

Research on the Subclass Attribution of Adverbs of “tài”, “duō” and “hǎo” in Modern Chinese

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Abstract—The academic circles do not agree on the subclass attribution of adverbs of “tài”, “duō” and “hǎo” in Chinese. Using experimental phonetics, this paper confirmed that the pragmatic features of the subjective information of “hǎo” is not as good as “tài” and “duō” do. “tài” and “duō” tend to act as the focus in the exclamatory sentence, “hǎo” is often the second accent of the whole sentence. The typical degree adverb “hǎo” rarely plays the focus and it can also be one according to the pragmatic needs. “tài”, “duō” and “hǎo” are obviously different in the focus of a sentence, which shows that the pragmatic features of the subjective information of “tài” and “duō” are very strong, which should belong to modal adverb. The ability of “hǎo” to discourse subjective information is slightly less than that of “tài” and “duō”, but because of the subjectivity “hǎo” expresses, it should still belong to modal adverb.

Keywords—“tài”, “duō”, “hǎo”; “hěn”, Focus, Accent, Modal adverb, Degree adverb

I. INTRODUCTION

For the definitions of the adverbs “tài”, “duō” and “hǎo”, there have always been differences in the academic circles. Some scholars believe that they are degree adverbs, while some consider them to be modal adverbs. Zhang Yisheng (2000:8-17) pointed out that commentary adverbs are mainly express moods, which can be used as high-level predicates in syntax, and the word order in sentences is more flexible. Zhang Yisheng (2000:66) considered “tài”, “duō” and “hǎo” to belong to the category of both degree adverbs and modal adverbs. Zhang Yisheng (2000: 66) concerned that “tài”, “duō”, “hǎo”, “kě”, “duō” and “duō me” can be used as typical exclamatory marks to form a series of typical exclamatory expressions, expressing subjective commentary and conveying clear information[1]. Shi Jinsheng (2003: 21-22) also classified “tài”, “duō”, “duō me”, “hǎo” and so on as the adverbs expressing the speakers’ emotions and evaluation of the content of the speech. He (2003:27) pointed out that the position of the linguistic component in the sequence of tokens is closely related to the subjective degree of linguistic components. Usually, the components with strong subjectivity are in the outer layer of the sentence, and the ones with weak subjectivity are in the inner layer of the sentence. “tài”, “duō”, “duō me”, “hǎo” and so on can only be in the inner layer of a sentence, so their subjectivity is weaker than that of typical modal adverbs, such as “dí què”[2]. Du Daoliu (2004:52) believed that these words have subjective and objective differences in the degree of expression. When expressing the degree of objectivity, they are degree adverbs, when expressing the degree of subjective recognition, they are commentary adverbs and are the accent[3]. Qi Chunhong (2008: 58-82) pointed out that these words can only be used in the middle of sentences and the order is not flexible enough. These words are not typical modal adverbs, but because they are commonly used in exclamatory sentences and emphasize that the speaker thinks that the degree is high, which is closer to modal adverbs in emphasizing subjectivity, so “tài”, “duō” and “hǎo” should be classified as marginal modal adverbs[4].

Many scholars classify “hǎo”, “tài” and “duō” as degree adverbs because their ability to act as a sentence component in syntactical function combined with predicate is closer to that of the typical degree adverb “hěn”; but “hěn + adjective” can act as a descriptive adverb before the verb; while “hǎo”, “tài” and “duō” cannot. “hǎo”, “tài” and “duō” are often used in exclamatory sentences with modal particles at the end of sentences. In exclamatory sentences, they have very strong subjective judgment, which is different from the general degree adverbs. When expressing subjective recognition, “hǎo”, “tài” and “duō” are closer to modal adverbs. This paper tends to find out the difference between these words and the typical degree adverb “hěn” when they act as focus function, further confirming the subjective characteristics of “hǎo”, “tài” and “duō”.

II. EXPERIMENT DESCRIPTION

We recorded 10 students aged between 18 and 28 in the first and second grades of undergraduate and the first and second grades of graduate students of Yunnan Normal University, including 5 female students and 5 male students. Their Mandarin level is above 2A. During the experiment, they were asked to read in Mandarin that “nǐ zhè jiàn yī fu tài hǎo kàn le !”, “nǐ zhè jiàn yī fu duō hǎo kàn na!”, “nǐ zhè jiàn yī fu hǎo shí shàng a !”, “nǐ zhè jiàn yī fu hěn hǎo kàn!” They were not told the purpose of reading before the experiment. Recording situation: recording and segmentation software is: Praat5.22, sampling rate is 11025HZ, 16-bit, mono. The students were required to read 3 times per sentence with a interval of 4 seconds, natural state and uniform pronunciation.

