is the means of thought, that to some degree it determines our worldview. Chinese philosophy had been an inseparable part of mother, and the core of it is undivided wholeness of nature and men. We can find the traces about the Theory of five Elements (metal, wood, water, fire and earth), the Book of Changes and Confucianism from mother's words and deeds. Chinese ancient ancestors had already told us thousands of years ago: Nature and human beings are the one (Book of Changes). We are inside the nature. Only respect and obey the natural laws can people's intelligence and potential come into play. Mother knew that exactly.

When daughter replaced her mother to attend *The Joy Luck Club* for the first time, she firmly ensures her mother's seat in mahjong table without other's remind. She knew her corner on the table was the East, because the East is where things begin, the direction from which the sun rises, where the wind comes from. All of these are told and influenced by her mother consciously or unconsciously. The East is another metaphor, implies the China, the Chinese culture. Mother came from the orient, where the sun rises, and also where the story begins. The Mahjong table of the joy luck club is a metaphor as well. These four mothers sit in four directions, East, West, South and North, and these four directions stand for their hometown respectively, Shanghai, Taiyuan, Ningbo and Wuxi. Hometown means one's origin, the place where everything grows. In Chinese philosophy, East, West, South and North also match with five elements: metal, wood, water, fire and earth (Book of Changes). Each in turn produces the next. It means the circle of life. No matter whether the daughter refuse to admit her other Chinese half of identity, she can never abandon it.

In a year's Chinese New Year dinner, mother had cooked crabs for family members and guests. When they chose and bought crabs in fish store, mother warned daughter in Chinese that don't get a dead one, even a beggar won't eat a dead one. Moreover, for a crab, a missing leg is a bad sign on Chinese New Year. And due to an extra little girl, who ignored by mother, thus there lack a crab in the meal. Mother showed the respect for guests, especially for kid and old people, and love for daughter, so she took the initiative to choose the crab losing a leg. From this event, daughter not only experienced Chinese Confucian ethics: respect the old and cherish the young but also knew the way Chinese mother expressed they love to children, not through such direct, intimate and passionate behaviors as hugs and kisses but through little things with sterns offerings of steamed dumplings, duck's gizzards and crab. Mother's life experience and philosophy permeated life's everywhere and left traces in her daughter's life, such as how hot things restore the spirit and health. We continue to follow the memory line. Even though mother loves the plates bought by daughter, she saved it because the good thing remained for last in Chinese tradition. When daughter confronted troubles, mother unhooked the clasp of her gold necklace and took it off. Mother grabbed daughter's hand and put the necklace in her palm, then shut her fingers around it. This necklace, like other heavy gold bracelet and jade ring, inherited from her mother, daughter's grandmother. Mother said in Chinese: "see, I wore this on my skin, so when you put it on your skin, then you know my meaning. This is your *life's importance*." This necklace is a jade pendant on a gold chain. For Chinese people, gold and jade always mean something. Like in *A Dream in Red Mansions*, gold matches with Jade, so Jia Baoyu and Xue Baochai become a couple. Gold and Jade are both valuable, they function as blessing, protecting people from misery. Especially the jade, the relationship between jade and man is unique. It needs the owner's cultivation and it will cultivate you in turn. If you wear it everyday it will become greener. At the end of this novel, the daughter figured out the life's importance eventually the mother wanted her to inherit, that is, the other half of Chinese identity. It means a lot, they have already been embodied into mother's blood and flesh, her spirit, experience, knowledge, wish and so forth. The half of American like the Confucian culture teaches daughter how to strive in rapid Western society; the other half of Chinese like Taoism leads daughter to keep her own ego, whenever and wherever you are, do not lose yourself. Now, we turn to

the original point. Why mother gave in on the matter of piano and even the many other things. Why had she given up her hope on daughter?

We are all familiar with the proverb “out of the depth of misfortune comes bliss”, which is from the Book of Changes, an ancient and classical book studies the change in human life. The belief is that understanding the pattern and cycle change will prepare the person for future events and help with making right decisions. No one knows these principles than mother does. Daughter expressed her objection of playing piano explicitly with saying so many hurtful words, “I wish I were dead! Like them” in particular. The daughter’s words liked a sword pierced mother’s soft heart. She knew her twins sisters died (in fact, she and her mother didn’t know the twins were alive at that time), but she still used this fact to offend her mother. Through daughter’s behavior and utterances, mother knew it was her fault. There’s limit to everything, don’t go beyond that or it will backfire. Mother respected daughter’s will.