III. ANALYSIS OF EXPERIMENTAL LANGUAGE MAP

In the analysis, we first used minispeechlab software developed by Nankai University to analyze the frequency value of each rhythm word, such as “nǐ”, “zhè jiàn”, “yī fu”, “tài/duō/hǎo/hěn”, “hǎo kàn le/hǎo kàn na/shí shàng a / hǎo kàn”. In order

to reduce the difference in individual pronunciation, use the formula: $St=12*\lg f/fr/\lg 2$ (in which “F” indicates the Hertz value to be converted, “fr” indicates the reference frequency. Male is set to 55 Hz and female is set to 64 Hz). Convert the frequency value to a semitone value in the logarithmic domain, and then use the formula $Ki=100*Gi-Smin/Smax-Smin$ (where Smax is the upper semitone value of the entire sentence domain and Smin is the lower half-tone value of the sentence domain) to calculate the percentage of the 9 points (the minispeechlab software takes the pitch data at 9 points of each word) of each word, find out the maximum and minimum values, and make percentagespan chart of each word of each two experimental sentences of the 10 participants.

The focus accentis analyzed according to the research conclusions of Xu Yi (1999) and Lin Maocan (2011, 2015). While analyzing the pitch of the syllable, the length of the syllable is also analyzed. We use the formula forcalculating the duration of the delay which was put forward by Shi Feng (2013: 191): $Dx=Sx/S\#[4]$ (in which Dxrepresents the delay rate of the syllable x, Sx represents the natural duration of the syllable x in the sentence, S# represents the average length of the syllable in the sentence of each speaker) to calculate the delay rate of each syllable. If the delay rate is greater than 1, it means that the duration of this syllable exceeds the average value of the duration of each syllable of the whole sentence. According to the above theory, combined with the percentage span map and the pitch delay rate of the corresponding syllables, we analyze the focus accent of these four sentences one by one.

A. Analysis of the Focus in “tài” Sentence.

Through the analysis of the percentage span map, it can be seen that there are 8 cases where the rhythm word “tài” is the focus in the sentence “nǐ zhè jiàn yī fu tài hǎo kàn le!”. The language map is similar to Figure1; while there is one case where the rhythm word“ zhè jiàn”is the focus, see Figure2 and one case where “yī fu”is the focus, see Figure3.

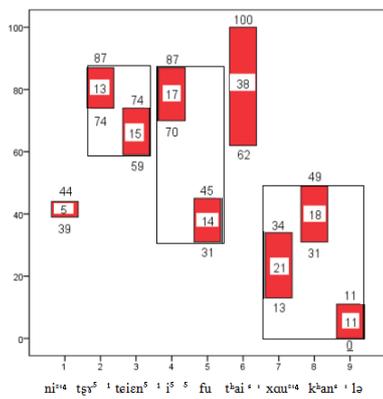


Figure 1.The percentage of “tài” sentence of Xu Tongming

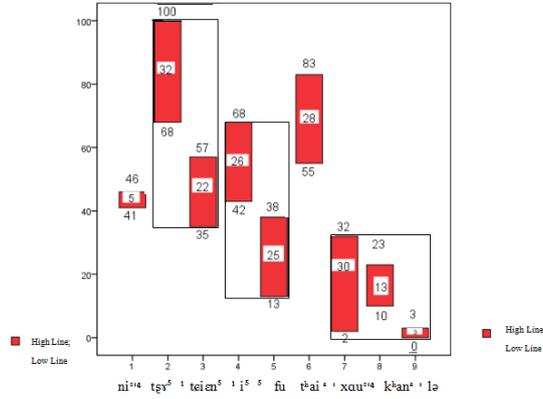


Figure 2. The percentage of “tài” sentence of Gao Ran

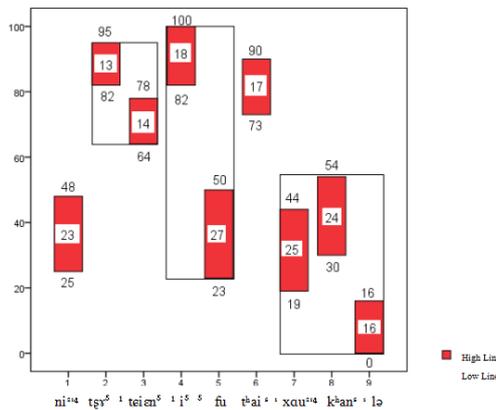


Figure 3.The percentage of “tài” sentence of Li Xiao

In “nǐ zhè jiàn yī fu tài hǎo kàn le !”, there are three manifestations of accent. The focuses are the rhythm words “tài”, “zhè jiàn ” and “yī fu”. There are 8 cases where “tài” is the focus. From Figure1, it is seen that the pitch point of rhythm word “tài” is 100, which is the highest of the whole sentence with the range span of 38 which is the largest among all syllables. The pitch line of “hǎo” after “tài” becomes low with a drop rate of 87, which is in line with the law that the narrow focus accent falls on the non-upper syllable to form a peak and the scale after the peak suddenly becomes low. We use a percentage span to test whether the pitch of the syllables after “tài” of the 8 participants becomes low, as shown in Table I.

TABLE I TABLE OF THE PERCENTAGE SPAN OF“Nǐ”“zhè”“jiàn”“yī”“fù”“tài”“hǎo”“kàn”“le”

Participant	“nǐ” and “zhè”		“zhè” and “jiàn”		“jiàn” and “yī”		“yī” and “fù”		“fù” and “tài”		“tài” and “hǎo”		“hǎo” and “kàn”		“kàn” and “le”	
	High line	Low line	High line	Low line	High line	Low line	High line	Low line	High line	Low line	High line	Low line	High line	Low line	High line	Low line
Ding Shaoyan	-46	-35	18	20	0	8	23	11	-47	-43	40	46	17	9	29	27
Song Xin	-42	-37	16	20	-10	-8	38	10	-57	-28	72	67	-19	-12	23	7
Xu Tongming	-43	-35	13	15	-13	-11	42	39	-55	-31	66	49	-15	-18	38	31
Zhao Haiting	0	-20	-6	6	-1	-2	4	4	-55	-48	52	67	16	3	20	16
Li Liyuan	-12	-13	3	0	-13	-3	8	4	-41	-42	73	92	12	-13	16	15
Liu Ruiping	-28	-26	5	9	-8	-3	24	24	-51	-51	51	62	11	1	18	21
Yang Qianwei	-20	-26	16	11	-24	-11	30	22	-60	-63	68	80	-8	-10	21	19
Liu Rui	-33	-29	3	0	-6	-3	13	11	-34	-11	65	64	-13	-27	24	29

Note: Increase the "-" sign to increase and decrease to a positive number.

Xu Yi (1999) pointed out the focus is extended, while the range of the focus before the focus remains basically unchanged. The range after the focus is compressed, the syllables of the focus are expanded, and the range after the focus is compressed; he considered that focus accent field expansion shows in both upward and downward directions. Generally speaking, the upward expansion is more significant. In terms of the upper sound, the focus accent is represented by the bass point drop; he also pointed out regardless of the syllable of the focus position, the pinch of syllables will become significantly low[6]. It can be seen from Table1 that in the 8 cases with the focus of “tài”, the pitch line of “tài” is rising, and the rising trend is the largest in the sentence. The pitch line of “hǎo” after “tài” becomes low, and the drop rate is also the largest of the whole sentence. According to Shi Feng (2013: 191), the length of the pronunciation of the 8 participants was calculated. The duration of “tài” in the 8 participants are 0.7950, 0.9782, 1.3081, 0.8108, 1.0856, 1.4766, 0.7192, 1.1045. There are 4 participants whose duration of “tài” is beyond the average of the syllable duration of the whole sentence; the other 4 are close to the average of the syllable duration. We also performed a one-way analysis of variance on the percentage values of “tài” and “hǎo” in the 8 participants. The F value is 212.435, p=0.000<0.05, and the difference in percentage of “tài” and “hǎo” of the 8 participants is very significant, and our language map analysis is statistically significant.