In fact, each name in Chinese is something special. The daughter’s Chinese name is Woo Jingmei. “Jing” like excellent “jing”. Not just good, it’s something pure, essential, the best quality. Jing is good leftover stuff when you take impurities out of something like gold, or rice, or salt. So what is left? — just pure essence. And “Mei”, this is common mei, as in meimei, “young sister”. On the way to Shanghai, her mother’s hometown, her father told her the meaning of her name. And now she got that her mother’s long-cherished wish: she, as the younger sister who was supposed to be the essence of the others. Daughter made sense of mother’s hope on her finally. Mother wished the youngest daughter would succeed in her life, making up for her two dead daughters. Daughter realized other half of her is Chinese, which is so obvious. It is in her blood all the time.

Mother used Chinese philosophy integrated into her blood and bone to make her daughter find her other part of life, her identity. In seeking whom her mother was, daughter found herself. From the beginning of knowing mother from her friends, “your mother was a very strong and smart woman. Her kindness, dutiful nature for family, excellent dishes she cooked. She loved you very much, more than her own life.” to understand mother totally and completely by herself, daughter discovered that all things about mother have been etched in her flesh, too. She understood mother, and meanwhile, understood herself as well. She was no longer confused about herself from now on.

5. Conclusion

Oneness of heaven and men is the philosophy of Chinese ancestors. This novel embodies this truth everywhere. Start with the first chapter: it’s on the East, where things begin, and end with backing to China, the ancient eastern country. Mother has been practicing the Chinese philosophy or Chinese ecological ideology through her whole life, leaving precious experience of behaving oneself and showing daughter the way to move on. As a matter of fact, the key point of the Chinese philosophy is the unity of Nature and Mankind. Practicing to think and act ecologically, make our life harmonious is our traditional gems of wisdom and also the goal of new era.

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Appendix 1: Data: the English text

Excerpt from *The Joy Luck Club*

"Four clock," she reminded me as if it were any other day. I was stunned, as though she were asking me to go through the talent-show torture again. I wedged myself more tightly in front of the TV.

"Turn off TV," she called from the kitchen five minutes later.

I didn't budge. And then I decided. I didn't have to do what my mother said anymore. I wasn't her slave. This wasn't China. I had listened to her before and look what happened. She was the stupid one.

She came out from the kitchen and stood in the arched entryway of the living room. "Four clock," she said once again, louder.

"I'm not going to play anymore," I said nonchalantly. "Why should I? I m not a genius."

She walked over and stood in front of the TV. I saw her chest was heaving up and down in an angry way.

"No!" I said, and I now felt stronger, as if my true self had finally emerged. So this was what had been inside me all along.

"No! I won't!" I screamed.

She yanked me by the arm, pulled me off the floor, snapped off the TV. She was frighteningly strong, half pulling, half carrying me toward the piano as I kicked the throw rugs under my feet. She lifted me up and onto the hard bench. I was sobbing by now, looking at her bitterly. Her chest was heaving even more and her mouth was open, smiling crazily as if she were pleased I was crying.

"You want me to be someone that I'm not!" I sobbed. "I'll never be the kind of daughter you want me to be!"

"Only two kinds of daughters," she shouted in Chinese. "Those who are obedient and those who follow their own mind! Only one kind of daughter can live in this house. Obedient daughter!"

"Then I wish I wasn't your daughter. I wish you weren't my mother," I shouted. As I said these things I got scared. It felt like worms and toads and slimy things crawling out of my chest, but it also felt good, as if this awful side of me had surfaced, at last.

"Too late change this," said my mother shrilly.

And I could sense her anger rising to its breaking point. I wanted to see it spill over. And that's when I remembered the babies she had lost in China, the ones we never talked about. "Then I wish I'd never been born!" I shouted. "I wish I were dead! Like them."

Tan, A. *The Joy Luck Club* [M]. New York: Ballantine Books, 1989.