There is one case where the focus of the whole sentence is “zhè jiàn”. From Figure2, it can be seen that the pitch line of the rhythm word “zhè jiàn” is 100 with a range span of 65 which is the largest among all syllables. The delay rates of each character in the word “zhè jiàn” are 0.9264 and 0.8205 respectively. The two syllables are close to the average length of the whole syllable, but lower than the average length of the syllable. The experimental results are the same as that of Lin Maocan (2015:41). That is, when the narrow focus accent falls on Yin Ping, Yang Ping and Qu Sheng, the duration is often long but not always long[7]. There is a case where “yī fù” is the focus. It can be seen from Figure3 that the pitch line of “yī fù” is 100 which is the highest in the sentence. The range span is 77 which is also the largest among all syllables. The delay rate of each character in the word “yī fù” are 1.3333 and 0.8333 respectively, which is consistent with the focus accent.

B. Analysis of the Focus in “duō” Sentence.

In “nǐ zhè jiàn yī fù duō hǎo kàn na!”, there are 9 cases where the rhythm word “duō” is the focus. The language map is similar to Figure4. There is one case where the rhythm word “zhè jiàn” is the focus, see Figure5.

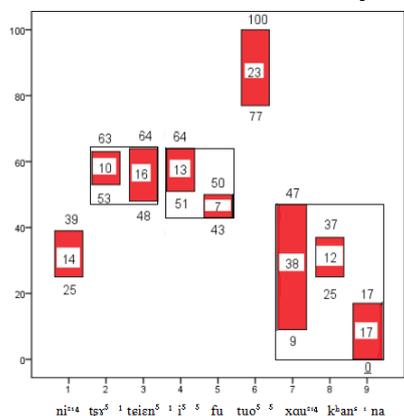


Figure 4. The percentage of “duō” sentence of Liu Rui

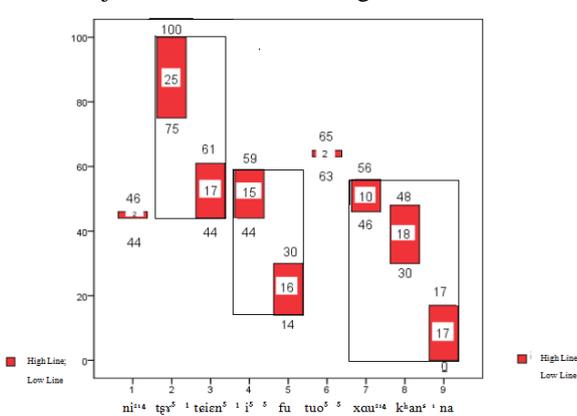


Figure 5. The percentage of “duō” sentence of Gao Ran

Lin Maocan (2011:13) believed that Chinese accent is mainly related to the pitch. The heavier the voice is, the larger the range will be. The whole of Yin Ping, the beginning of Qu Sheng and the end of Yang Ping are rising. The turning point of the upper sound (relative to the front and back syllables) is lower[8]. Lin Maocan (2015:41) pointed out that the narrow focus accent falls on Yin Ping, Yang Ping or Qu Sheng is different from that falls on the upper sound syllables. Falling on Yin Ping, Yang Ping (including two upper sounds connection equals to a Yin Ping) and Qu Sheng, the pitch curve height is obviously raised, the sound field is increased, and the duration is often long (not always long). The phrase pitch curve is convex, the scale of the syllable before the peak rises slowly, the scale after the peak suddenly drops, and the narrow focus sounds like the pitch is highlighted[7]. It can be seen from Figure4 that the pitch line of the rhythm word “ duō ” is 100, which is the highest in the whole sentence, and the rangespan is 23. The percentage of the pitch of “ duō ” and the syllables are in form of “ convex peaks ”. The pitch line of “ hǎo ” after “ duō ” drops obviously. There are 8 cases which are similar to those in Figure4. We used a percentage span to test whether the pitch of the syllables after “ duō ” of the 9 participants drops, and Table 2 is listed.

TABLE II TABLE OF THE PERCENTAGE SPAN OF “Nǐ” “zhè” “jiàn” “yī” “fù” “duō” “hǎo” “kàn” “nà”

Difference Participant	“nǐ” and “zhè”		“zhè” and “jiàn”		“jiàn” and “yī”		“yī” and “fù”		“fù” and “duō”		“duō” and “hǎo”		“hǎo” and “kàn”		“kàn” and “nà”	
	High line	Low line	High line	Low line	High line	Low line	High line	Low line	High line	Low line	High line	Low line	High line	Low line	High line	Low line
Ding Shaoyan	-43	-33	15	20	-4	-2	36	34	-48	-61	40	58	-3	-6	35	37
Song Xin	-30	-30	20	14	-11	-1	26	15	-52	-44	67	17	-17	-33	30	33
Xu Tongming	-34	-50	0	11	-14	-1	50	49	-55	-48	45	60	18	-17	16	23
Zhao Haiting	-14	-17	6	1	-1	-3	6	4	-61	-46	37	59	31	1	17	18
Li Liyuan	-17	-16	6	2	-14	-5	-11	6	-45	-38	54	66	11	-2	25	21
Liu Ruiping	-31	-42	2	18	-13	-4	36	15	-58	-29	35	48	16	-9	27	26
Yang Qianwei	-13	-9	11	5	-13	-8	20	30	-35	-29	44	75	-10	-50	23	16
Liu Rui	-24	-28	-1	5	0	-3	14	8	-50	-34	53	68	-10	-16	20	25
Li Xiao	-22	-19	6	-6	-24	-9	49	54	-73	-74	37	59	21	-9	38	26

Note: Increase the “-” sign to increase and decrease to a positive number.

It can be seen from Table2 that in the 9 cases where the accent is “duō”, the pitch line of “hǎo” after “duō” becomes low and the drop rate is also the largest of the whole sentence. The length of the pronunciation of the 9 participants was calculated and the results were obtained. The average duration of “duō” of the 9 participants are 0.9591, 1.2544, 1.0976, 1.0754, 1.2355, 0.9561, 1.3148, 1.0302, 1.7134. There are 7 out of 9 participants whose duration of “duō” exceeds the average duration of each syllable of the whole sentence; the other 2 are close to the average duration of each syllable of the whole sentence. We also performed a one-way analysis of variance on the percentage values of “duō” and “hǎo” to the 9 participants. The F value is 171.936, $p=0.000 < 0.05$, and the difference in the percentage values of “duō” and “hǎo” is very significant. Our language map analysis is statistically significant, and “duō” is indeed the focus of the sentence.

There is one example of the whole sentence where the focus is “zhè jiàn”. It can be seen from Figure5 that the pitch line of “zhè jiàn” is 100, which is the highest in the whole sentence. The rangespan is 56 which is also the largest in syllables. The average values of the delay rate of each character in the word “zhè jiàn” are 0.8424 and 0.6983, respectively. The two syllables are close to but lower than the syllable sound average value, which also proves that the narrow focus accent falls on Yin Ping, Yang Ping and Qu Sheng, the duration is often long, not always long.

C. Analysis of the Focus in “hǎo” Sentence.

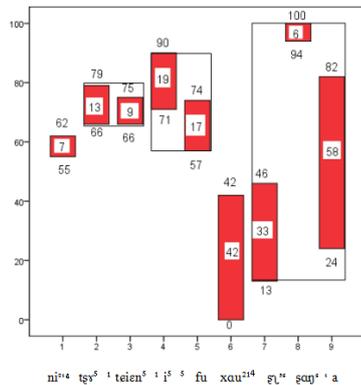


Figure 6. The percentage of “hǎo” sentence of Yang Qianwei

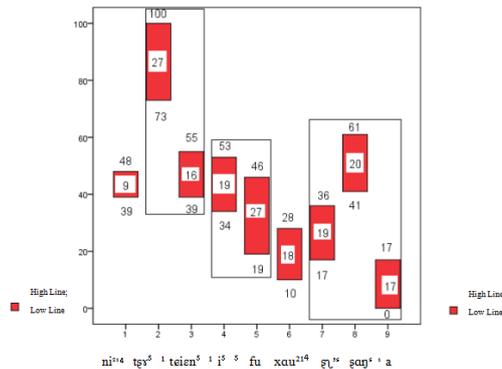


Figure 7. The percentage of “hǎo” sentence of Gao Ran

In “nǐ zhè jiàn yī fu hǎo shí shàng a !”, there are 8 cases where the rhythm word “shí shàng a” is the focus and the language map is similar to Figure6. There are 2 cases where the rhythm word “zhè jiàn” is the focus, see Figure7.