Appendix-2. Data analysis with partner

No.	Clause	Process	Mood	Speech function	Pronoun	Modality	Theme marked
1	"Four clock," she reminded me...	verbal	declarative	statement	she	obligation	Four clock
2	...as if it were any other day.	relational	declarative	statement	it	inclination	
3	I was stunned,	relational	declarative	statement	I		
4	as though she were asking me to ...	verbal	declarative	Statement	she	inclination	
5	... go through the talent-show torture again.	material	declarative	statement			
6	I wedged myself more tightly in front of the TV.	material	declarative	statement	I		
7	"Turn off TV," ...	material	imperative	command		obligation	Turn
	... she called from the kitchen five minutes later.	verbal	declarative	statement	she	obligation	
8	I didn't budge.	mental	declarative	statement	I		
9	And then I decided.	mental	declarative	statement	I		
10	I didn't have to do...	material	declarative	statement	I		
11	...what my mother said anymore.	verbal	declarative	statement	I		
12	I wasn't her slave.	relational	declarative	statement	I		
13	This wasn't China.	relational	declarative	statement			
14	I had listened to her before ...	material	declarative	statement	I		
15	...and look what happened.	material	declarative	statement			

16	She <i>was</i> the stupid one.	relational	declarative	statement	she	inclination	
17	She <i>came out</i> from the kitchen...	material	declarative	statement	she		
18	... and <i>stood</i> in the arched entryway of the living room.	material	declarative	statement			
19	"Four clock," she <i>said</i> once again, louder.	verbal	imperative	command	she	obligation	Four clock
20	"I'm not going to <i>play</i> anymore,"	material	declarative	command	I	obligation	
21	I <i>said</i> nonchalantly.	verbal	declarative	statement	I		
22	"Why should (play)I?..."	material	interrogative	question	I		Why
23	...I'm not a genius."	relational	declarative	statement	I	obligation	
24	She <i>walked over</i> and...	material	declarative	statement	she		
25	... <i>stood</i> in front of the TV.	material	declarative	statement			
26	I <i>saw</i> her chest ...	material	declarative	statement	I		
27	...was <i>heaving</i> up and down in an angry way.	behavioral	declarative	statement			
28	"No!" I <i>said</i> ,	verbal	imperative	command	I	obligation	No
29	and I now <i>felt</i> stronger, ...	mental	declarative	statement	I		
30	as if my true self had finally <i>emerged</i> .	material	declarative	statement			
31	So this <i>was</i> what ...	relational	declarative	statement			
32	...had <i>been</i> inside me all along.	relational	declarative	statement			
33	"No! I won' t!" I <i>screamed</i> .	verbal	declarative	command	I	obligation	No
34	She <i>yanked</i> me by the arm,	material	declarative	statement	she	obligation	
35	<i>pulled</i> me <i>off</i> the floor,	material	declarative	statement		obligation	
36	<i>snapped</i> off the TV.	material	declarative	statement		obligation	
37	She <i>was</i> frighteningly strong, half pulling, half carrying me toward the piano	relational	declarative	statement	she	obligation	
38	...as I <i>kicked</i> the throw rugs under my feet.	material	declarative	statement	I		
39	She <i>lifted</i> me up and onto the hard bench.	material	declarative	statement	she	obligation	
40	I was <i>sobbing</i> by now,	behavioral	declarative	statement	I		
41	... <i>looking at</i> her bitterly.	material	declarative	statement			
42	Her chest was <i>heaving</i> even more...	behavioral	declarative	statement			
43	and her mouth <i>was</i> open,	relational	declarative	statement			
44	... <i>smiling</i> crazily...	behavioral	declarative	statement			
45	...as if she <i>were</i> pleased ...	relational	declarative	statement	she		
46	... I was <i>crying</i> .	behavioral	declarative	statement	I		
47	"You <i>want</i> me to be someone that I'm not!"	mental	declarative	statement	you	obligation	
48	I <i>sobbed</i> .	behavioral	declarative	statement	I		