In “nǐ zhè jiàn yī fu hǎo shí shàng a !”, there are two forms of focus. There are 8 cases where “shí shàng a” is the focus of the whole sentence. The language map is similar to Figure6. It can be seen from Figure6 that the pitch line of the rhythm word “shí shàng a” is the highest and the range span is 87, which is the largest in the sentence. The average values of each character of “shí shàng a” are 0.9312, 0.6737 and 1.5126, respectively, which is in line with the characteristics of focus accent. The frequency semitone values of the 8 participants are in accordance with the normal distribution. After the variance test, $P=0.248>0.05$, the variance is homogenous, and the variance analysis is performed by one-way analysis of variance, $F=44.284$, $P=0.000<0.05$, and the frequency of the eight subjects is semitone. The difference in values is significant because there are five female students and three male students. Then we also conducted statistical tests on the frequency of the five female students and three male students. The frequency chromatic value data of the nine words of the five female students is in accordance with the normal distribution. The variance test $p=0.225>0.05$, the variance has homogeneity, and after the one-way analysis of variance, $F=1.994$, $p=0.062>0.05$. There is no significant difference in the frequency semitone values of five female students. The data shows that the accent law reflected by the frequency semitone values of the five female students is consistent. We then tested the frequency chromatic value data of the nine words of the three male students and obtained the result variance test $p=0.304>0.05$. The variance has homogeneity. After one-way analysis of variance $F=1.345$, $p=0.084>0.05$, there is no significant difference in the frequency semitone values of the three males. The data shows that the accent law reflected by the frequency semitone values of the 8 participants is consistent and the analysis that “shí shàng a” is the focus is statistically significant.

It can be seen from Figure6 that the range of the rhythm word “hǎo” is the second largest of the sentence. The pitch of “hǎo” is the lowest of the sentence and the range span is 42. The range of “fu” is 17, and the range of “hǎo” is much larger than that of “fu”. The pinch line of “fu” before “hǎo” is 74, and the pitch line of “shí” after “hǎo” is 46. As shown in the figure, the pitch curve is concave at “hǎo”. The syllable “fu” at the concave is higher than the syllable “shí” at the recess and there are 7 cases which are similar to Figure6. We then calculated the length of the pronunciation of the 8 participants and obtained the results. The delay rates of the duration of “hǎo” of the 8 participants are 1.2666, 0.9412, 1.0144, 0.7390, 1.2952, 1.4122, 0.7868, 0.7390. The results showed that the syllables of the four participants whose duration of “hǎo” exceeds the average value while other four whose delay rate is less than one. We also performed a one-way analysis of variance for the percentage values of “hǎo” and “shí” to the 8 participants. The F value is 35.013, $p=0.000<0.05$, and the difference in the percentage value of “hǎo” and “shí” of the 8 participants is very significant. Our language map analysis is statistically significant and “hǎo” is the second accent of the sentence.

There are 2 cases of the whole sentence where “zhè jiàn” is the focus. It can be seen from Figure7 that the pitch line of the rhythm word “zhè jiàn” is the highest of the whole sentence. The range span is 61 which is also the largest among all syllables. In the 2 cases where the accent is “zhè jiàn”, the average values of the delay rate of each character in the word “zhè jiàn” are 1.8117 and 0.8167, respectively, which is in line with the characteristics of focus accent.

D. Analysis of the Focus in “hěn” Sentence.

In “nǐ zhè jiàn yī fu hěn hǎo kàn!”, the components that act as the focus are more complicated and there are four situations. There are 5 cases where the rhythm word “zhè jiàn” is the focus and the language map is similar to Figure8. There are 3 cases where the rhythm word “yī fu” is the focus, see Figure9. There is only one case where the rhythm word “hǎo kàn” is the focus, see Figure10. There is only one case where the rhythm word “hěn” is the focus, see Figure11.

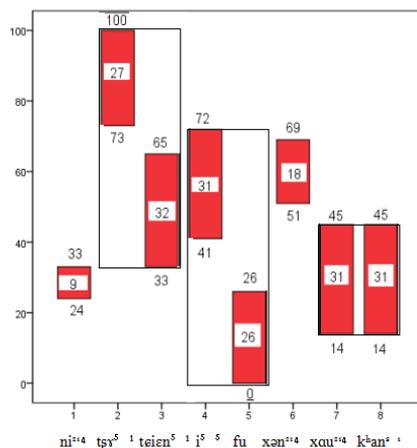


Figure 8. The percentage of “hěn” sentence of Ding Shaoyan

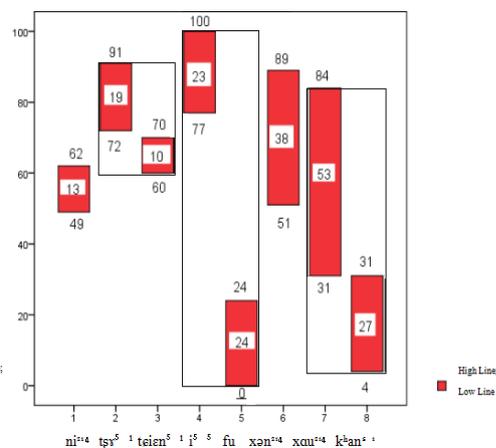


Figure 9. The percentage of “hěn” sentence of Yang Qianwei

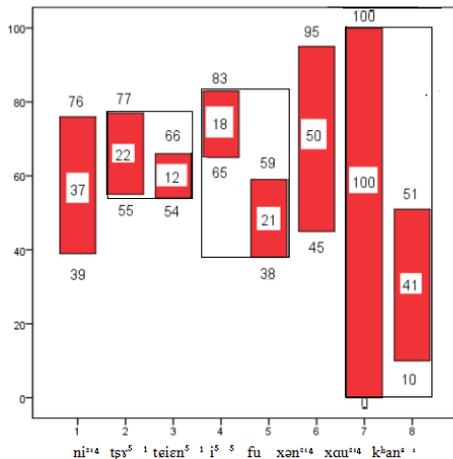


Figure 10. The percentage of “hěn” sentence of Zhao Haiting

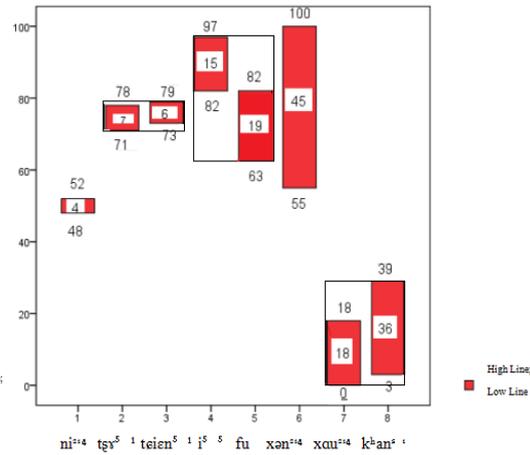


Figure 11. The percentage of “hěn” sentence of Li Liyuan

In “nǐ zhè jiàn yī fu hěn hǎo kàn!”, there are 5 cases where the rhythm word “zhè jiàn” is the focus and the language map is similar to Figure8. Figure8 shows that the pitch line of the rhythm word “zhè jiàn” is higher than that of “yī fu” and the range is also large. The average values of each character of the word “yī fu” are 0.8456 and 1.0366, respectively, which is in line with the characteristics of the focus accent. The frequency chromatic value data of the 5 participants is in accordance with the normal distribution. After the variance test, $P=0.268>0.05$, the variance is homogenous. After one-way analysis of variance, $F=10.605$, $P=0.000<0.05$, the frequency of the 5 participants is semitone. The difference in value is significant because one is a female student and four are male students. We then conducted a statistical test on the frequency of the four male students’ semitones. The frequency semitone values of the eight words of the four male students are in a normal distribution. The variance test $p=0.337>0.05$, the variance has homogeneity, $F = 0.56$, $p=0.475>0.05$. According to one-way analysis of variance, the frequency semitone value of the four male students has no significant difference, the data shows that the accent law reflected by the frequency semitone value of the four male students is consistent, and the analysis that “zhè jiàn” becomes the focus is statistically significant.

There are 3 cases where the accent of the whole sentence is “yī fu”. It can be seen from Figure9 that the pitch line of the rhythm word “yī fu” is the highest in the whole sentence, and the average values of the delay rate of each character in “yī fu” is 0.8574 and 0.5759. The delay rates are all less than 1, which is lower than the average duration of the syllable. The experimental results are the same as that of Lin Maocan (2015:41), that is, when the narrow focus accent falls on Yin Ping, Yang Ping and Qu Yin, the duration is often longer and not always long.

There is one case where the accent of the whole sentence is “hǎo kàn”. It can be seen from Figure10 that the pitch line of the rhythm word “hǎo kàn” is higher than that of others with the range span of 100 which is the largest of all syllables. The delay rates of each character of the word “hǎo kàn” are 1.1679 and 1.1289. The delay rate is greater than 1, the two syllables are larger than the syllable length, which is consistent with the focus accent. It can be seen from Figure10 that the range span of rhythm word “hěn” is 50 which is the second largest of the whole sentence. The delay rate of “hěn” is 1.0024, which is greater than 1. “hěn” should be the second accent of the whole sentence. What needs to be pointed out here is that in the stream of speech, “hěn” is in 35 category, which is like Yang Ping, while “hǎo” is in 21 category, which is like Qu Sheng, so its accent law and narrow focus accent are consistent on Qu Sheng.