49	"I'll never <i>be</i> the kind of daughter..."	relational	declarative	command	I	obligation	
50	... you <i>want</i> me to be!"	mental	declarative	statement	you		
51	"Only two kinds of daughters," she <i>shouted</i> in Chinese.	verbal	declarative	command	she	obligation	Only
52	"Those who <i>are</i> obedient ...	relational	declarative	statement			
53	...and those who <i>follow</i> their own mind!	material	declarative	statement			
54	"Then I <i>wish</i> I wasn't your daughter.	mental	declarative	statement	I		
55	I <i>wish</i> you weren't my mother."	mental	declarative	statement	I		
56	I <i>shouted</i> .	verbal	declarative	statement	I		
57	As I <i>said</i> these things ...	verbal	declarative	statement	I		As
58	... I <i>got</i> scared.	relational	declarative	statement	I		
59	It <i>felt</i> like worms and toads and slimy things ...	mental	declarative	statement			
60	... <i>crawling</i> out of my chest,	material	declarative	statement			
61	...but it also <i>felt</i> good,	mental	declarative	statement			
62	... as if this awful side of me had <i>surfaced</i> , at last.	material	declarative	statement			As if
63	"Too late change this," <i>said</i> my mother shrilly.	verbal	declarative	statement		obligation	Too late
64	And I could <i>sense</i> ...	mental	declarative	statement	I		
65	...her anger <i>rising</i> to its breaking point.	material	declarative	statement			
66	I <i>wanted</i> to see it spill over.	mental	declarative	statement	I		
67	And that's when I <i>remembered</i> the babies...	mental	declarative	statement	I		
68	...she had <i>lost</i> in China, ...	material	declarative	statement	She		
69	... the ones we never <i>talked about</i> .	verbal	declarative	statement			
70	"Then I <i>wish</i> I'd never been born!"	mental	declarative	statement	I		
71	I <i>shouted</i> .	verbal	declarative	statement	I		
72	"I <i>wish</i> I were dead! Like them."	mental	declarative	statement	I		

Appendix-3. Typical data analysis for research

No.	Clause	Process	Pronoun	Intonation	Voice	Mood	Speech function	Modality
1	"Four clock," she <i>reminded</i> me...	Verbal	she	falling	active	declarative	statement	obligation
2	...as if it <i>were</i> any other day.	relational	it	falling	active	declarative	statement	inclination
3	I <i>wedged</i> myself more tightly in front of the TV.	material	I	falling	Active& positive	declarative	statement	inclination

4	And then I <i>decided</i> .	mental	I	falling	active	declarative	statement	obligation
5	“Why should (play) I?...”	material	I	Rising and falling	active	interrogative	question	inclination
6	I was <i>sobbing</i> by now,	behavioral	I	falling	active	declarative	statement	inclination
7	“No! I won't!” I <i>screamed</i> .	verbal	I	falling	active&negative	declarative	statement	inclination
8	She <i>yanked</i> me by the arm,	material	she	falling	active	declarative	statement	obligation
9	<i>pulled</i> me off the floor,	material	She	falling	active	declarative	statement	obligation
10	<i>snapped</i> off the TV.	material	she	falling	active	declarative	statement	obligation
11	“You <i>want</i> me to be someone that I'm not!”	mental	you	falling	Active&negative	declarative	statement	obligation
12	... you <i>want</i> me to be!”	mental	you	falling	active	declarative	statement	obligation
13	Only one kind of daughter can <i>live</i> in this house. Obedient daughter!”	material		falling	active	imperative	command	obligation
14	“Then I <i>wish</i> I wasn't your daughter.	mental	I	falling	Active&negative	declarative	statement	inclination
15	I <i>wish</i> you weren't my mother,”	mental	I	falling	Active&negative	declarative	statement	inclination
16	“Then I <i>wish</i> I'd never been born!”	mental	I	falling	Active&negative	declarative	statement	inclination
17	“I <i>wish</i> I were dead! Like them.”	mental	I	falling	Active&positive	declarative	statement	inclination

Table-1.

Grammar system	Occurrences count
Verbal	14
Relational	14
Material	25
Behavioral	6
Mental	13
Pronoun	50 (<i>I</i> 32times; <i>She</i> 13times)
Falling tone	Almost
Obligation (modality)	17
Negative voice	17

Table 2 data statistics from the Appendix 2