There is only one case where the accent of the whole sentence is “hěn”. It can be seen from Figure11 that the pitch line of the rhythm word “hěn” is the highest with the range span of 45 which is the largest among all syllables. After “hěn”, the pitch line of “hǎo” becomes low with the range span of 18 which is severely compressed. The relay rate of “hěn” is 1.2471 which is greater than the average length of the syllable and in line with the characteristics of the focus accent on non Qu Sheng syllables (at this time, “hěn” is before “hǎo” and its tone becomes of Yang Ping).

IV. CONCLUSION

Shen Jiakuan (1999:124,130) considered that the derogatory words are strengthened with “hǎo” after being negated with “bù”. Thus, a strengthening adverb “hǎo bù” is formed by combining “hǎo” and “bù” and the meaning of “hǎo bù” equals to “hǎo” with positive meaning. The formation of “hǎo bù” is a “grammaticalization” process[9]. By comparing “hǎo”, “hěn” and “tài”, Xing Fuyi (2001: 432) found that “hěn” is to focus on the objective reaction to the matter; while “hǎo” has obvious subjective emotions[10]. Zhang Yisheng (2006:130) considered that “hǎo” is an incremental mark. From a positive point of view, the speaker subjectively thinks that a certain objective time is long or a certain objective amount is large. When acting as a “marker”, “hǎo” is different from the general degree adverbs. The role of “hǎo” at this time is to positively increase the objective quantity, indicating a subjective understanding of the speaker. It can be seen from the above scholars that “tài”, “duō” and “hǎo” are all adverbs with strong emotional color and strong subjectivity[11]. Du Daoliu (2004: 55) pointed out that “duō(me)”, “tài” and “hǎo” have different emphasis on expression. “duō(me)” and “tài” focus on the extent to which the quantity of a certain property reaches with an exaggerated mood. “hǎo” focuses on the mark of the quality, sometimes with a surprising tone. From a communicative point of view, “duō(me)” and “tài” generally indicate the speaker’s emotional attitude,

while “hǎo” is a feeling and a kind of understanding between speakers. Then he (2004: 55) put “tài” and “hǎo” into the context and found that the mood of “tài” used in the same sentence is very strong, and the subjective mood of “hǎo” is much weaker than that of “tài” and “duō(me)”[3]. Ding Haiyan (2013:37) pointed out that the degree of subjectivity of “hǎo” is between “tài” and “hěn”. The speaker uses the “reality sentence” to indicate that he believes that the relevant propositions are existing and actual while uses “non-reality sentence” to indicate that he believes that the relevant propositions are only likely to happen or are false. “hǎo” is generally only used in reality sentences, while “hěn” and “tài” are not subject to this restriction. She (2013:38) ranked the subjective degree as follows: tài>hǎo> hěn[12]. It can be seen from the above viewpoints that “tài”, “duō” and “hǎo” do have differences in subjectivity, “duō” and “tài” are more subjective, while “hǎo” is less subjective.

Among the 10 experimental sentences, there were 9 cases in which “duō” served as the focus, and 8 cases in which “tài” served as the focus and “hǎo” did not serve as the focus. The experimental results show that the degree of the subjectivity of “hǎo” was indeed not as strong as that of “duō” or “tài”, and its tone of expression was not as strong as that of the former two. There was only one case in which the typical degree adverb “hěn” serves as the focus, indicating that the speaker can also give focus accent according to pragmatic needs. Therefore, in an exclamatory sentence, when “tài” or “duō” serves as the focus, it highlights the degree of subjective emotional excitement of the speaker. At this time, “tài” or “duō” should belong to modal adverb. Among the 10 experimental sentences, there were 8 cases in which “hǎo” served as the accent while only one in which “hěn” served the accent. It can be seen that in the exclamatory sentence, the focus is generally behind “hǎo”. At this time, “hǎo” is often the second accent of the whole sentence, indicating the new information with high degree of subjective consideration. “hǎo” is also classified as a modal adverb. It can be seen from this experiment that there are obvious difference in the ability of highlighting new information of modal adverbs. Even “hěn” which is generally considered to represent the degree of objectivity can be the focus according to pragmatic needs.

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